



Seconda Viola con obbligo della fila

Soli:

A.Adam
L.Delibes
G.Puccini
R. Strauss

Giselle
Coppelia
Manon Lescaut, Intermezzo
Così parlò Zarathustra

Passi:

G.Rossini
F.Mendelssohn
R.Strauss
W.A.Mozart
G.Mahler
L.v.Beethoven

Gazza ladra
Sogno di una notte di mezza estate
Don Juan
Nozze di Figaro
X sinfonia
V sinfonia

Giselle

Ballett in 2 Akten
(1841)

Adolphe Adam
(1803 - 1856)

Revision et arrangement: Henri Busser

2. Akt, Nr. 15 Grand Pas de Deux (Giselle et Loÿs)

In anderen Editionen erscheint dieser „Pas de Deux“ oder „Grand Pas de Deux“ im 2. Akt unter der Nr. 17, Nr. 18 (Version 1968) oder Nr. 21

1 **P**

*) Andante (♩ = 76)

136

[p] sf

Andante (♩ = 72)

très p

expressif

(McDermott:)

137

Poco più mosso (♩ = 80)

p

p

*) In Kasten gesetzte Studierziffern beziehen sich auf die Fassung Adam/McDermott.
**) auch Fassung d'

Musical score for measures 128-137. The score is written for two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music features a complex rhythmic pattern with many slurs and accents. Chord symbols [v v] and [IV v] are present above the bass staff. A handwritten 'D' is written above the bass staff in measure 135.

138

Musical score for measures 138-147. The score is written for two staves (treble and bass clef) in a key signature of three flats and a 3/4 time signature. The music features a complex rhythmic pattern with many slurs and accents. Chord symbols [v] and [IV v] are present. Performance markings include *rall.* in measure 139, *a Tempo* in measure 140, and *p* in measure 141. A handwritten 'D' is written above the bass staff in measure 142.

Musical score for measures 148-157. The score is written for two staves (treble and bass clef) in a key signature of three flats and a 3/4 time signature. The music features a complex rhythmic pattern with many slurs and accents. Chord symbols [v] and [IV v] are present. A handwritten *[sim.]* is written above the bass staff in measure 148. A handwritten 'D' is written above the bass staff in measure 150.

Musical score for measures 158-167. The score is written for two staves (treble and bass clef) in a key signature of three flats and a 3/4 time signature. The music features a complex rhythmic pattern with many slurs and accents. Chord symbols [v] and [IV v] are present. A handwritten 'D' is written above the bass staff in measure 160.

Musical score for measures 168-177. The score is written for two staves (treble and bass clef) in a key signature of three flats and a 3/4 time signature. The music features a complex rhythmic pattern with many slurs and accents. Chord symbols [v] and [IV v] are present. Performance markings include *trit.* in measure 169 and *[v]* in measure 170.

Büsser/
McDermott 139

[un peu retenu (♩ = 72)]

très en dehors

sans presser (à l'aise)

[Piu mosso (♩ = 92)]

140

Handwritten musical score for guitar, consisting of 12 staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is heavily annotated with performance instructions and technical markings:

- Staff 1:** Starts with the instruction "Moderato".
- Staff 2:** Includes the instruction "poco cresc.".
- Staff 3:** Includes the instruction "V" (Vibrato).
- Staff 4:** Includes the instruction "poco cresc.".
- Staff 5:** Includes the instruction "a tempo".
- Staff 6:** Includes the instruction "all." (Allegro).
- Staff 7:** Includes the instruction "V" (Vibrato).
- Staff 8:** Includes the instruction "V" (Vibrato).
- Staff 9:** Includes the instruction "V" (Vibrato).
- Staff 10:** Includes the instruction "V" (Vibrato).
- Staff 11:** Includes the instruction "V" (Vibrato).
- Staff 12:** Includes the instruction "V" (Vibrato).

Technical markings include various fingering numbers (0-4), slurs, accents, and dynamic markings such as "p", "f", "cresc.", and "all.". The score concludes with a double bar line and a final chord.

COPPOLA

L. DELIBES

VIOLA

MANON LESCAUT

G. PUCCINI

ATTO 3°
INTERNEZZO

1^a SOLA

sost. do

LENTO ESPRESSIVO

mf con espressione

3 p

dim.

molto rall. lunga

(1) *AND.^{te} CALMO*

TUTTA

mf legato espressivo

f calando

1

— ALSO SPRACH ZAR. —

R. STRAUSS, op. 30

2^a VIOLA SOLI

MÄSSIG BEWEGT

ESPR.

CRGSC.

2

DIM. mf ESPR. CRGSC.

ESPR. CRGSC. f CRGSC. ff

SEHR BREIT mf

p ESPR.

Ouverture zur Oper „Die diebische Elster“.

Viola.

G. Rossini.
Bearb. von G. Kogel.

Maestoso marciale. div.

Rl. Tr.

ff

p

f

f

crusc.

crusc.

p

f

B div.

tr

ruhig.

Piu Mosso

pp

crusc. ed acceler.

ff

Allegro.

1 pp legg.

V.

Bb

pp

facet

1

1

poco rit.

2

Viola.

a tempo

First staff of music with dynamics *pp* and *ppp*.

Second staff of music with dynamics *pp* and *p*.

Third staff of music with dynamics *pp* and *p*, and the instruction *sempre stucco.*

Fourth staff of music with dynamics *cresc.* and *poco*.

Fifth staff of music with dynamics *a poco* and *mp*.

Sixth staff of music with dynamics *ff* and *marc.*.

Seventh staff of music with dynamics *f* and *ff*.

Eighth staff of music with dynamics *f*, *cresc.*, and *ff*.

Ninth staff of music with dynamics *f* and *cresc.*.

Tenth staff of music with dynamics *ff* and *marc.*.

Eleventh staff of music with dynamics *ff* and *marc.*.

Twelfth staff of music with dynamics *pp* and *G.P. Fig.*.

Thirteenth staff of music with dynamics *p* and *D. pizz. (poco tranquillo)*.

Fourteenth staff of music with dynamics *p* and *(poco animato)*.

Mendelssohn — Midsummer Night's Dream

VIOLA.

Scherzo.
Allegro vivace.

Nº 1

16

p

A

cresc.

5

B

cresc.

sf

sf

f

p

sf

2 3 4 5

C

pp

p

D

21

R. Strauss | Don Juan

Allegro, molto con brio

ff *ff* *pizz.* *ff* *arco 6 6* *mf* *ff* *ff* *fff*

molto vivo

p *p* *cresc.* *espr.* *espr.* *rapidamente* *fff* *trem.* *fff*

Le nozze di Figaro

Opera buffa in vier Akten
KV 492

Wolfgang Amadeus Mozart

Sinfonia

Presto

pp

6

145

ff

p

157

ff

163

f

1-6

Sinfonie Nr.10

II^Δ C. III^Δ C.

1.Satz: Adagio

Andante [♩ = ca. 60] (1)

Gustav M^hler

pp 3 3 2 2 4 1 2 3 3 1 1 2 3 1 3

7 (2) 1 3 3 1 3 3

14 f f 4

105 Andante come prima rit. p 2 1 [2 3 2 3 1] 3 2 1

109 pizz. mf sf [2] p 1 3 1 3 (3)

195 Breit ff 2 4 1 1 2 4 2 1 2 3 dim.

197 2 1 1 2 4 2 0 1 2 3

199 div. mf f unis. p 3 3 1 2 1 3 3

259 (Adagio) f f f f mf

264 > f mf [] f mf [] p

Beethoven: Symphony No. 5 (second movement: 1–10)

Andante con moto ♩ = 92

p dolce

8

p *f* *p*

Beethoven: Symphony No. 5 (second movement: 49–59)

p dolce

51

f *p* *cresc.* *f* *p*

Beethoven: Symphony No. 5 (second movement: 98–106)

p dolce

100

104

pp