

# Drei Stücke

für Viola alta

(Altgeige)

mit Begleitung des Pianoforte

von

## ALBERT BEHRENS.

OP. 4.

N<sup>o</sup> 1. Lied ohne Worte... Pr. M 1. —

N<sup>o</sup> 2. Melodie..... Pr. M 1. —

N<sup>o</sup> 3. Polacca..... Pr. M 1. —

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K.K.Oesterr.goldene Medaille.)

7115. 7116. 7117.

Lith. Anst. v. C. G. Röder, Leipzig.

# MUSIK FÜR VIOLA.

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

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<b>David, F.</b>		
Op. 12. Konzertino. B.		
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Orchesterstimmen . . . . . netto	4,75	
(V. I, II, Va., Vc. u. B. je 50 Pf. no.)		

## b. Mit Pianoforte.

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<i>l.-m.</i> No. 2. Ein Tanz . . . . .	1,—	
<i>l.-m.</i> No. 3. Im Maien . . . . .	1,50	

<b>Behrens, A.</b>		
Op. 4. 3 Stücke.		
<i>l.-m.</i> No. 1. Lied ohne Worte . . . . .	1,—	
<i>l.-m.</i> No. 2. Melodie . . . . .	1,—	
<i>l.-m.</i> No. 3. Polacca . . . . .	1,—	

<b>David, F.</b>		
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<b>Graue, C. D.</b>		
<i>m.</i> Op. 27. Menuetto scherzando . . . . .	1,50	

<b>Norman, L.</b>		
<i>m.</i> Op. 32. Sonate. Gm . . . . .	7,—	

<b>Ritter, H.</b>		
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<i>m.</i> No. 2. Im Traume . . . . .	1,50	
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s. s. Op. 36. Konzertphantasie No. 2. G . . . . .	3,—	
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## Ritter, H.

### Uebertragungen:

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<i>m.</i> No. 12. Kavatine, von J. Raff. Op. 85 No. 3	1,50
<i>l.</i> No. 13. Wiegenlied, von Fr. Schubert. Op. 98 No. 2 . . . . .	—,75
<i>l.</i> No. 14. Impromptu, von Fr. Schubert. Op. 90 No. 3 . . . . .	2,—
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<i>m.</i> No. 17. Walzer, von Fr. Chopin. Op. 34 No. 2 . . . . .	1,—
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<b>Palaschko, J.</b>		
s.-ss. Op. 36. 20 Etuden zur Förderung der Technik und des Vortrags . . . . .	3,—	

## Ritter, H.

Elementartechnik der Viola alta—Elemen- tary Technique for the Viola alta. netto	3,—
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Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

# Melodie.

Albert Behrens Op. 4. No 2.

Mässig bewegt und mit viel Empfindung.

Viola alta.

PIANO.

The first system of music shows the Viola alta part on a single staff and the Piano accompaniment on two staves. The Viola part begins with a melodic line marked *mf dolce*. The Piano accompaniment starts with a *p* dynamic and features a complex harmonic structure with many accidentals.

The second system continues the musical piece. The Viola part has a *ben legato* marking. The Piano accompaniment continues with its intricate texture, including a *p* dynamic marking.

The third system shows further development of the melody and accompaniment. The Viola part includes a *f* dynamic marking. The Piano accompaniment features a *sf* dynamic marking.

The fourth system concludes the page's musical notation. The Viola part begins with a *p* dynamic marking. The Piano accompaniment continues with its characteristic complex texture.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with a triplet of eighth notes at the end. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a rhythmic accompaniment with chords and moving lines. The lyrics "p etwas be" are written below the vocal line.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in grand staff with a key signature of one flat and a 3/4 time signature. It features a rhythmic accompaniment with chords and moving lines. The lyrics "wegter" and "cresc." are written below the vocal line.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in grand staff with a key signature of one flat and a 3/4 time signature. It features a rhythmic accompaniment with chords and moving lines. The lyrics "p" and "pp" are written below the vocal line.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in grand staff with a key signature of one flat and a 3/4 time signature. It features a rhythmic accompaniment with chords and moving lines. The lyrics "cresc." are written below the vocal line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with slurs and accents. Dynamics include *f* and *p*. The tempo is marked *a tempo*. The piano accompaniment has a grand staff with treble and bass clefs. It features a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *p*. A *cresc.* marking is present at the beginning of the piano part.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. Dynamics include *cresc.*, *sf*, and *p*. The piano accompaniment features a rhythmic accompaniment with slurs and accents. Dynamics include *f*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. Dynamics include *p*. The piano accompaniment features a rhythmic accompaniment with slurs and accents. Dynamics include *p*.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. Dynamics include *pp*. The piano accompaniment features a rhythmic accompaniment with slurs and accents. Dynamics include *pp*.

# Melodie.

VIOLA ALTA.

Albert Behrens Op. 4 No. 2.

Mässig bewegt und mit viel Empfindung.

*p dolce*

*f* *p*

*p*

*p* *etwas bewegter*

*cresc.* *p*

*pp*

*cresc.* *a tempo* *f* *p*

*sul G.* *cresc.* *sf*

*p* *p*

*pp*