

Viola

I Præ ludium

Ruhig (♩ = 54)

1. (1. Part) 4/4 *pp* *mp* *pp* *p dim.* *poco rit.* *adpo*

2. (2. Part) 4/4 *pp* *mp* *pp* *espr.*

1. 8 *pp* *p* *pp* *poco rit.* *sul tasto.* *adpo* *poco rit.* *3/4*

2. *mp* *p* *pp* *sul tasto* *pp* *3/4*

1. 16 *adpo* *poco aud.* *rit.* *adpo I*

2. *mp* *cresc.* *f* *p*

1. 22 *poco rit.* *sul pont.* *pp*

2. *pp* *sul pont.*



II Tanz

Poco allegretto (♩ = 138)

1. $\frac{11}{8}$ $\frac{3}{4}$ mf p pizz. mp

2. $\frac{11}{8}$ $\frac{3}{4}$ mf mp

1. pizz. arco dim. p

2. pizz. arco dim. p

1. mp p mf pizz. arco f

2. pizz. arco mf p f

1. mp pizz. arco f

2. p f pizz. arco f

collegno arco norm. a tpo, poco meno (♩ = 126)
poco rit tpo

1. *collegno* *arco u. norm.* *a tpo, poco meno* (♩ = 126)
22 *collegno* *arco u.* *poco rit tpo*

poco rit. Più lento (♩ = 104)
1. Solo ritard. tpo

1. *poco rit.* *1. Solo ritard.* *tpo*
28 *pp esp.* *con sord.* *pp*

Langsam (♩ = 58) III Improvisation

pp *rit.*

allegro

1. Solo

⊗ (1. Part)

2. (2. Part)

1. *forte*

2. *pp*

1. Solo, *pp* *espr.*

1. *p*

2. *pp*

ritard.

1. *pp*

2. *pp*

⊗ Wenn nicht anders angegeben: gebildet in Part 1 und Part 2.

Moderato (♩=84) IV. Lied

1. Solo
8

mf
pizz.
p

mp
mf

1. Solo
8

poco rit. ↓ po

poco f
mf
pizz.
mf
mp

1. Solo
15

poco rit. [A] tempo

tute (dio.)
mf
p
p
mp
mp

(1. Pult) arco
(2. Pult)

1.
22

2.

poco rit. [B] poco piu mosso (♩=92)

dim.
pp
dim.
pp
dim.

C) tpo I
1. Sola

rall.

1. 30

2.

1. Sola 39

tutti

1. 45

2.

a tpo

tutti

G.P.

poco rit.

1. Sola

molto r.

V Intermezzo

Largam (♩ = 60)

[A]

1. Pult

2. Pult

3/4

pizz

p

pp

p

[B]

1. P.

13

2. P.

mp

mf

mp

[C]

1. P.

21

2. P.

p

p

pp

pp

rall.

1. P.

34

2. P.

ppp

ppp

VI Finale

Schnell, leicht ($\frac{5}{8} = \frac{2}{4} = \frac{3}{4} = 58-60$)

1. Solo

1.P. $\frac{5}{8}$ *p*

2.P. $\frac{5}{8}$

Simile sempre

7

1.P. *p*

2.P. *p*

Simile

poco cresc.

13

1.P. *mf*

2.P. *mf*

(v)

19

1.P. *mf*

2.P. *mf*

dim.

25

1.P. *dim.*

2.P. *dim.*

A

pp

1. Solo

tutti

mf

p

Solo 31
tutti

Handwritten musical notation for measures 31-37. The solo part (treble clef) features melodic lines with slurs and accents. The tutti part (bass clef) provides harmonic support with chords and rhythmic patterns. Dynamics include *p*, *f*, and *f sub.*

Solo 38
tutti

Handwritten musical notation for measures 38-44. The solo part continues with melodic development. The tutti part includes a section marked *poco marc.* and *(up) f sub.*

Solo 45
tutti

Handwritten musical notation for measures 45-51. The solo part has a *mp* dynamic. The tutti part includes a section marked *tutti* with *(1. Pult)* and *(2. Pult)* dynamics, and *p dim.* and *pp*.

1. P. 52
2. P.

Handwritten musical notation for measures 52-57. Two parts (1. P. and 2. P.) in bass clef. Includes dynamics like *pp* and *pp*. A section is marked *[B]* *div.*

1. P. 58
2. P.

Handwritten musical notation for measures 58-63. Two parts (1. P. and 2. P.) in bass clef. Includes dynamics like *pp*.

1. P. 64
2. P.

Handwritten musical notation for measures 64-70. Two parts (1. P. and 2. P.) in bass clef. Includes dynamics like *mp* and *p*.

1.P. 70
2.P.

1.P. 76
2.P.

p cresc.
p cresc.

mf

Unis
p sub unis.
p sub

1.P. 82
2.P.

dim.
dim

pp poco a poco cresc.

1.P. 87
2.P.

(p)

1.P. 93
2.P.

piu f

(cres)
(mf)

1.P. 99
2.P.

Sim.
Sim.

1. P.
105
2. P.

1. P.
111
2. P.

117
118

123
124

129
130

1. P.
135
2. P.