

AIR VARIÉ.

VIOLA ALTA.

P. Rode Op. 10.

Ueberstragen von Hermann Ritter.

Andante.

The main musical score for Viola Alta, measures 1-12. It consists of three staves. The first staff has a treble clef and a common time signature. The second and third staves have bass clefs. The music features various ornaments, including triplets and slurs. Dynamics include *mf* and *f*. A *cresc.* marking is present in the third staff.

VAR. I.

First variation (VAR. I) musical score, measures 13-24. It consists of six staves. The first staff has a treble clef and a common time signature. The second and third staves have bass clefs. The music features various ornaments, including slurs and trills. Dynamics include *pp* and *sp*. Trill markings (*tr*) are present in the first and sixth staves.

VAR. II.

Second variation (VAR. II) musical score, measures 25-36. It consists of four staves. The first staff has a treble clef and a common time signature. The second and third staves have bass clefs. The music features various ornaments, including slurs and trills. Dynamics include *mf*. Trill markings (*tr*) are present in the second and third staves.

VAR. III.

VIOLA ALTA.

Un poco Adagio.

dolce

0 4 0

VAR. IV.
Tempo I.

con forza

p

pp calando

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 system of the score consists of three staves. The top staff is for Viola Alta, marked 'Andante' and 'mf'. The middle and bottom staves are for the Piano, marked 'Andante' and 'p'. The music is in C major and 3/4 time. The piano part features a steady accompaniment of chords and moving lines.

VAR. I.

The second system, labeled 'VAR. I.', consists of three staves. The top staff is for Viola Alta, marked 'sp'. The middle and bottom staves are for the Piano, marked 'sp'. The tempo is faster than the first system. The piano part features a more active accompaniment with frequent chords and moving lines.

sf

sf

sf

sf

sf

p

VAR. II.

mf

p

6573

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 musical piece with similar notation, including a treble clef staff and a grand staff with piano accompaniment.

VAR. III.
Un poco Adagio.

The third system begins with the tempo marking 'Un poco Adagio'. It features a treble clef staff and a grand staff with piano accompaniment, showing a change in the melodic and harmonic texture.

Un poco Adagio.

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

The fifth system concludes the page with final melodic and piano accompaniment notation.

VAR. IV.
Tempo I.

con forza
Tempo I.

The first system of the musical score consists of three staves. The top staff is a vocal line in C major, starting with a treble clef and a common time signature. It features a melodic line with many slurs and ties, indicating a continuous, flowing melody. The piano accompaniment is shown in two staves below the vocal line, with a grand staff (treble and bass clefs) and a common time signature. The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal line.

The second system continues the musical score with three staves. The vocal line maintains its melodic flow with various ornaments and slurs. The piano accompaniment continues with its harmonic structure, showing some changes in chord voicings and rhythmic patterns.

The third system of the score features three staves. The vocal line shows a slight change in melodic contour. The piano accompaniment includes a repeat sign (double bar line with dots) in the middle of the system, indicating a section that is repeated.

The fourth system consists of three staves. The vocal line continues with its characteristic melodic style. The piano accompaniment features a prominent descending line in the right hand, which adds a sense of movement and tension to the piece.

The fifth and final system on this page contains three staves. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a solid harmonic foundation, ending with a clear cadence.

The musical score consists of five systems of staves. The first system includes a treble clef staff with two first endings (1. and 2.) and a piano (*p*) dynamic marking. The second system features a grand staff with piano (*p*) dynamics. The third system continues the grand staff with piano (*p*) dynamics. The fourth system includes a grand staff with piano (*pp*) dynamics. The fifth system concludes with a grand staff featuring a *pp calando* marking in the treble clef and a *calando* marking in the bass clef. The score is written in a key signature of one flat and a 3/4 time signature.