

Orchesterstudien für die Viola alta.

Solobuch für Viola

(Viola alta, Altgeige)

Enthaltend die wichtigsten Soli der orchestralen
Literatur dieses Instrumentes.

Herausgegeben und bezeichnet

von

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Vorwort.

Das vorliegende „Solobuch“ enthält eine Reihe der wichtigsten Solis für Viola (Viola alta, Altgeige) in sorgfältiger praktisch-spielbarer Bezeichnung. Es sind nur die Solis derjenigen Werke excerpiert, welche einen dauernden Wert in der orchestralen Literatur besitzen. Jeder strebsame Vertreter der Altgeige, der später einmal in die Lage kommt, diese wichtigen Solis seines Instrumentes auszuüben, möge sich mit denselben schon während seiner Studienzeit gründlich befaßen.

Hermann Ritter,
Königl. Professor und großherzogl. Kammervirtuos.

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Sinfonia concertante (Doppel-Concert)

für Violine und Viola alta mit Begleitung des Orchesters.

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W. A. Mozart, Op. 104.

TUTTI.

The musical score consists of ten staves of music for Viola solo. The first staff begins with a *sf* dynamic and a *f* dynamic. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has *sf sf p sf sf* dynamics. The sixth staff has a *p* dynamic, a *cresc.* marking, and a *f* dynamic. The seventh staff has a *ff* dynamic and a *p* dynamic. The eighth staff is marked *SOLO.* and has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The score includes various articulations such as slurs, accents, and trills, and is numbered with measures 1 through 8.

This page of musical notation is for a guitar piece, consisting of 12 staves. The music is written in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The notation includes various musical elements:

- Staff 1:** Features a melodic line with a quarter note followed by eighth notes, and a bass line with a half note and eighth notes. A *cresc.* marking is present.
- Staff 2:** Continues the melodic and bass lines, with a *cresc.* marking and a finger number '7'.
- Staff 3:** Shows a complex melodic line with many sixteenth notes and a bass line with a half note. A *V* marking is present.
- Staff 4:** Similar to Staff 3, with a *V* marking.
- Staff 5:** Continues the melodic and bass lines.
- Staff 6:** Features a melodic line with a trill (*tr*) and a bass line with a half note. A '3' is written above the staff.
- Staff 7:** Continues the melodic and bass lines.
- Staff 8:** Shows a melodic line with a *p* marking, a *cresc.* marking, and a bass line with a half note. A '4' is written above the staff.
- Staff 9:** Continues the melodic and bass lines.
- Staff 10:** Features a melodic line with a *p* marking, a *cresc.* marking, and a bass line with a half note. A '4' is written above the staff.
- Staff 11:** Shows a melodic line with a *V* marking and a bass line with a half note. A *tr* marking is present.
- Staff 12:** Continues the melodic and bass lines.

TUTTI.

The musical score consists of ten staves. The first staff begins with the instruction "TUTTI." and contains several trills marked "tr". The second staff continues with more trills and includes a fermata. The third staff features a triplet of eighth notes marked "3" and a decuplet of eighth notes marked "10". Below this staff are the instructions "p espressivo", "poco ritard.", and "in tempo". The fourth staff includes a "cresc." marking. The fifth and sixth staves contain complex rhythmic patterns with accents and dynamic markings "f" and "p". The seventh staff has a "dimt." marking. The eighth and ninth staves contain vocal lines with lyrics: "nu - en - do", "scen - do", and "cre -". The tenth staff ends with "TUTTI." and dynamic markings "fp fp f".

SOLO.

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a series of slurred eighth notes. Subsequent staves feature more intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *p* and *V* (fortissimo). The score concludes with the word **TUTTI.** written above the final staff.

tr tr

12. 7

This musical staff features a series of trills marked with 'tr' and concludes with a fermata over a final note.

Cadenza.
VIOLINO.

f VIOLA ALTA. p

This system contains two staves. The upper staff is for the Violino and the lower for the Viola Alta. The Viola part begins with a forte 'f' dynamic and later transitions to a piano 'p' dynamic.

p cresc.

This system shows the continuation of the piano accompaniment, starting with a piano 'p' dynamic and marked with a 'cresc.' (crescendo) instruction.

This system continues the piano accompaniment with complex rhythmic patterns and melodic lines.

This system continues the piano accompaniment, featuring dense sixteenth-note passages in the upper voice.

This system continues the piano accompaniment, showing the final measures of the piece with a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *sf* and *sfz*.

Second system of musical notation, continuing the grand staff. It includes a tempo change to *Adagio* and a dynamic marking of *p*. The notation features flowing lines and trills.

Third system of musical notation, consisting of a single staff. It begins with the instruction **TUTTI.** and includes dynamic markings of *f* and *p*, along with trill ornaments.

Fourth system of musical notation, a single staff featuring a series of sixteenth-note runs. It starts with a dynamic marking of *f*.

Andante.

Fifth system of musical notation, a single staff with a 3/4 time signature. It begins with **TUTTI.** and *f*, followed by a continuous sixteenth-note pattern.

Sixth system of musical notation, a single staff with a 3/4 time signature. It features a sixteenth-note pattern with dynamic markings of *sf* and a section marked **SOLO.** with a fermata over a measure.

Seventh system of musical notation, a single staff with a 3/4 time signature. It contains sixteenth-note runs with dynamic markings of *sf* and includes first, second, and third endings.

Eighth system of musical notation, a single staff with a 3/4 time signature. It features sixteenth-note runs and concludes with a trill.

Musical score for five staves. The first staff begins with a *V* marking and contains several triplet figures. The second staff includes a *p* dynamic marking. The third staff continues the triplet patterns. The fourth staff also features a *V* marking. The fifth staff begins with a *tr* marking and the instruction **TUTTI.**

Cadenza.
VIOLINO.

Musical score for Violino and Viola Alta. The Violino part is in the upper staff and the Viola Alta part is in the lower staff. A *p* dynamic marking is present at the beginning of the Viola Alta part.

Musical score for Violino and Viola Alta. The Violino part is in the upper staff and the Viola Alta part is in the lower staff.

Musical score for Violino and Viola Alta. The Violino part is in the upper staff and the Viola Alta part is in the lower staff.

Musical score for Violino and Viola Alta. The Violino part is in the upper staff and the Viola Alta part is in the lower staff. The Violino part includes several *tr* markings.

TUTTI.

Presto.
TUTTI.

Violino Solo.

SOLO.

TUTTI.

Violino Solo.

SOLO.

energico

mf poco a poco cresc.

p f p f p f p f

sf

sf

sf

calando poco a poco

TUTTI.

SOLO.

Violino Solo.

SOLO

energico

Violino Solo.

SOLO.

cresc.

calando poco a poco

8 **TUTTI.**

SOLO.

2

3

Corni. Oboi

SOLO.

12 **TUTTI.**

3 *p* *f*

Sinfonia concertante (Tripel-Concert)

für Violine, Viola alta und Violoncello mit Begleitung des Orchesters.

(Unvollständig hinterlassenes Werk W. A. Mozarts ergänzt von O. Bach... Verlag von C. A. Spina Wien.)

Allegro.

TUTTI.

W. A. Mozart.

The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. It starts with a piano (*p*) dynamic and a **TUTTI.** marking. The second staff continues with a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The fifth staff is marked with a forte (*f*) dynamic. The sixth staff is marked with a piano (*p*) dynamic. The seventh staff is marked with a forte (*f*) dynamic and a **SOLO.** marking. The eighth staff is marked with a forte (*f*) dynamic.

espressivo
p

6

tr

8

cresc.

p

cresc.

p

3 4 tr

tr

tr

tr

tr

p f f p

f Violino.

6

p espressivo

tr a tempo

p sempre dim.

string. e cresc.

f

This musical score is for Violino and Violoncello. It consists of ten staves of music. The key signature has two sharps (F# and C#), and the time signature is 12/8. The score includes various dynamic markings such as *f*, *pp*, *p*, *fp*, *cresc.*, and *ff*. A section labeled "SOLO. *Espressivo*" begins on the third staff. A "Cadenza. Violino." section is marked on the fifth staff. The score concludes with a *p* dynamic marking on the tenth staff.

p

pp *p* *pp*

f marcato

f *fp* *cresc.*

f *poco a poco*

cre - scen - do

6

p espressivo

a tempo

p *sempre dim.* *pp*

string. *f marcato*

ff

Vorwort

zum Viola alta-Solo in Berlioz' „Harold-Symphonie.“

Eines der vornehmsten und bedeutendsten Solis für die Altgeige in der orchestralen Litteratur bildet dasjenige in der Harold-Symphonie von Hector Berlioz. — Es genügt nicht nur die Töne, welche dieses Solo ausmachen, richtig und gut zu spielen, sondern auch sie in der Weise zu vergeistigen, wie es das Wesen dieser eigenartigen Tonschöpfung erheischt, muss sich der betreffende Solist befleissigen. Um über die Harold-Symphonie und ihre Stellung in der musikalischen Litteratur genau unterrichtet zu sein, sei das Buch „Hector Berlioz und seine Harold-Symphonie“ von Fr. Liszt (Leipzig, Breitkopf & Härtel) empfohlen. Über die Entstehung der „Harold-Symphonie“ verdienen auch an dieser Stelle folgende historische Daten gemerkt zu werden: Nachdem Berlioz, bald nach seiner Verheiratung ein Concert in Paris mit geringem Erfolge gegeben hatte, erschien eines Morgens Paganini bei ihm. „Ich habe eine herrliche Alt-Viola“ sagte er, „ein bewundernswertes Instrument von Stradivarius und möchte öffentlich darauf spielen, aber ich habe keine Musik dazu. Wollen Sie mir ein Solo für die Alt-Viola schreiben? Ihnen allein traue ich eine solche Arbeit zu.“ — Berlioz machte Einwendungen, aber Paganini bestand darauf mit den Worten: „Es wird Ihnen gewiss gelingen; ich selber bin jetzt zu leidend, als dass ich componieren könnte.“ Hector Berlioz erschien die Aufgabe, für den berühmten Virtuosen ein Solo zu schreiben, neu und anziehend; er ging mit Begeisterung an das Werk, kombinierte aber das Solo der Alt-Viola mit der vollen Massenwirkung des Orchesters. Als Paganini das erste Stück davon sah, rief er: „So etwas wollte ich nicht; ich habe hier zu viel zu pausieren, aber ich will immer spielen.“ — „Wollen Sie also ein Concert für die Alt-Viola, entgegnete Berlioz; das können Sie aber nur allein am Besten für sich componieren, wie ich Ihnen gleich anfangs sagte.“ — Paganini ging fort und von der symphonischen Skizze war nicht weiter die Rede. — Bald darauf componierte Berlioz seine zweite Symphonie: Harold in Italien. Als Pensionär der französischen Akademie in Rom war er Wochen lang in den Abruzzen umhergeschweift und hatte mit Hirten, Pilgern und Banditen verkehrt. Alle jene Erinnerungen sollten in der Symphonie anklingen und die Alt-Viola sollte die Stimme eines melancholischen Childe-Harold ausdrücken. Es war dieselbe Idee, die ihn damals geleitet hatte, als er das Solo für Paganini componierte. Die Symphonie gelangte am 23. November 1834 zum ersten Male im Pariser Conservatorium zur Ausführung.