

AIR VARIÉ.

VIOLA ALTA.

P. Rode Op. 10.

Uebersetzen von Hermann Ritter.

Andante.

The main musical score for Viola Alta, measures 1-12. It consists of three systems of two staves each. The first system includes a *mf* dynamic marking and a *cresc.* marking. The music features various ornaments such as trills and grace notes, and includes fingerings (1, 2, 3) and slurs. The second system has a *f* dynamic marking. The third system has a *cresc.* marking.

VAR. I.

The first variation (VAR. I) musical score, measures 13-24. It consists of four systems of two staves each. The first system has a *pp* dynamic marking. The second system has a *sp* dynamic marking. The third system has a *sp* dynamic marking. The fourth system has a *sp* dynamic marking. The music includes trills, grace notes, and slurs. The key signature changes to one sharp (F#) in the third system.

VAR. II.

The second variation (VAR. II) musical score, measures 25-36. It consists of four systems of two staves each. The first system has a *mf* dynamic marking. The music includes trills, grace notes, and slurs. The key signature changes to one sharp (F#) in the second system.

VAR. III.

VIOLA ALTA.

Un poco Adagio.

The first system of music for Var. III consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with the instruction *dolce*. The melody features a series of eighth notes with slurs and a trill (tr) at the end. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and some melodic lines. Fingerings are indicated with numbers 1, 2, 3, and 4.

VAR. IV.
Tempo I.

The second system of music for Var. IV consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with the instruction *con forza*. The melody is more rhythmic and includes slurs and fingerings (1, 2, 3, 4). The bottom staff is in bass clef and provides a harmonic accompaniment. Dynamic markings include *p* (piano) and *pp* (pianissimo), along with the instruction *calando* (diminuendo). The system concludes with a double bar line.

MUSIK FÜR VIOLA

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

A. Mit Orchester

DAVID, F.

	Op. 12. Konzertino. B.	
s	Solostimme	—,50
	Orchesterstimmen netto	4,75
	(V. I, II, Va., Vc. u. B. je 50 Pf. no.)	

B. Mit Klavier

BECKER, FR.

	Op. 16. 3 Charakterstücke.	
l-m	No. 1. Einsam	1,—
l-m	No. 2. Ein Tanz	1,—
l-m	No. 3. Im Maien	1,50

BEHRENS, A.

	Op. 4. 3 Stücke.	
l-m	No. 1. Lied ohne Worte	1,—
l-m	No. 2. Melodie	1,—
l-m	No. 3. Polacca	1,—

DAVID, F.

s	Op. 12. Konzertino. B	2,—
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GRAUE, C. D.

m	Op. 27. Menuetto scherzando	1,50
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KLENGEL, P.

	Op. 46. 3 Romanzen.	
m	No. 1. Es	1,20
m	No. 2. Gm	1,20
m	No. 3. D	1,20

Op. 48. 4 Phantasiestücke.

l-m	No. 1. Spielmannweise	1,20
m-s	No. 2. Capriccio	1,20
m	No. 3. Gruß in die Ferne	1,20
m	No. 4. Reigen	1,20

NORMAN, L.

m	Op. 32. Sonate. Gm	7,—
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PALASCHKO, J.

	Op. 36 No. 20. Jagdstück	1,50
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RITTER, H.

	Op. 32. 2 Stücke.	
s	No. 1. Pastorale und Gavotte	1,50
m	No. 2. Im Traume	1,50
	Op. 33. Nach slavischen Eindrücken.	
m	No. 1. Elegie. Gm	1,50
s	No. 2. Introdution und Mazurka	2,—
s	Op. 34. Erinnerung an Schottland. Phantasie mit Benutzung altschottischer Weisen	1,50
ss	Op. 35. Konzertphantasie No. 1. C	5,—
ss	Op. 36. Konzertphantasie No. 2. G	3,—
ss	Op. 37. Italienische Suite	4,50

Einzeln:

ss	No. 1. Barkarole (Venezia)	1,—
ss	No. 2. Elegie (Roma)	1,—
ss	No. 3. Tarantella (Napoli)	3,—
	Op. 65. 2 Stücke.	
m	No. 1. Andante	1,—
m	No. 2. Allegretto scherzando	1,—

RITTER, H.

m	Op. 70. Ständchen	1,50
	Op. 73. Rokoko. 2 Vortragstücke.	
m	No. 1. Gavotte	1,50
m	No. 2. Pastorale und Menuett	1,50
m	Op. 74. Dithyrambe	1,50

Übertragungen:

s	No. 1. Air varié von P. Rode. Op. 10	1,50
s	No. 2. Elegie von H. W. Ernst. Op. 10	1,50
m-s	No. 3. Suite (Sarabande, Gavotte, Andante, Allegro) von Joh. Seb. Bach	2,50
s	No. 4. Notturmo v. Fr. Chopin. Op. 9 No. 2	1,—
l	No. 5. Lied ohne Worte von F. Mendelssohn-Bartholdy. Op. 53 No. 2	1,—
m	No. 6. Russische Melodie (Kosakentanz)	—,75
s	No. 7. Moto perpetuo von N. Paganini	2,—
m	No. 8. Frühlingslied v. F. Mendelssohn-Bartholdy. Op. 62 No. 6	1,—
l	No. 9. Lied ohne Worte von F. Mendelssohn-Bartholdy. Op. 85 No. 1	1,—
s	No. 10. Adagio cantabile aus der Sonate pathétique von L. v. Beethoven. Op. 13	1,—
m	No. 11. Romanze von Ch. Davidoff. Op. 23	1,50
m	No. 12. Kavatine von J. Raff. Op. 85 No. 3	1,50
l	No. 13. Wiegenlied v. Fr. Schubert. Op. 98 No. 2	—,75
l	No. 14. Impromptu v. Fr. Schubert. Op. 90 No. 3	2,—
m	No. 15. Serenade aus dem Quartett No. 74 von Jos. Haydn	1,—
l	No. 16. Notturmo aus der Musik zum „Sommer-nachtsstraum“ von F. Mendelssohn-Bartholdy	1,50
m	No. 17. Walzer v. Fr. Chopin. Op. 34 No. 2	1,—
s	No. 18. Adagio aus dem Klarinettenkonzert von W. A. Mozart	1,—
m	No. 19. Aria von Francesco Durante	1,—
m	No. 20. Larghetto von Giuseppe Tartini	1,—
s	No. 21. Czárdás	1,—
s	No. 22. Lento von Joh. Seb. Bach	1,—
m	No. 23. Siciliano von Joh. Seb. Bach	1,—
s	No. 24. Adagio von Joh. Seb. Bach	1,50
l	No. 25. 4 altschottische Volkslieder	1,50

C. Mit Orgel oder Harmonium

SENN, C.

	Op. 27. 2 Romanzen.	
m	No. 1. Dm	1,50
m	No. 2. Des	1,50

D. Lehrbücher

PALASCHKO, J.

s-ss	Op. 36. 20 Etuden zur Förderung der Technik und des Vortrags	3,—
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RITTER, H.

	Elementartechnik der Viola alta — Elementary Technique for the Viola alta netto	3,—
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LEIPZIG, FR. KISTNER

AIR VARIÉ.

P. Rode Op. 10.

Übertragen von Hermann Ritter.

Andante.

VIOLA ALTA.

PIANOFORTE.

The first section of the score is marked 'Andante'. It consists of three systems of staves. The first system includes a single staff for Viola Alta and a grand staff for Piano Forte. The second and third systems continue the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature has one sharp (F#) and the time signature is common time (C).

VAR. I.

The first variation is marked 'VAR. I.' and is characterized by a more rhythmic and technically demanding style. It consists of three systems of staves. The first system includes a single staff for Viola Alta and a grand staff for Piano Forte. The second and third systems continue the piano accompaniment. The music features a mix of eighth and sixteenth notes, with many slurs and accents. The key signature has one sharp (F#) and the time signature is common time (C). The dynamic marking 'fp' (fortissimo piano) is used throughout.

First system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. Dynamics include *sf* and *sp*.

Second system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *sf* and *sp*.

Third system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *p*.

VAR. II.

First system of the second variation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *mf* and *p*.

Second system of the second variation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment.

The first system of music consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The melodic line includes trills and slurs. The piano accompaniment features chords and moving lines in both hands.

The second system continues the melodic and piano parts from the first system. The melodic line has a trill and a slur. The piano accompaniment continues with chords and moving lines.

VAR. III.
Un poco Adagio.

The third system begins with the section header 'VAR. III. Un poco Adagio.' It features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The tempo is marked 'Un poco Adagio'.

Un poco Adagio.

The fourth system continues the 'Un poco Adagio' section, showing the melodic line and piano accompaniment.

The fifth system continues the 'Un poco Adagio' section, showing the melodic line and piano accompaniment.

The sixth system continues the 'Un poco Adagio' section, showing the melodic line and piano accompaniment.

VAR. IV.
Tempo I.

con forza

Tempo I.

The first system of music features a single staff at the top with a melodic line in a treble clef, marked 'con forza'. Below it is a grand staff with a treble and bass clef, containing piano accompaniment. The tempo is marked 'Tempo I.'.

The second system continues the musical piece with a single staff melodic line and a grand staff piano accompaniment.

The third system continues the musical piece with a single staff melodic line and a grand staff piano accompaniment.

The fourth system continues the musical piece with a single staff melodic line and a grand staff piano accompaniment.

The fifth system continues the musical piece with a single staff melodic line and a grand staff piano accompaniment.

The musical score consists of five systems of staves. The first system includes a treble clef staff with two first endings labeled '1.' and '2.', and a grand staff (treble and bass clefs). The second system is a grand staff. The third system is a grand staff. The fourth system is a grand staff with a *pp* dynamic marking. The fifth system is a grand staff with *pp calando* and *calando* markings. The score features various musical notations including notes, rests, slurs, and dynamic markings.