

1. *cant.*, *Vivace non troppo*

Mendelssohn — Symphony No. 3

VIOLA

7

193 *ff*

200 *f*

206

212 *ff*

217 *sempre ff*

223 *ff*

231 *p*

237

242 *dim.*

247 *sempre dim.*

252 *dim.*

267 *pizz.*

alluc.

Detailed description: This is a page of a musical score for the Viola part of Mendelssohn's Symphony No. 3. The page contains ten staves of music, numbered 193 to 267. The music is written in a single system with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *sempre ff* (always fortissimo), *ff*, *p* (piano), *dim.* (diminuendo), *sempre dim.* (always diminuendo), and *pizz.* (pizzicato). There are also performance instructions like *alluc.* (allucinato) and a first ending bracket at measure 267. The page is numbered 7 in the top right corner.

Sinfonie Nr. 5

c - Moll / E minor

3. Satz : Valse

Allegro moderato [♩ = 138]

Peter Tschaikowsky
op. 64

Musical score for the third movement of Symphony No. 5, 'Waltz'. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music. The first system starts at measure 10 and includes a dynamic marking of *p* with an accent (>). The second system starts at measure 15 and includes a dynamic marking of *p*. The third system starts at measure 105 and includes a dynamic marking of *mf*. The fourth system starts at measure 109. The fifth system starts at measure 134. The sixth system starts at measure 138 and includes a dynamic marking of *f* and first/second endings.

Sinfonie Nr. 6

h - Moll / B minor

„Pathétique”

1. Satz

Allegro non troppo ♩ = 116 [♩ = 96 - 108]

Peter Tschaikowsky
op. 74

Musical score for the first movement of Symphony No. 6, 'Pathétique'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of four systems of music. The first system starts at measure 19 and includes a dynamic marking of *p* and a *Solo* instruction. The second system starts at measure 23 and includes a dynamic marking of *pp*. The third system starts at measure 34 and includes a dynamic marking of *p*. The fourth system starts at measure 36 and includes dynamic markings of *p*, *mp*, *crescendo*, and *f*.

50 *mp*

53 *p* *mp*

59 *mp*

62 *p* *p*

65 *mp* *mp*

Don Carlos

1. Akt, Nr. 3

Andante [♩ = 80] 6 Takte nach (M)

Giuseppe Verdi

p

ff

Sinfonie Nr.5

c-Moll / C minor

2. Satz

Ludwig van Beethoven
op. 67

Andante con moto ♩ = 92

p dolce

f > p *f > p* *p* *segue*

pp *ff* *sempre ff*

segue *sf* *f*

Sinfonie Nr.9

d - Moll / D minor

2.Satz

Ludwig van Beethoven
op. 125

Molto vivace ♩ = 116

pp

sempre pp

cresc.

ff

Die verkaufte Braut

Ouverture

Vivacissimo [♩ = ca 160]

Bedřich Smetana

The musical score consists of ten staves of music, each starting with a measure number in a box. The notation includes various dynamics, articulation marks, and performance instructions. The key signature has one flat (B-flat), and the time signature is common time (C). The score begins with a *ff* dynamic and a *sf non legato* instruction. It features several *sf* (sforzando) markings and a *sfp subito* instruction. A *sempre p* (piano) instruction is present in measures 78-82. A double bar line with a repeat sign is used in measure 93, with *più p* (piano) and *pp* (pianissimo) markings. The score concludes with a *f cresc.* (forte crescendo) instruction and a final *ff sf* (fortissimo sforzando) dynamic.

Measures and dynamics:

- 45: *ff*
- 52: *sf non legato*, *sf*, *sf*
- 58: *ff*, *sf*, *sf*, *sf*, *sfp subito*
- 63: *sf*, *sf*, *sf*, *sf*
- 68: *sf*, *sf*, *sf*, *sf*
- 73: *sf*, *sf*, *sf*, *sf*
- 78: *sempre p*
- 83: *sempre p*
- 88: *sempre p*
- 93: *più p*, *pp*
- 98: *p*
- 103: *f cresc.*
- 108: *ff sf*

1. ěast^v
Allegro con brio

Dvorák — Symphony No. 8

8

VIOLA.

The musical score for the Viola part consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *fz*, *pp*, *fp*, *f*, and *ppp*. It features several articulations including accents, slurs, and phrasing slurs. There are also performance instructions like *C* (Crescendo) and *D* (Decrescendo). The score includes first, second, and third endings, with the first ending marked "1 E 4" and the third ending marked "3". The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and some triplet markings.

Bratsche^a

12 *Schr lang* *etwas weniger langsam.* *pp* *cresc.* *ff* *molto acceler.*

3.P. 4

Doppelt so schnell = des vorigen Zeitmasses. *ff* *Energisch* *allmählich etwas bewegter* *f marcato* *mf* (nicht getheilt.)

14 *f* *immer bewegter* *f* *immer schneller* *ff*

15 *ff marcato* *ff*

16 *dim.* *ff*

17 Von hier ab fest im Zeitmass. *p* *f* *acceler.* *ff*

Schr schnell. (Alla breve.) *p* *ff* *lang.*

Ein Sommernachtstraum

1. Satz : Scherzo

Allegro vivace [$\text{♩} = 69$]

Felix Mendelssohn Bartholdy
op. 61

70 *pp*

78

86 *p*

93 *p* 135 *cresc.* *p*

235 *pp*

243

251 *fsf*

284 *sf sf p* *v tr tr tr*

293 *tr p*

302 *p*

310

317 *cresc.* *sf f*

R. Wagner : Tannhäuser Overture

VIOLA

5

267

270

K Molto vivace

273

278

283

290

293

297

301

308

318

327