

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67

Viola

Allegro con brio $\text{♩} = 108$

Viol. II

ff *p*

13

cresc. f *ff*

Viol. I Viol. II

27

p *p* *cresc. - - - sf*

39

sf *sf* *sf* *sf* *sf* *f*

52

[A] *ff* *G. P.* *p*

Corni

69

cresc. - -

86

ff

99

ff

110

G. P. 2

125

Corni Viol. II *ff* *p* 1 2 3

140

4 5 6 *cresc. - - - p* *cresc. - - - p*

154

165

[B] *cresc.* *f* *più f - -*

Beethoven — Symphony No. 5

Viola

3

177 Viol. II

193 Corni

212 *p* *sempre più p* *pp* *ff* [C]

229 *pp* *f* *ff*

246 Viol. II pizz. *p* *Tempo I* Ob. Solo Viol. I Viol. II *cresc.* *ff* *p* *cresc.*

260 *cresc.* *ff* *p* *cresc.*

274 *f* *sf* *sf* *sf* *sf*

286 [D] *ff*

299 G. P. Fag. Fl. I *p*

316 Fl. I Viol. II *cresc.*

333 Viol. II *ff*

348

359

374 [E] *ff* Corni G. P.

Beethoven — Symphony No. 5

Viola

4

390 *ff* *f*

407

421 *sf*

435 *F* 2 2 2

452 Fl. I. 1 1 *sf*

468 *ff* 5

488 Clar. I. Ob. I. *ff*

Andante con moto ♩ = 92

p dolce

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

23 *pp* *ff* *A*

31 *sempre ff* *sf* *sf*

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

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

Viola

Viol. II

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

72 *dolce* *pp*

77 *ff*

82 *sf* *sf*

87 *pp* *sempre pp* *cresc. f* *ff* *p dolce*

100

104 *pp* *pizz.*

110 *arco* *f*

118 *pp* 1 2 3

127 4 5 10 *sempre pp* *f* *p* *Fl. I* *Corni*

147 *ff* *p*

159 *più p* *pp* 2 *Viol. I* *pizz.*

167 *cresc.* *f* 3 *E*

Beethoven — Symphony No. 5

6

Viola

180 Vello *arco* *cresc.* *ff*

189

195 Fl. I *p*

205 Più moto ♩ = 116 *pp*

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

218 Tempo I 3 Fl. I *ff* *p dolce cresc.* *f* *sf* *f sf* *p* *pp*

230 *cresc.* *f*

240 *ff* *ff* *p* *ff*

Allegro ♩ = 96

Bassi *poco ritard.* *a tempo* *pp* *pp*

17 *poco ritard.* *a tempo* Corni *f*

27 *f*

38 *sf* *sf* *sf* *sf* *dimin. pp* *poco ritard.* *pp* Fag. II

52 *a tempo* Bassi *pp*

Beethoven — Symphony No. 5

Viola

7

65 *cresc.* *f*

76 *ff*

89 *sf sf sf sf* *dimin. pp* *Ob. I* *Viol. I*

110 *sempre p*

120 *cresc.*

130 *f ff p*

141 *Vcllo.* *f*

153 *1.*

160 *2.* *4* *2* *ff* *Vcllo.* *Vcllo.* *f*

174

184 *sf sf sf*

191 *B* *6* *ff* *Vcllo*

205 *p* *sempre più p* *22* *Bassi*

Beethoven — Symphony No. 5

8

Viola

236 *poco rit.* *a tempo* *pizz.* *poco ritard.*
p Vcllo., Fag.

255 *a tempo* *arco* *pizz.*
pp *sempre pp*

265 *arco* *sempre pp*

275 Vcllo., rag. I

285 *pp* *sempre pp*

294

303

312 *pizz.* *arco*

321 **C** 1 2 3 4 5 6 7 8
ppp

332 9 10 11 12 13 14 15 16 17 18 19 20 21 22
sempre pp

346 23 24 25 26 27 28 29 30 31 32 33 34 35 36

360 8 Viol. I
cresc. *attacca*

Beethoven — Symphony No. 5

Viola

9

Allegro $\text{♩} = 84$

374 *ff*

385

393 *sf sf sf sf sf sf*

398 **A** *sf*

408 *ff*

416 *p cresc. f*

422 *p f p f pp*

429 **B** *cresc. ff*

434 *fp fp fp*

443 *f ff più f*

452 *ff*

458 *3 3*

464 *p* Viol. I Viol. II

Beethoven — Symphony No. 5

10

Viola

474 *Viol. I* *Viol. II* **C** *cresc.* *f*

482 *3* *3* *3* *1* *3*

491 *1* *3* *più f*

501 *ff* *3* **D**

508

512 *sf* *3* *sf* *sempre ff* **E**

519

Tempo I $\text{♩} = 96$

526 *Viol. I* *pizz.* *pp* *arco*

541

551 *1* *2*

561 *3* *4* *5* *6* *7*

571 *1* *2* *3* *4* *5* *6* *7* *8* *9* *cresc.*

Allegro $\text{♩} = 84$

580 *ff*

Viola

[illegible]

Beethoven — Symphony No. 5

Viola

12

693 *p cresc. poco a poco*

700 *f p f* Corni

710 *p cresc. poco a poco*

717 *f p cresc. poco a poco*

sempre più Allegro

726

Presto ♩ = 112

735 *fp*

746 *fp cresc.*

756 *f ff*

765 2 3 4 5 6 7 8 9 10 11 12 13

777 *sempre ff*

788

796

805 *G. P.*

Johannes Brahms
Symphony No. 4 in E Minor, Op. 98

Viola

Allegro non troppo
Viol. I *div.*
p

6

12 *p*

17 *f* **A** *p legg.*

23 *div.* *cresc. poco a poco*

28 *unis.*

33 *div.* *cresc.* *f*

38 *div.*

43 **B** *unis.* *f*

49 *f* 1

2

55 *f* **C**

61

68 *sf sf sf*

76 *pizz. f*

84 **D**

91 *arco f dim. p legg.*

96

102 *dim. pp*

108 **E** *pp ma ben marc.*

114 *pp cresc.*

119 *div. f sf sf 1*

Brahms — Symphony No. 4 in E Minor

Viola

3

125 *piu f*

130

133 **F** *p dolce*

139

145 *div.* *p*

151 *dolce*

157 **G** *pizz.* *p*

164 *arco* *div.* *f*

170 *marc.*

176 *f*

183 **H** *pp* 4 Viol. I

Brahms — Symphony No. 4 in E Minor

4

Viola

193 *p*

199 *dim.* *pp*

206 **I** *ff* *f*

212

219 *div. pizz.* *p*

227 **K** *arco* *p dolce* *div.* *dim.*

240 *pp* *ppp* *pp* **L**

251

259 *div.* *p*

265 *p*

271 *f* *p legg.*

277 *div* *cresc.* *f*

Brahms — Symphony No. 4 in E Minor

Viola

5

283 *f*

289 *f* *f* *f*

296 *f* *M* 1

305

313 *cresc.* *sf* *sf* *sf* *sf* *sf*

323 *sf* *pizz.* *f* *N* *f*

332 *arco* 3 3 3 3 3 3 3 3 *dim.*

339 *p legg.*

346 *dim.* *pp*

352 *pp ma marc.* *0*

357 *pp* *cresc.*

363 *div.* *f* *sf* *sf* 1

Brahms — Symphony No. 4 in E Minor

6

Viola

369 *piu f*

375 **P**

380 *f sempre piu*

386

392 **Q**

398

407

413 **R** *div.* *piu f*

420

426

432 *div.* *f*

Brahms — Symphony No. 4 in E Minor

Viola

7

Andante moderato

Ob.

Hr. III. IV

pizz.

pp

6

11

pp

A

15

f

20

pp

25

B

30

p *3* *cresc.*

33

35

arco

38

f

Detailed description: This is a page of a musical score for the Viola part of Brahms' Symphony No. 4 in E Minor. The page is numbered 7 in the top right corner. The tempo is marked 'Andante moderato'. The key signature has three sharps (F#, C#, G#). The score begins with a double bar line and a key signature change to E minor. The first staff includes parts for Oboe (Ob.) and Horns III and IV (Hr. III. IV). The Viola part starts in measure 6. The score includes various musical notations such as slurs, ties, and dynamic markings. Rehearsal marks 'A' and 'B' are placed above measures 15 and 30 respectively. The Viola part continues through measure 38, ending with a double bar line.

Brahms — Symphony No. 4 in E Minor

8

Viola

41 **C** *p*

46 *f* *p* *dim.*

51 *f*

55 *p* *f*

58 *p dim.* *dolce*

61 *p dolce* **D** *div.*

65

69 *dim.* *pizz.* *pp*

73 *arco* *f*

76

78

Brahms — Symphony No. 4 in E Minor

Viola

9

E

80

83

ff

85

87

div.

poco f espr.

92

f

97

f espr.

F

101

p < f > p

pizz.

dim.

106

arco

ppp

108

rit.

a tempo

dim.

111

poco rit.

f

115

dim.

p

pp

pizz.

Brahms — Symphony No. 4 in E Minor

10

Viola

Allegro giocoso

This musical score for the Viola part of Brahms' Symphony No. 4 in E Minor, measures 1 through 111, is written in 2/4 time. The tempo is marked **Allegro giocoso**. The key signature has one flat (B-flat). The score is characterized by its rhythmic complexity, featuring numerous triplets, sixteenth-note patterns, and dynamic contrasts. Measure numbers 9, 14, 20, 30, 36, 44, 54, 65, 74, 83, 97, and 111 are indicated at the start of their respective staves. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with markings for *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), *p* (piano), and *ff sempre*. Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The score is divided into sections labeled A, B, C, D, and E. Section A begins at measure 14, B at measure 44, C at measure 54, D at measure 83, and E at measure 111. The piece concludes with a final *ff* dynamic marking at measure 111.

Brahms — Symphony No. 4 in E Minor

Viola

11

120 *pizz.* *f* *arco*

128 *f*

134 *ff*

142 *ff* *dim.* *dim.*

153 *p* *dim.* *pp dim. sempre*

163 *ppp* *pizz.* **F** 2 Fl. *b*

174 *mf* *arco* *pizz.* *pp* *dim.* **Poco meno presto**

189 *arco* *p* *piu p* *f* **Tempo I**

200 *3* *6* *3* *6*

208 *3* *6* *p*

214 *cresc.*

222 *ff*

230 *ff* **G** 1

Brahms — Symphony No. 4 in E Minor

12

Viola

239 *p* *dim.* *p*

249 *cresc.* *f*

260 *ben marc.* *cresc.*

269 *ff*

279 *fp marc.* **H** 1 3 1 2

294 *cresc.* *fp*

300 *cresc.* *f*

306 *ff*

312 *ff sempre* **I**

325

332 **K**

338

346 1

Brahms — Symphony No. 4 in E Minor

Viola

13

Allegro energico e passionato

Fl. *pizz.* *f*

dim. *mp ma marc.*

A *f*

arco *f*

B *cresc. sempre più*

espress. cresc.

C *f f più f*

cresc. *ff* *f*

sf *sf* *fp* *dim.*

f *6* *3* *3*

p dim. *pp*

D *p* *poco cresc.* *pp*

The musical score for the Viola part of Brahms' Symphony No. 4 in E Minor, measures 13 through 81. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo/mood is 'Allegro energico e passionato'. The score includes various dynamics such as *f* (forte), *dim.* (diminuendo), *mp* (mezzo-piano), *sf* (sforzando), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *fp* (forzando piano). Performance instructions include *pizz.* (pizzicato), *arco* (arco), *mp ma marc.* (mezzo-piano ma marcato), *cresc. sempre più* (crescendo sempre più), *espress. cresc.* (espressivo crescendo), *poco cresc.* (poco crescendo), *p dim.* (piano diminuendo), and *pp* (pianissimo). The score is divided into sections marked with letters A, B, C, and D. Section A starts at measure 22, B at measure 40, C at measure 54, and D at measure 81. There are also measure numbers 13, 22, 32, 40, 47, 54, 60, 66, 71, 75, and 81. The score includes various musical notations such as slurs, ties, and articulation marks.

Brahms — Symphony No. 4 in E Minor

14

Viola

89 *p dolce* *pp* *dim*

96 *p dolce* ($\text{♩} = \text{♩}$)

100 *poco cresc.* *dim.*

105 *dolce* *poco cresc.*

109 *dim.*

113 *dolce* **E**

118 *pp*

123 *rit.* *dim.* *pp*

129 Fl. Cb. I *ff* *div.* *fz* *p*

139 *cresc.* *f* **F**

148 *cresc.*

155

Brahms — Symphony No. 4 in E Minor

Viola

15

161

165

169 **G** *ff* *pp*

176 *pp* *pp*

183 *dim.* **H** *f*

188 *div.*

193 *ff marc.* *div.*

200

207 **I** *fp*

213 *div.* *p dolce*

219

225 **K** *legg.*

Brahms — Symphony No. 4 in E Minor

16

Viola

229 *dim.* *pizz.* *p*

235 *arco* *p* *div.* **L** *f marc.*

242

247 *poco rit.* *cresc.*

Più Allegro

253 *ff*

259 *pizz.* *arco* *#2.* *sf*

268 **M**

278 *div.* *p cresc.* *3* *3* *3*

284 *3* *3* *3*

288 *f* *ff*

295 *ff* *sf* *sf* *sf*

304 *sf*

Viola

Symphony Number 35
"Haffner"

W. A. Mozart, K385

7

14

19

24

28

34

44

49

54

f

p

f

tr

fp

f

tr

p

tr

Symphony 35 Viola - 2

59



63



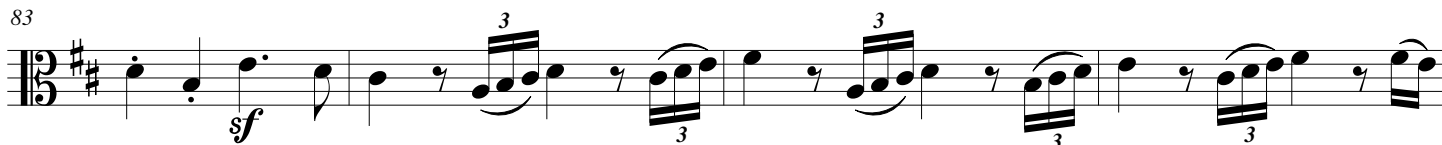
71



77



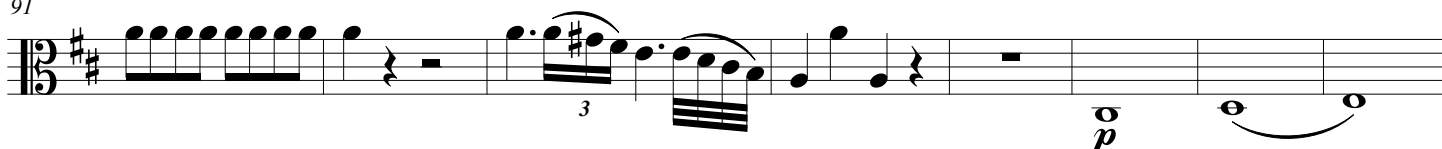
83



87



91



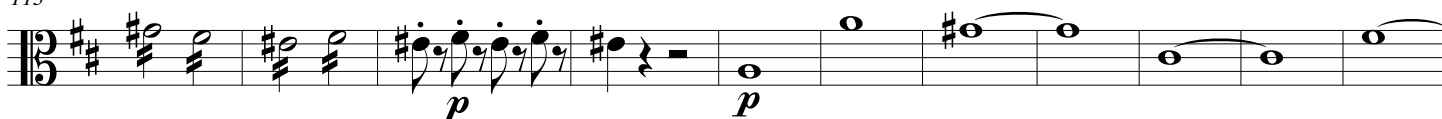
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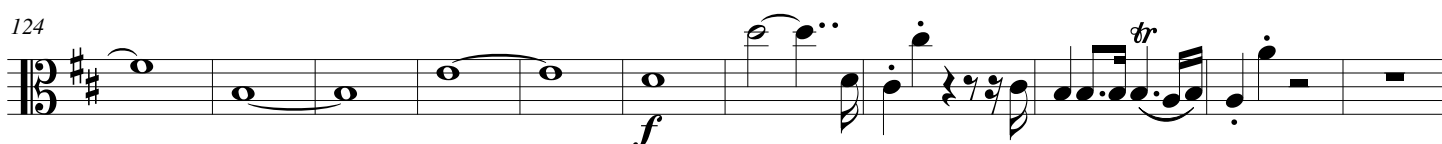
105



113



124



Symphony 35 Viola - 3

135

135

p *f*

143

143



149

149

Example 149 is a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, including trills and slurs. A piano (*p*) dynamic marking is present at the end.

156

156

162

162

Example 162

167

167

167

172

172

182

182

sf *sf* *sf* *sf* *sf* *sf* *sf*

187

187

sf *sf*

192

192

3

3

197

197

197

Andante

11

19

22

30

36

43

49

60

68

71

77

p *sf* *p* *f* *p* *f* *p* *p*

f *p* *f* *p*

fp *fp*

p *f* *p* *f* *p* *f* *p* *p*

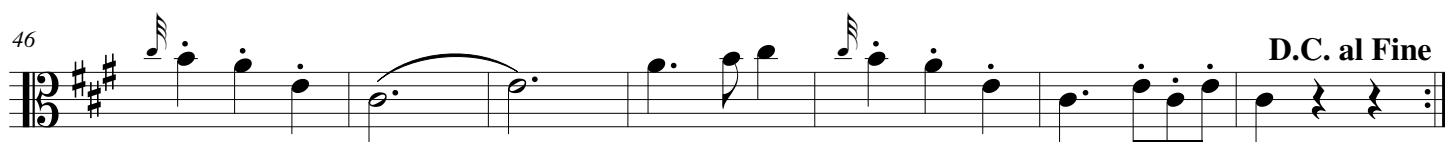
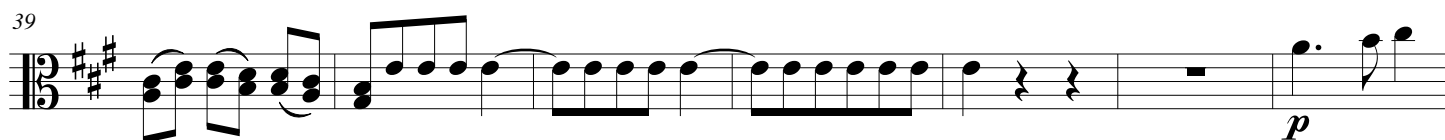
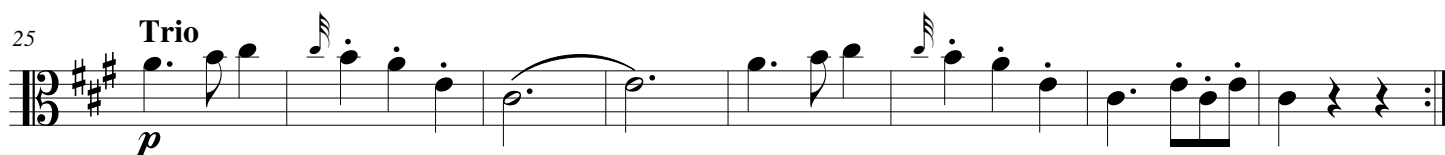
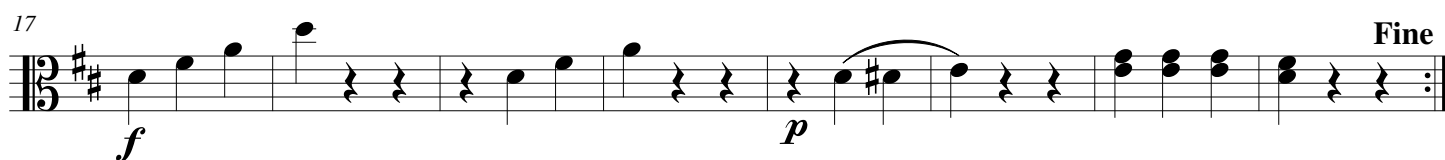
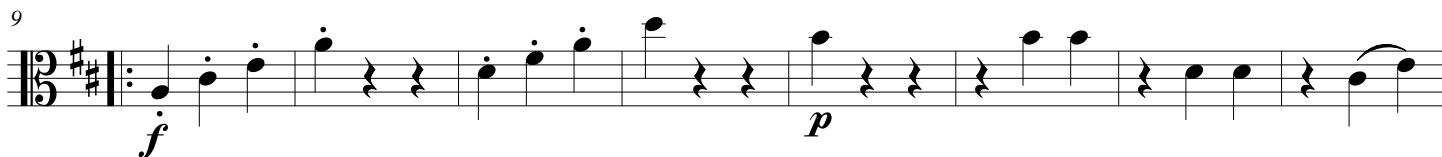
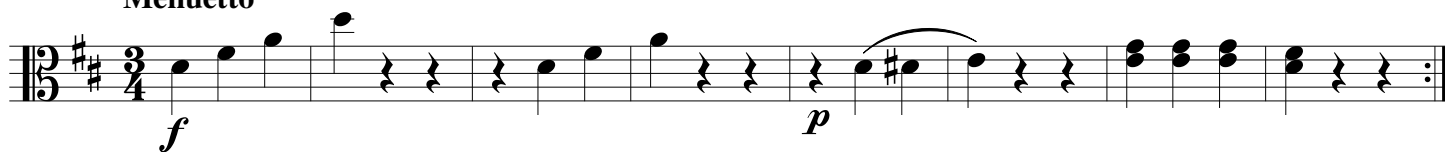
p *sf* *f* *p* *f* *p* *p*

f *p* *f* *p*

p *fp* *fp*

Detailed description: This is a musical score for the Viola part of Symphony 35, Andante movement. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic, followed by a sforzando (*sf*) and then a piano (*p*) section. The second staff continues with a piano (*p*) section. The third staff features a piano (*p*) section. The fourth staff begins with a forte (*f*) section, followed by a piano (*p*) section, and then a forte (*f*) section. The fifth staff continues with a forte (*f*) section, followed by a piano (*p*) section, and then a forte (*f*) section. The sixth staff features a piano (*p*) section. The seventh staff begins with a piano (*p*) section, followed by a forte (*f*) section, and then a piano (*p*) section. The eighth staff continues with a piano (*p*) section. The ninth staff features a piano (*p*) section. The tenth staff begins with a piano (*p*) section, followed by a forte (*f*) section, and then a piano (*p*) section. The eleventh staff continues with a piano (*p*) section.

Menuetto



Presto

7

12

17

22

27

32

37

44

50

58

p

f

sf

fp

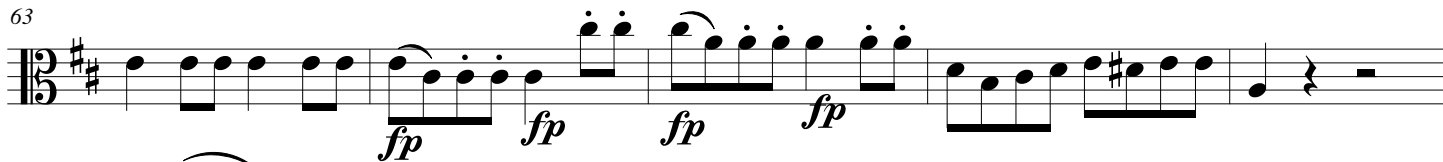
f

3

Detailed description: This is a musical score for the Viola part of Symphony 35, Presto movement. The score is written in 3/8 time with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with some rests. The second staff starts at measure 7 and introduces a forte (*f*) dynamic with a more active, eighth-note pattern. The third staff (measures 12-16) continues this pattern. The fourth staff (measures 17-21) also continues the eighth-note pattern. The fifth staff (measures 22-26) introduces a sforzando (*sf*) dynamic. The sixth staff (measures 27-31) continues with *sf* dynamics. The seventh staff (measures 32-36) features a series of eighth-note patterns with *sf* dynamics. The eighth staff (measures 37-43) begins with a piano (*p*) dynamic, followed by a fortissimo piano (*fp*) dynamic, and ends with a forte piano (*fp*) dynamic. The ninth staff (measures 44-49) continues with a forte piano (*fp*) dynamic. The tenth staff (measures 50-57) features a triplet of eighth notes marked with a '3' and a forte (*f*) dynamic. The eleventh staff (measures 58-62) continues with a melodic line.

Symphony 35 Viola - 7

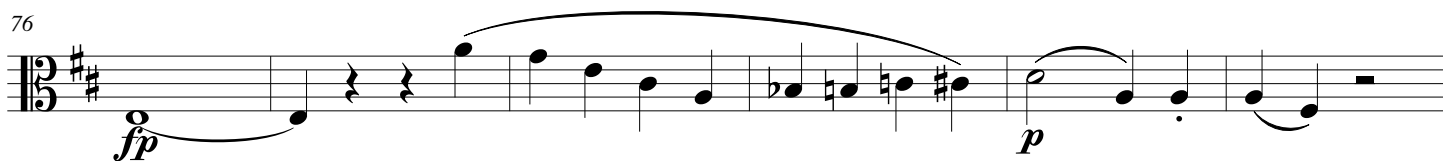
63



68



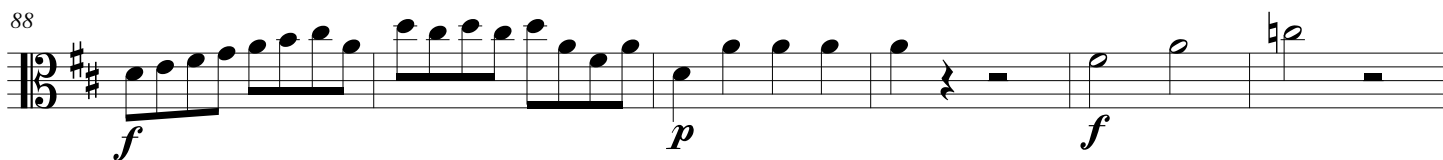
76



82



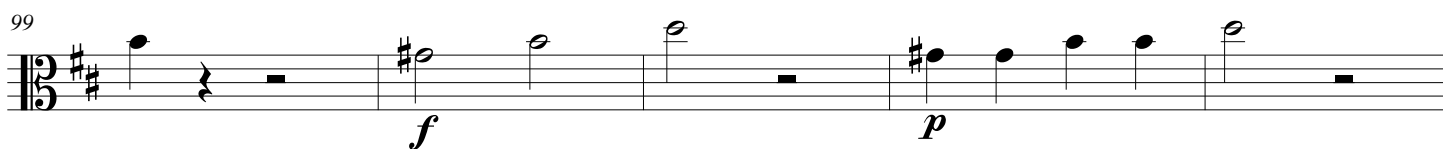
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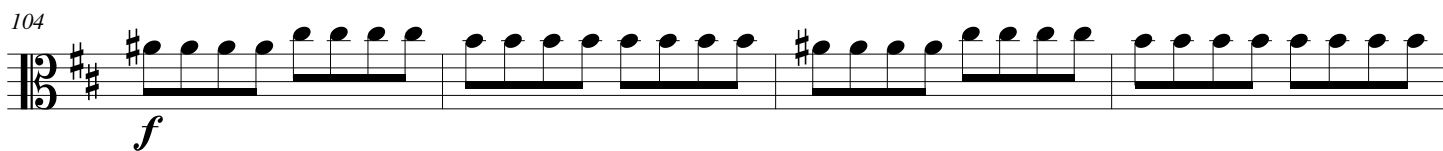
94



99



104



108



114



120



126

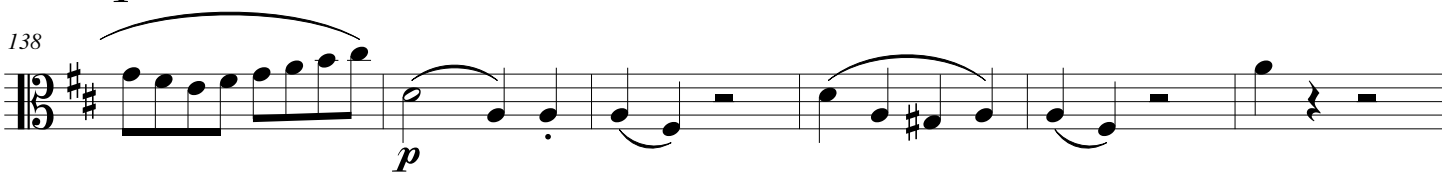


Symphony 35 Viola - 8

134



138



144



149



154



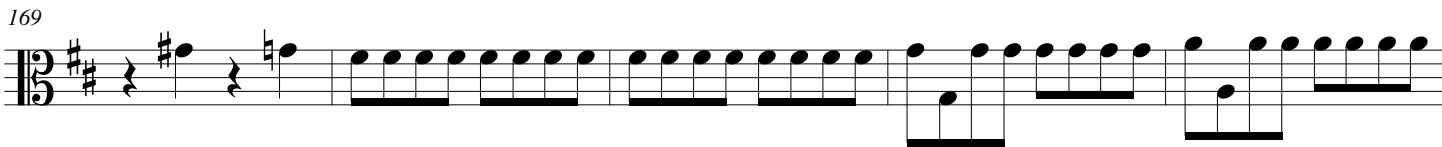
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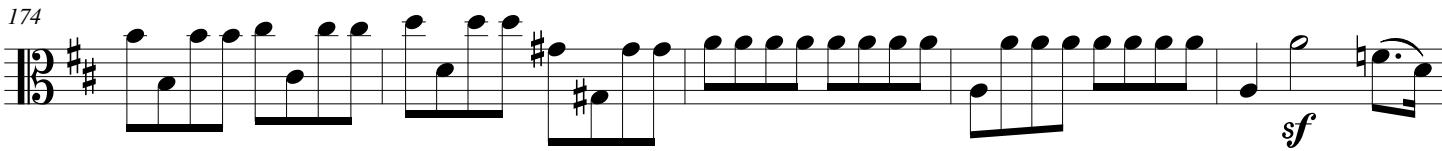
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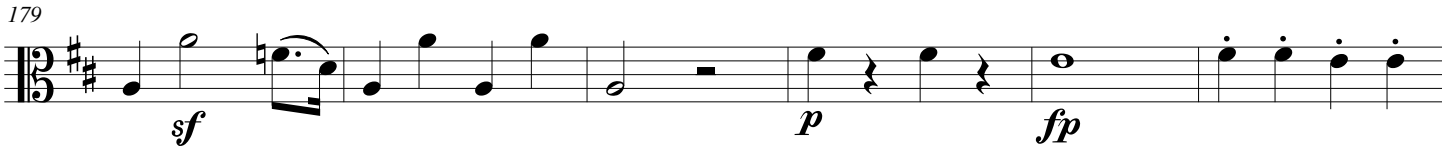
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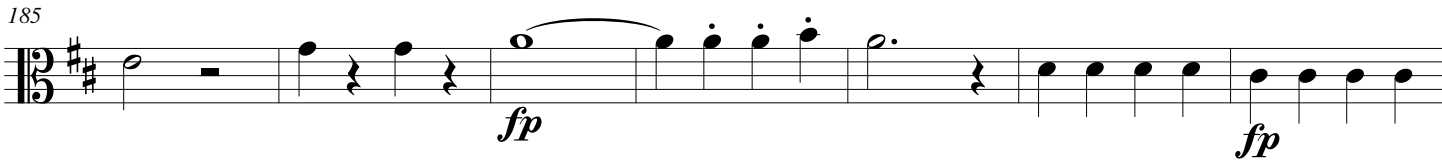
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179



185

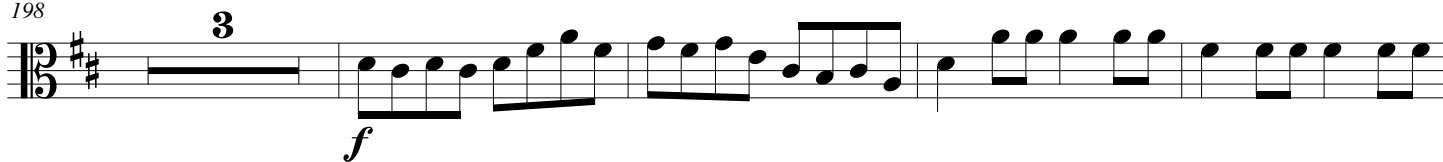


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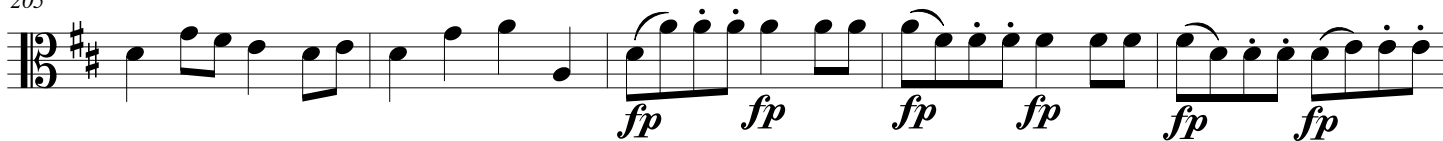


Symphony 35 Viola - 9

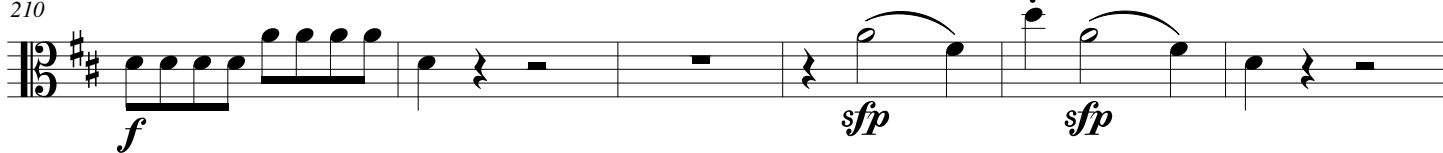
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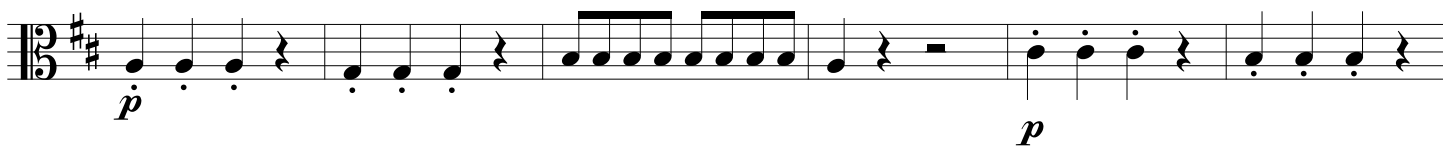
205



210



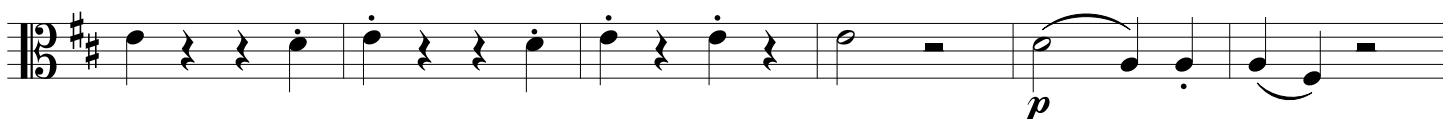
216



222



228



234



243



249



254



259



VIOLA

MANON LESCAUT

G. PUCCINI

ATTO 1.^o

ALL.^o BRILLANTE

1 PIZZ..

ff

ARCO

4

p

PIZZ.

ARCO

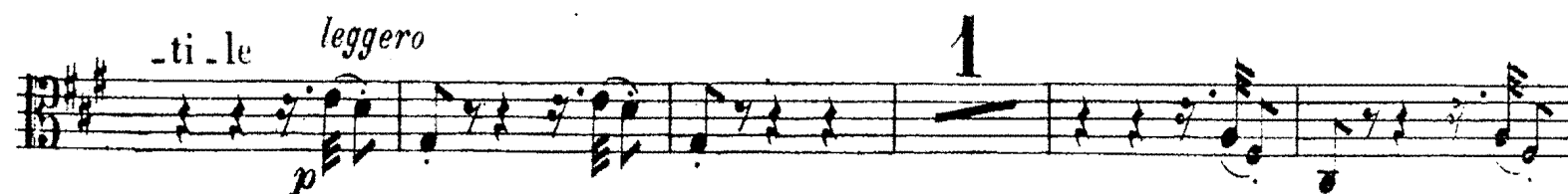
p

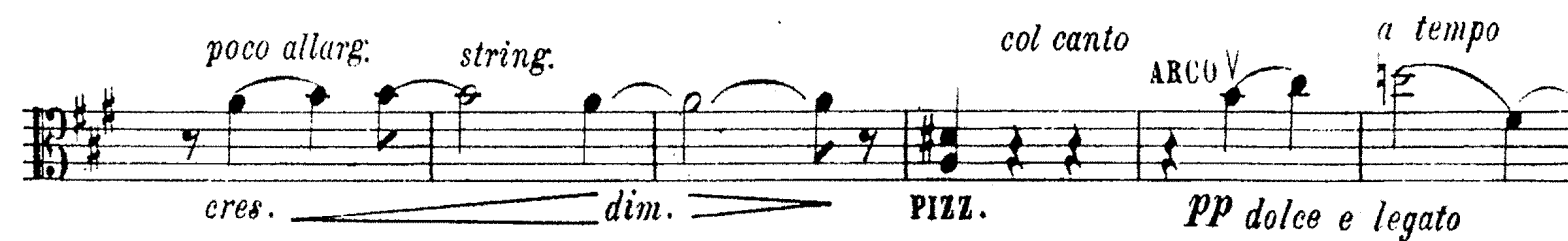
(2) PIZZ.

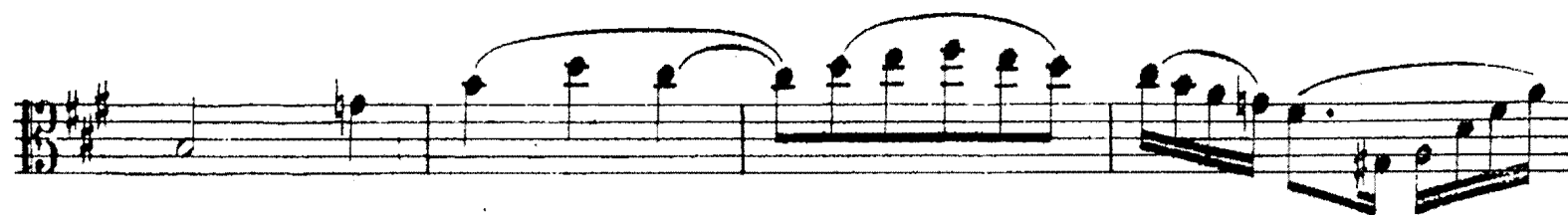
ARCO

f

1







DIVISE

pp

UNITE

1 2

poco cresc. e string.

3 4 5 6

PIZZ.

f

ARCO

1 2 3 4 5 6 7

ff

dim.

p dim. sempre pp

8 9 (12) 10 11 12 13 14 15

I.^o Tempo

rit:.....

poco rit ff

f

p

pp

rall.

DIVISE

pp

MODERATAMENTE

UNITE

3

I.^o Tempo

p

tr

tr

tr

(13) *leggero*

pp

tr

1

PIZZ. *cres.* *p*

Se segue il trasporto si ometta questa battuta.

(14) ARCO *mf* *poco rit. a tempo* *p*

ppp *rall.* *rall.*

(15) POCO MENO PIZZ. *pp* *col canto* *poco stent.*

a tempo *f*

2 2 *ch'io vegga e a - dori eterna - mente!* PIZZ. *f* *string.*

PIÙ MOSSO *ma poco col canto* *a tempo*

(16) I.^o Tempo *dim. e rall.* *pp* *col canto*

a tempo *string.* *f* *ff*

Se ci fu trasporto qui cessa.

* Quando dal N° 14. a tutto il N° 16 si trasporta $\frac{1}{2}$ tono sotto, si ometta l'ultima battuta del N° 13.

17 (*All^o brillante*)
 ARCO ARCO
mf *I.^o Tempo* *mf* *p sostenendo*

poco string. *a tempo*

cres. e string. *f* *ff* *PIZZ.*

19 *I.^o Tempo*
 ARCO
p *poco string.* *mf*

f string. *cres. e string.*

poco rall. *a tempo* (20) *tr* *ff*

tr *pp* *cres. e string.*

(21)

ff ruvido *ff* 3

(22)

f *ALL.° BRILLANTE*

string. molto

1

precipitando ff

ANDANTINO

6 (23) 2

f *v* siete un mo -

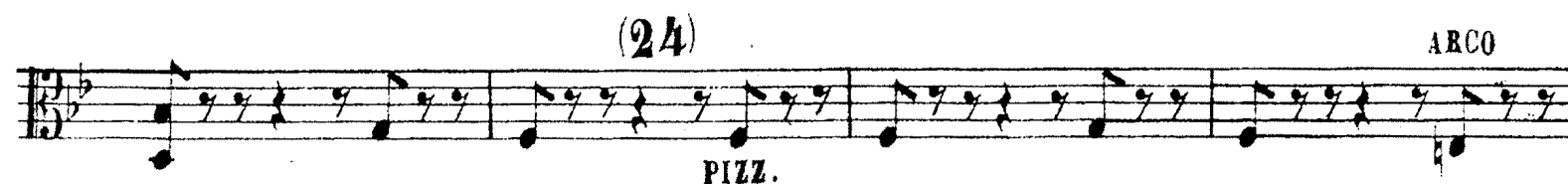
- dello di squisi - tezza. Ehi l'oste!

dolce

pp

dim.

marcato PIZZ. *calando* del mio ba -



(27) *AND.^{te} LENTO Espress!*

pp

DIVISE *pp* *p*

portando

1.^a Sola *rall.* *a tempo* *rit. molto* *mf con calore* *TUTTE* *Va tempo* *mf*

animando *cres.* *UNITE* *appassionato* *dim.* *poco rit.* *a tempo* *pp* *pp espress. legato*

cres. ed affrett. *pp* (28) *ALL.^{to} MOD.^{to} rall.*

AND.^{te} SOST.^o

p appoggiate *mf* *p* *rit.*

f calando e rall. molto col canto *ppp* (29) DIVISE

VIA SORDINA Manon! (30) UNITE *p* *mf* *ALL.^o AGITATO*

p *mf* *f* *cres. e string.*

ff *mf* *p* *dim.*

pp

(31) *mf* *cres. e string.*

(32) *ff* *dim.*

VIVO

rall. *CON SORDINA* *pp*

(33) *pp* *I.^o Tempo (And.^{te} lento)* *cresc.*

DIVISE *pp* *UNITE* (34) *rall.* *a tempo* *espress.* *8^a*

a *ten.*

8^a *DIVISE* *ppp poco rall.*

(35) *DIVISE* *a tempo* *f* *p* *ff* *f* *p* *ff*

DIVISE *ff* *UNITE* *pp* *VIA SORDINA* *rall.* *ff* *susurro gentil deh non cessar! 3*

affrett. *rit.* *ALL.^{to} MOSSO* *pp* *PIZZ.*

(56) ARCO
DIVISEV 2

pp *rall.* *a tempo* PIZZ. *ff* *f*

ARCO *p* PIZZ.

ARCO

PIZZ. *pp* *cres. e string.* *rapido* 1 ARCO *ff*

(37) ALL. VIVO

(38) *p*

f *ff* *p* *pp* *ff* *ff* *fff* *pp* *pp* *ppp*

(39)

p cresc.

PIZZ. DIVISE ARCO

(40)

UNITE *poco rall.* *poco trill.*

a tempo DIVISE

(41) UNITE

SUL PONTICELLO

pp *dim.* *ppp* *poco rall.* *a tempo*

1

(42) *Energico*

f **2** *PIZZ.* **4** Ge - ronte di Ra - voir!.....
p *colla parte*

..... **3** Chi pian - ge
 (Voi) *ARCO*

mf *cres.*

(43) *pesante*
ff

PIZZ.
p *cres.*

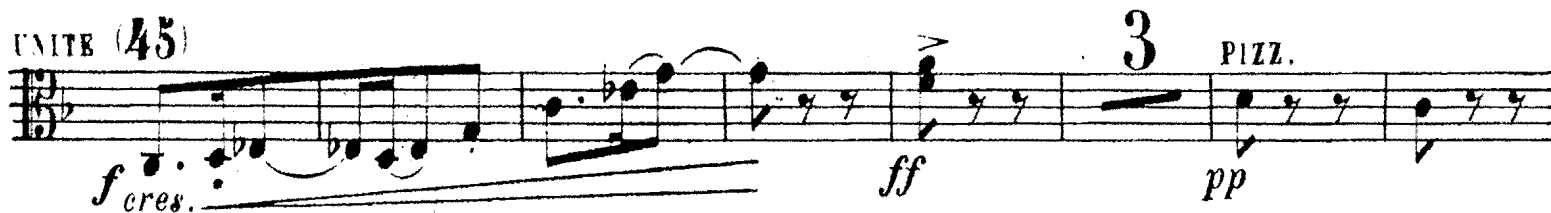
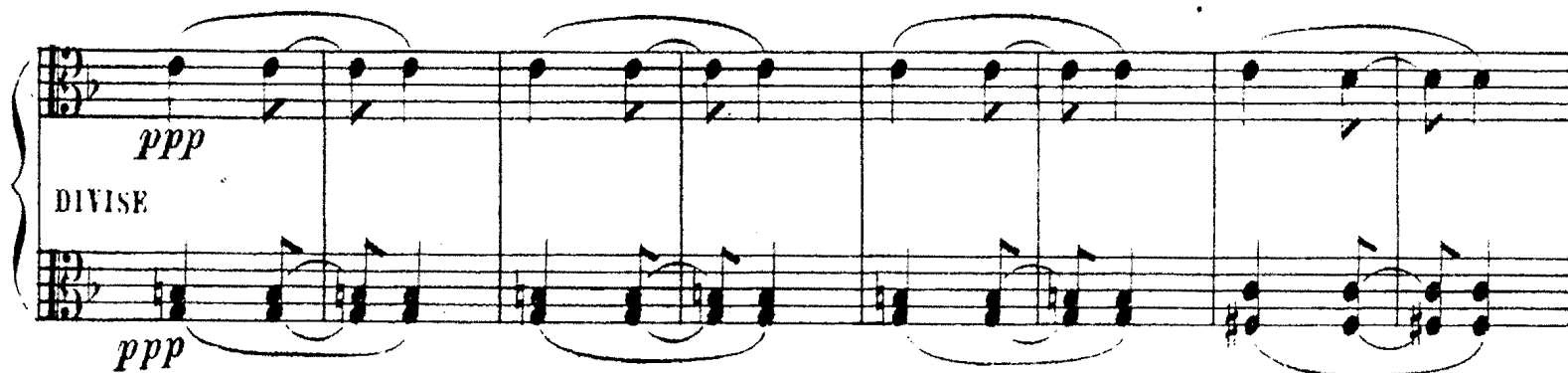
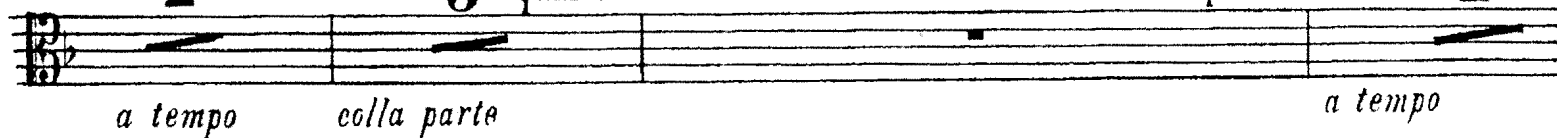
ARCO
p molto legato e dim. *pp*

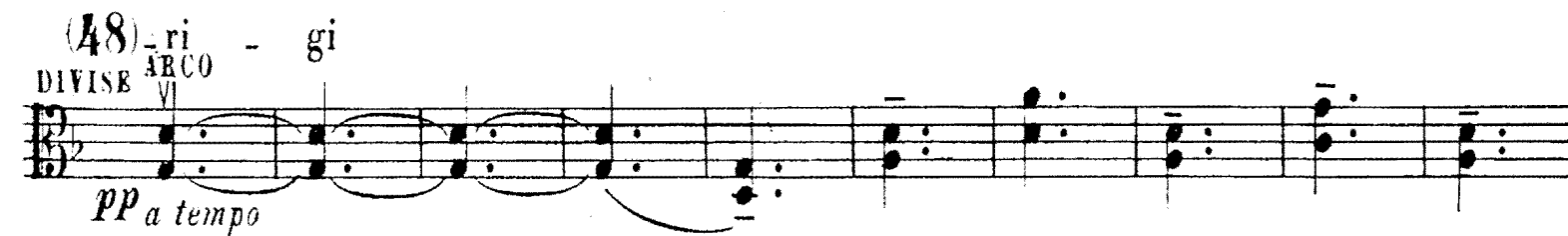
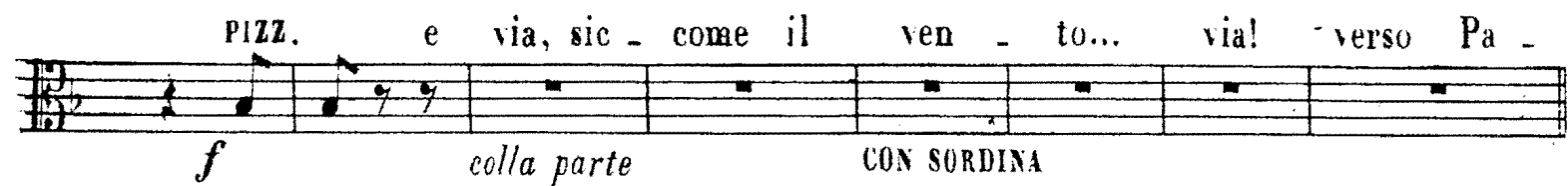
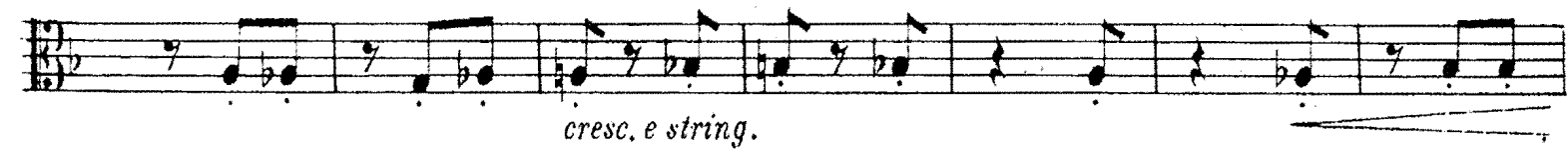
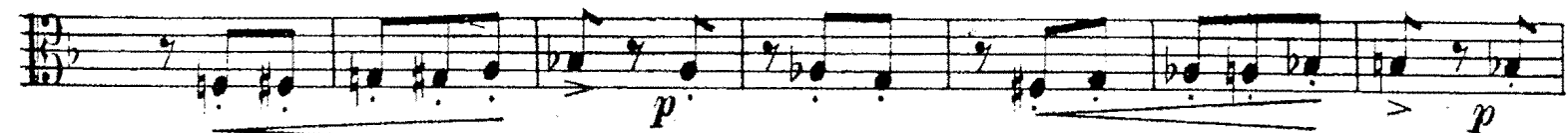
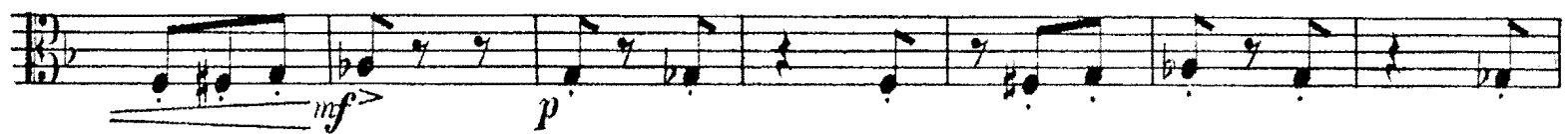
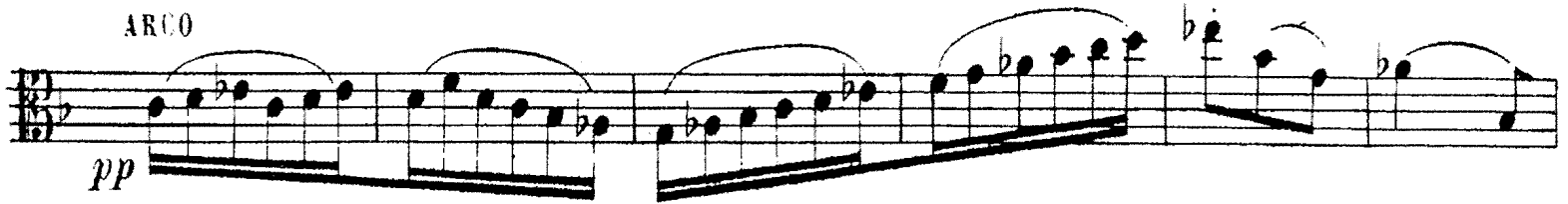
pp

PIZZ.
 più *p*

(44) *ARCO*
pp **2** lunga
 dim. e rall.

2 Scu - sate 3 qualche ordine io debbo all'ostiere impar - tir... 2





(49) *a tempo*
UNITE via. *graz*

ppp *p*

Con fuoco
ff

marcatiss.

dim. *PIZZ.* *p*

mf *ARCO* *p*

p dim. *pp*

1 2 3 4 5 6 7 8 9 10

La tua Pro - serpi - na di re - sisterti



a tempo

Cava - liere te la fanno! Che vuoi

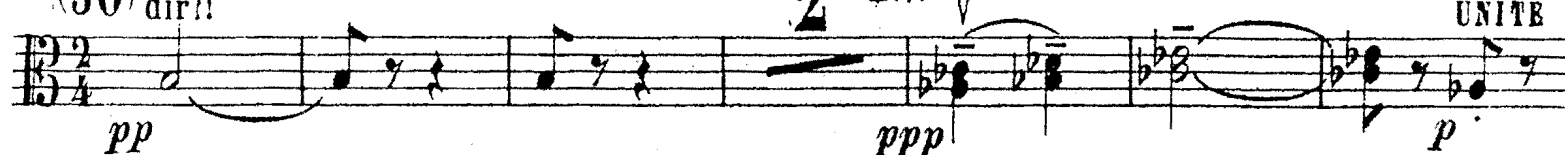


(50) dir?!

2

p/v.

UNITE



sost.do
DIVISE
mf espress.

3

3

rit.



(51)

3 via ti con - sola!

UNITE
a tempo

7

Qui t'at - tendo, ca - pisci?



ALL. MOSSO

f
PIZZ.

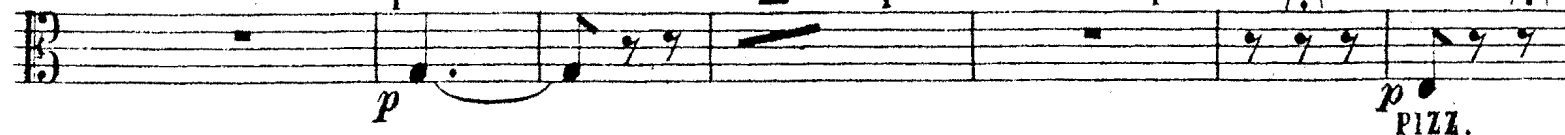
VIVO

col canto

Siamo a buon punto?

2

la par - tenza impe - dir ten - tiam!

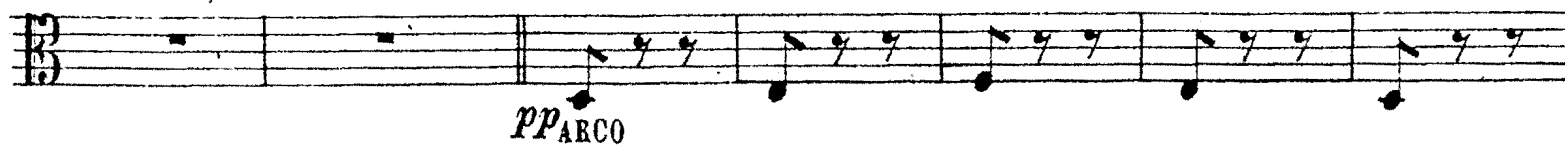


p

p
PIZZ.

MENO

senti, forse ti salvo

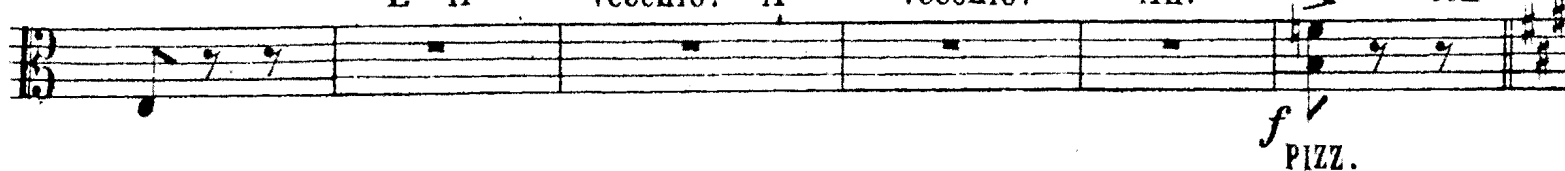


pp ARCO

E il vecchio? il vecchio?

Ah!

con



f
PIZZ.

(52) me! 9

VIVO *p legato*

2 2

1

p

ANDANTINO *poco rall:....*

pp *pp balzato*

8

poco cresc. *dim.* *f*

leggeriss. *p* (53) 3

ALL.^{to} GAIO

Alla parola mi - a. Voi mi chie - deste

rit. *a tempo* *p* *Appena Meno*

un' altra volta, 1 Meglio non rive -

tornando al tempo *rall.*

- dervi 1 *a tempo* DIVISE

a tempo rit. p poco rall.

(54) 1 2

Meno p

espress. mf accel. a tempo

rall. e dim. pp dolce

string. LENTO

pp col canto

(55) *AND.^{te} AMOROSO*

CON SORDINA *ppp leggerissimo*

ppp

poco rit. a tempo

VIA SORDINA *poco rall.*

col canto espress.

p dolciss. a tempo

a tempo

con molta espress. a tempo (56)

col canto PPP subito

appena trattenuto a tempo

cres. molto ed allarg. (57)

ff

p *col canto* *PIZZ.* *p rapido* *rit.*

ALL.^o VIVO

f *ARCO* *p* *cres.*

PIZZ. *mf* *pp*

col canto

10 una trama a vostro danno or -

(58) ^(Viol.^o) di! Che ^(Viole) di - te?

a tempo *f* *cres. e*

PIÙ VIVO Il colpo è fatto la carrozza è

string. *f*

pronta! **1** Che burla (59)

pp

p

2 3 4 5 6 *poco rit.*

a tempo **DIVISI**

UNITE *cres.* *string.* *ancor più cres.*

(60) *f secche* *VIVACISSIMO* *ff* *accel. molto*

6 v'im - plo - ro, Ah!..... fug- *col canto* *col canto*

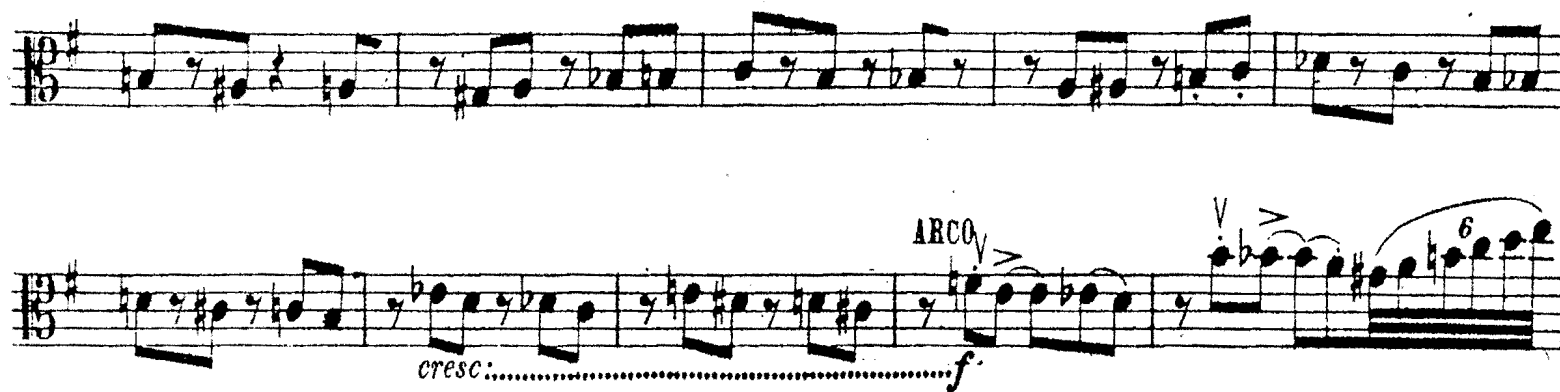
(61) *VIVACISSIMO*
- giam!



(62) *ALL. MOD. to*



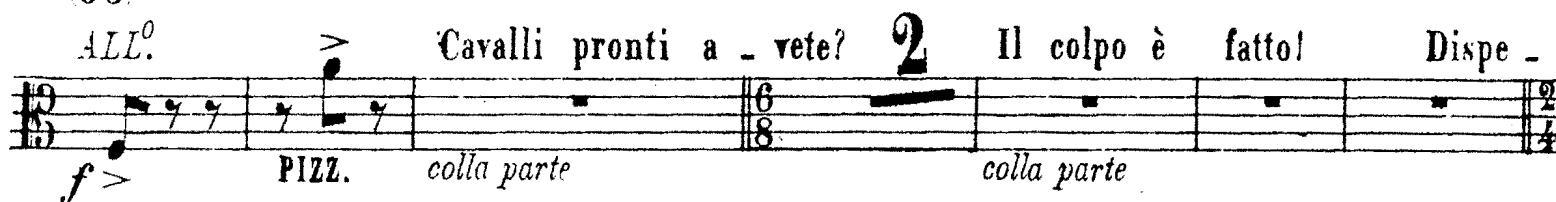
(63)



(64)



(65)

ALL.^o VIVO

LARGAMENTE

(66)

MOD.^{to} con moto

(67)



(68)



(69)



(70)

Fine dell' Atto 1.^o

VIOLA

MANON LESCAUT

G. PUCCINI

ATTO 2^o
A PARIGI

CON SORDINO

ALL.^{to} MODERATO

PIZZ. *pp leggerissimo*

DIVISE *ARCO ppp pp*

dim. Qua la giun⁽²⁾chiglia!...

pp

PIZZ. *mf f pp* Buon giorno, sorel - lina. Il minio e la po - *col canto*

-mata! Questa mat - tina mi sembri un pò imbron - ciatà! Imbronciata? Per -

A Tempo p ARCO rit. A Tempo

-chè? No? tanto meglio! Geronte o - v'è? *A Tempo pp* Così

rit. PIZZ.

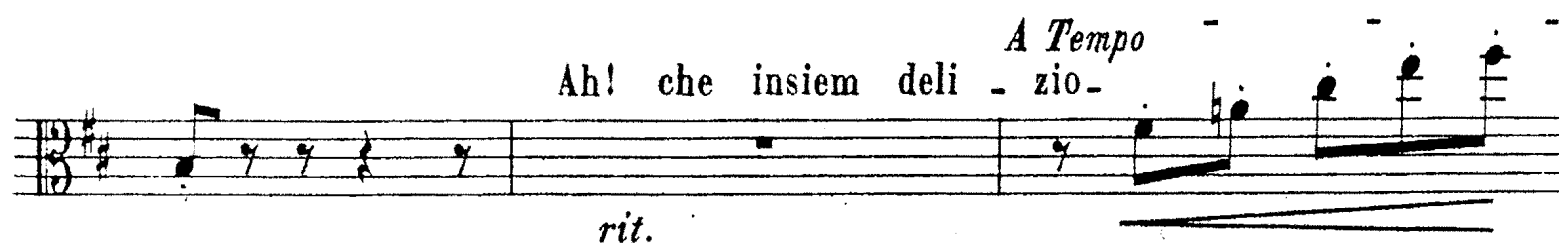
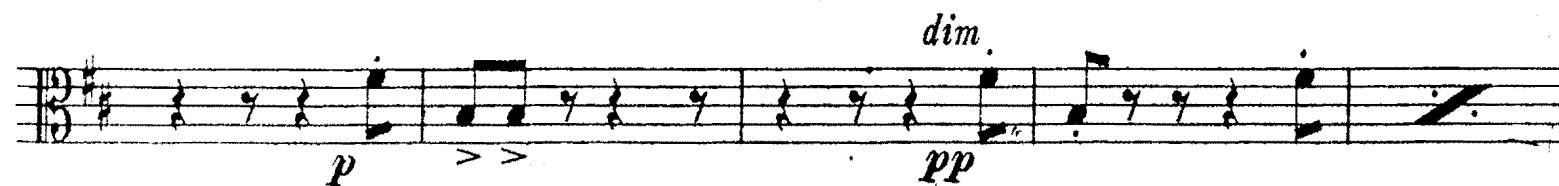
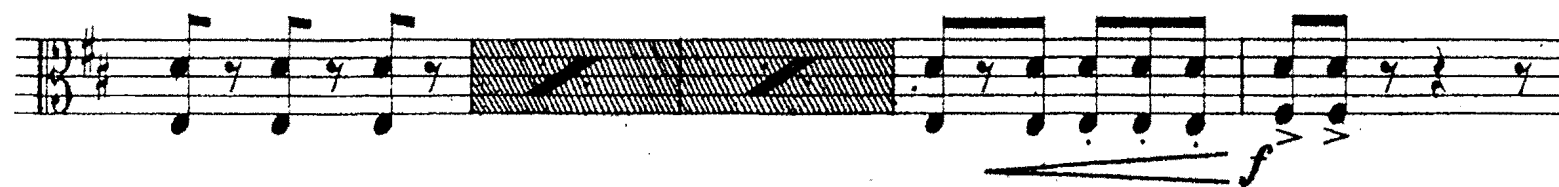
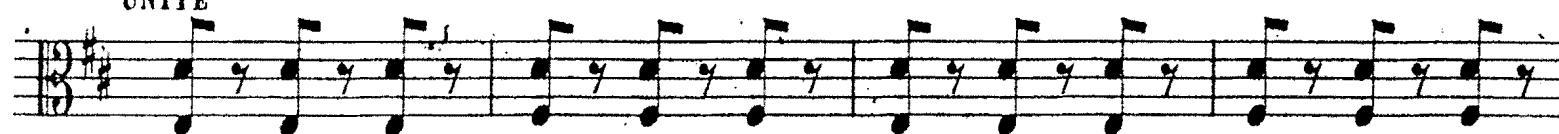
presto ha lasciato il gine - ceo? ⁽³⁾ VIA SORDINO **2** Ed ora, un

poco rit. ARCO A Tempo rall.

neo.
DIVISE *A Tempo*
PIZZ.



UNITE



(4) splendida e lu - cente! M'è - salto! E n'ho il per - chè! È mia la

Lo Stesso Movto *mf* ARCO *rit.* *A Tempo*

gloria se sei salva dall'a - mor d'unò stu - dente... Al - lor che sei fug -

f PIZZ *p* *pp* ARCO

-gita là, ad A - miens... Mai la speranza in cor m'abbandò -

accel. *f*

Là.. la tua sorte vidi! Là il magico ful - gor di queste

pp *col canto* *p* *A Tempo*

sale bale - nò! T'ho ritro - va - ta

poco rit. *rall.* *And.^{no} mosso* *pp* *A Tempo*

UNITE *poco allarg.*

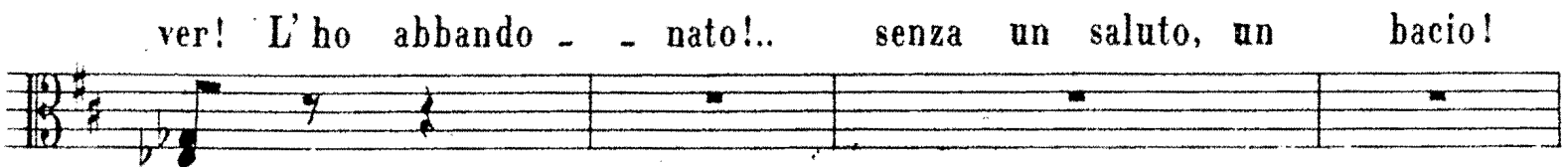
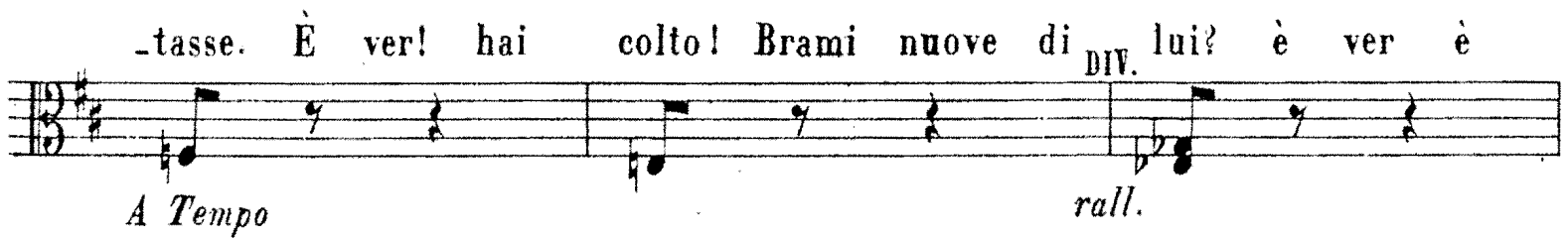
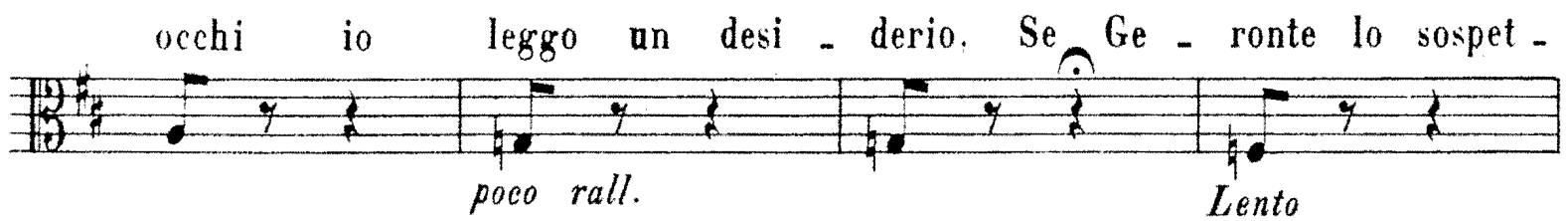
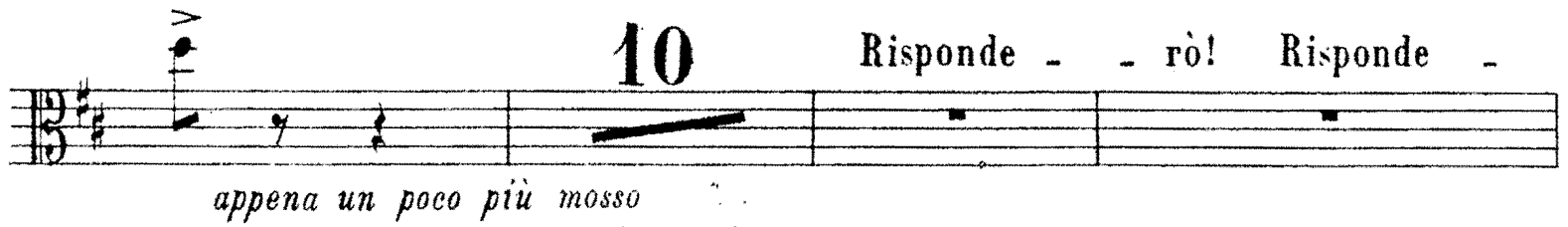
A Tempo *pp*

(5) PIZZ.

pp *sf* *p* *sf*

cres. e string. *quell' umile di -*

p *rit.*





(7) *Lo Stesso Movimento*

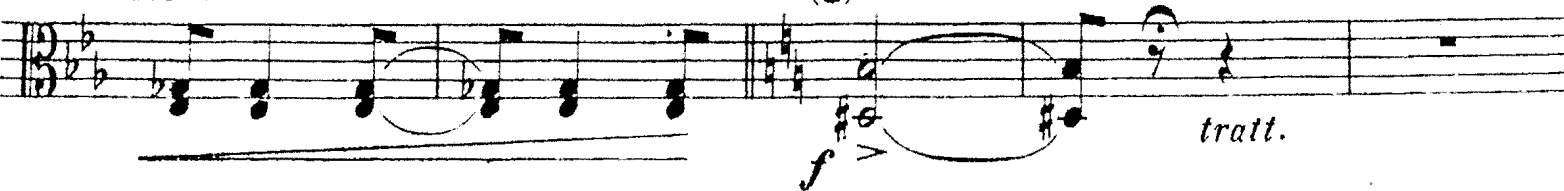
UNITE



DIVISE

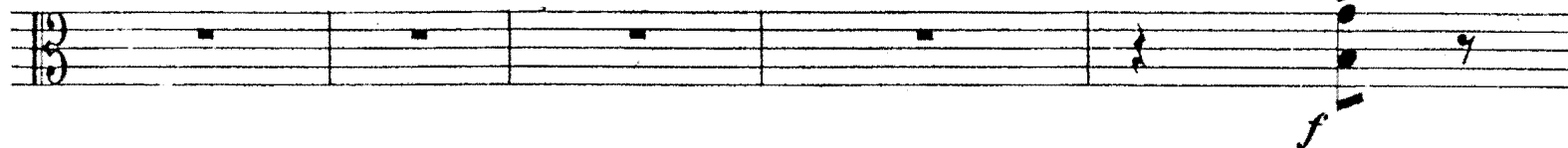
(8)

Ov'è Ma - non?..

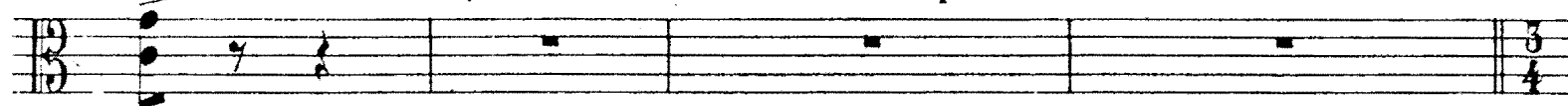


a tempo

ove fûg - gi?... Con chi? a Nord? ad Est? a Sud, io rispondo: non

*so!*

Ma al - fin.... l'ho pers - aso. Ei m'ha scor -

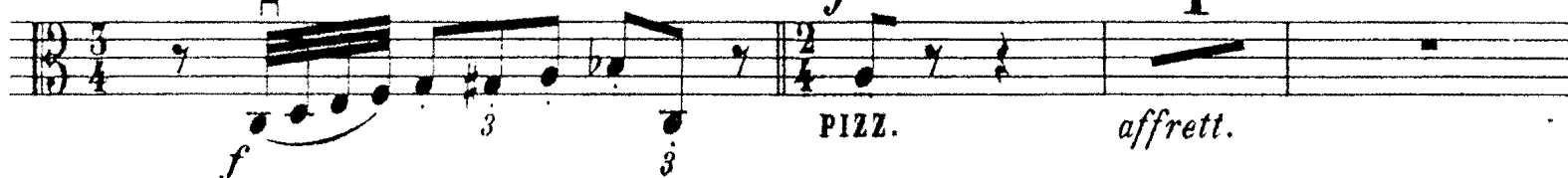


- da - ta!!

f No! no!

1

Ma che vin -

*A Tempo*

- cendo può col - l'oro

forse sco - prir



ARCO



L'ho lanciāto al

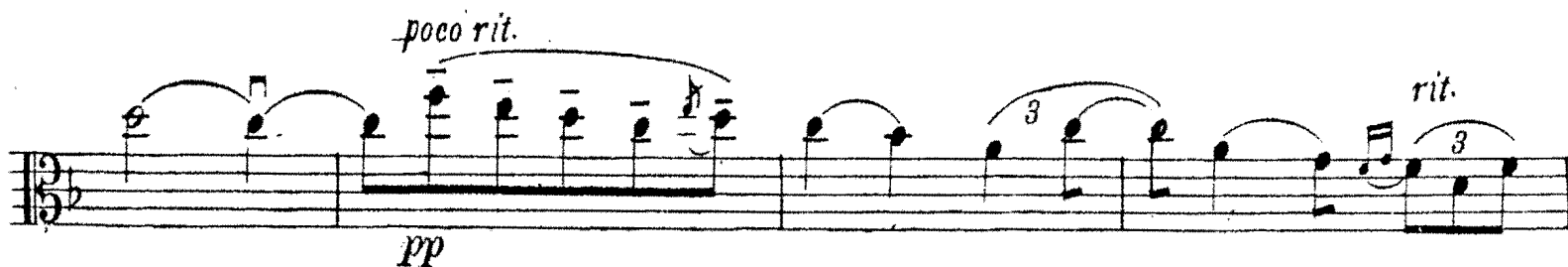
(9) *Allegro*

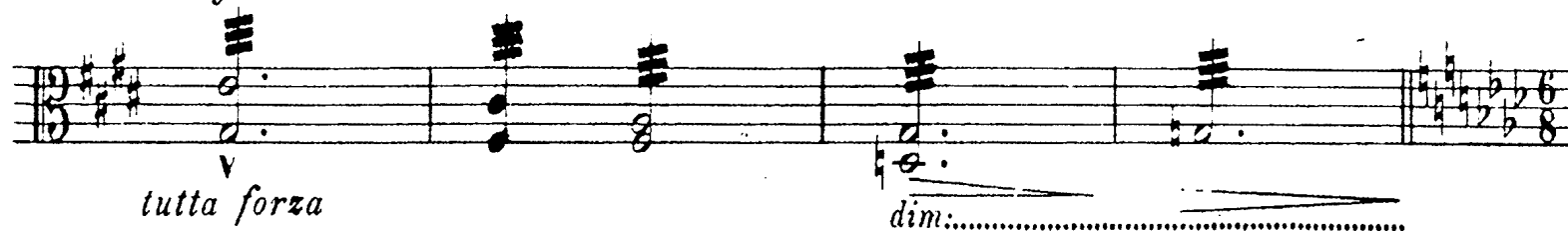
giuo -

co!

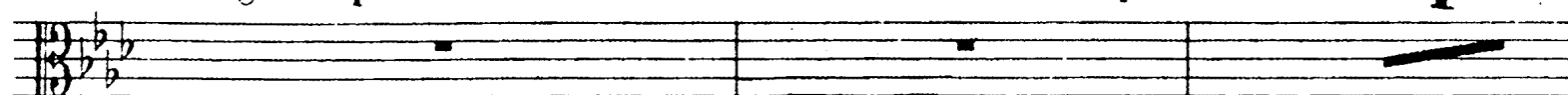
Vince -



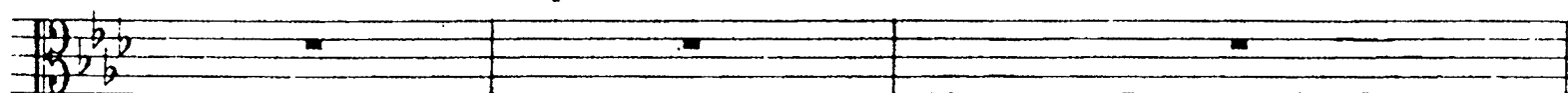
AND.^{te} MOSSO

Largamente

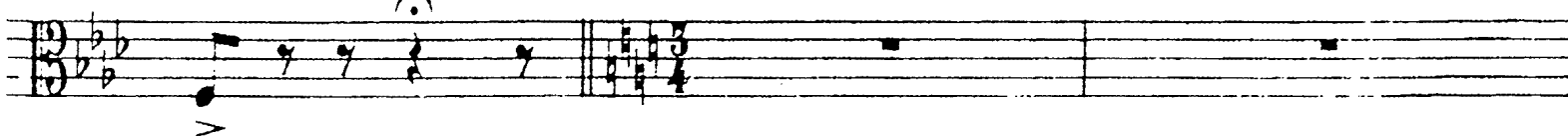
-viglia questa veste mi stà? Ti stà a pen- nello! 4



E il tu - - pè? Porten - - toso! E il busto?



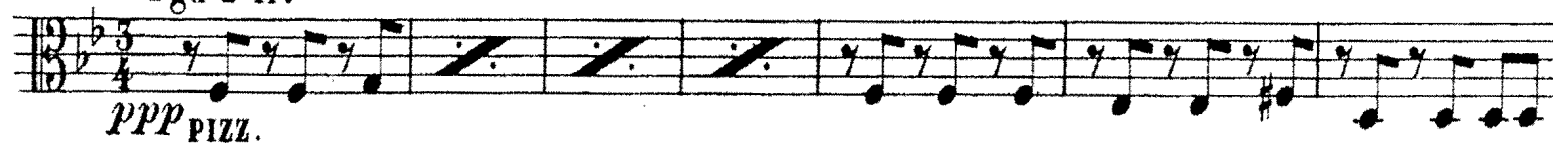
Che ceffi son co - stor? Ciarlatani o spe -



- ziali? Son musici! E Ge - ronte che fa dei madri -



MADRIGALE
(11) ANDANTINO
- ga - li.



Lo Stesso Mov.to
(12) - stor! Oibò!

string.

col canto
Offender

f ARCO

p

l'arte? *a tempo* *ff* *ff* *3* Io v'acco -

_ miato in nome della *Tempo del Madrigale*
 glo - - - - - ria!
rall. *pp* PIZZ.

rall. I madri - - gali, il

ballo, e poi la musica! Son tutte belle

MOD.^{to} MOSSO

PARCO

rit. pp

cose! Pur m' an - noio

(13)

4

1

MOD.to

p

A musical score for a vocal part. The lyrics are "cose! Pur m' an - noio". The score is in 3/8 time, indicated by the "3" over the "8" in the time signature. The key signature has one sharp (F#). The melody starts with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. There is a double bar line. The next measure has a whole note chord consisting of G4, A4, and B4, marked with a forte "f" dynamic. The following measure has a quarter rest, then a quarter note on A4, and a quarter note on B4. The final measure has a quarter rest, then a quarter note on A4, and a quarter note on B4. The score is marked with a "4" above the first measure after the double bar line and a "1" above the final measure. The tempo/mood is marked "MOD.to" and the dynamics are "f" and "p".

Una donnina che s'an - noia è cosa da far pa - - - ura!

1 An - - diam da Des Gricux È da ma

rall. *A Tempo* *ff*

- estro preparar gli e - - venti!.. 1

Tempo di Minuetto

CON SORDINO *pp*

rall.

rit.

A Tempo
sensibile

espressivo e dolce *poco rit.* *A Tempo*
PIZZ.

ARCO (14)
poco rit. *ff*

poco rit. *a tempo*
pp

tr *cres:.....* *poco rit.*

a tempo
pp *cresc.*

(15) *a tempo*
DIVISE *UNITE*
poco rall. *mf*

poco rit. *A Tempo*
p

(16) *PIZZ.*
rall. un poco *A Tempo e string.*

Un po più Animato

pp ARCO
 ARCO
 1 2 3 4 5 6 7 8 9 10 *poco cres.*
 (17) *PIZZ.* *rall.* *Sostenendo* *p* *PIZZ.*
poco allarg. ARCO
rit. col canto *quasi a tempo*
 (18) *A Tempo* *rit. col canto* *pp*
 VIA SORDINO
 string.

(19) 3 5 fanta - sia troppo fe - lice troppo fe - li -

poco rit. *rall. col canto*

(20) *a tempo*
-ce.

mf *f*

8 8

(21) 1

p cresc. e incalz.

3 3 3 3 3 3

3 3 3 3 3 3

(22)

f *senza misura* *Vni I. f* *A Tempo ma rall.*

AND.^{no} GIUSTO

(23)

GRAVE

Galanteria sta bene 2 Allegra



*A Tempo Moderato*folla ondeggia pei balu - ar - di! *Lento*

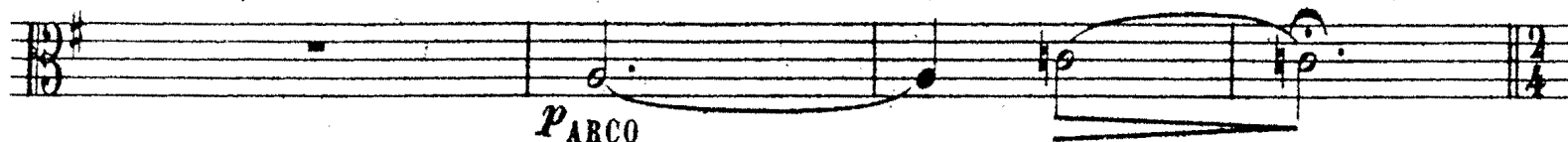
È cosa ch'io so per



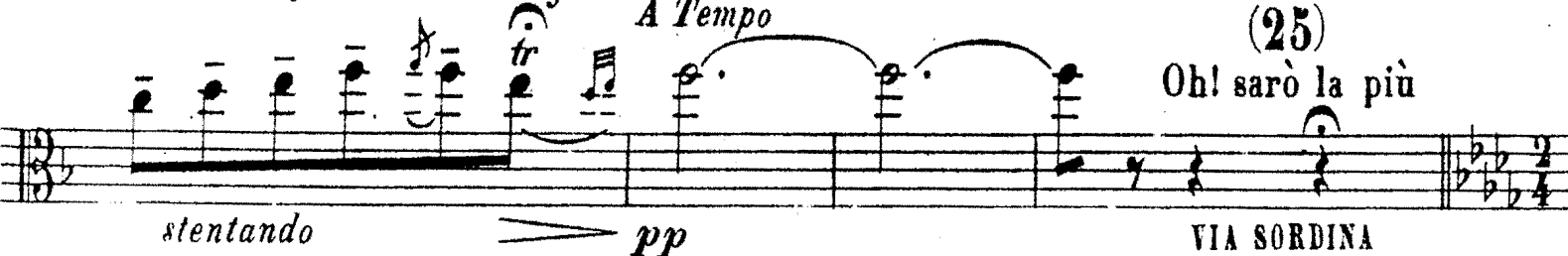
prova... Voi, mla fulgida le - tizia, esser compagna a noi promet - teste; di poco vi prece -



-diamo, un breve i - stan - te sol vi chie - do..... at -



-tender mi fia lieve tra il bel mondo do - ra - to (24)

*I.^o Tempo*

Oh! sarò la più

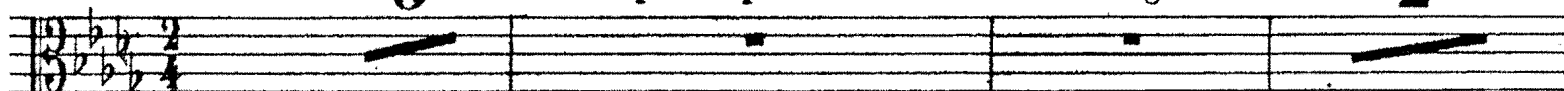
VIA SORDINA

bella!

5

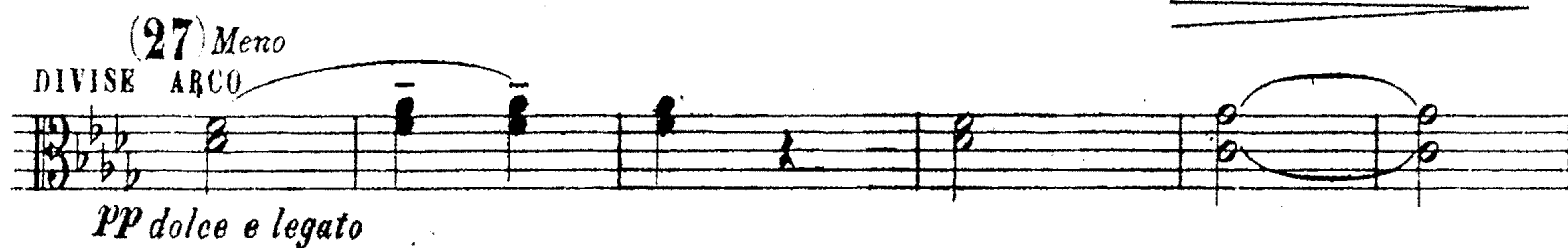
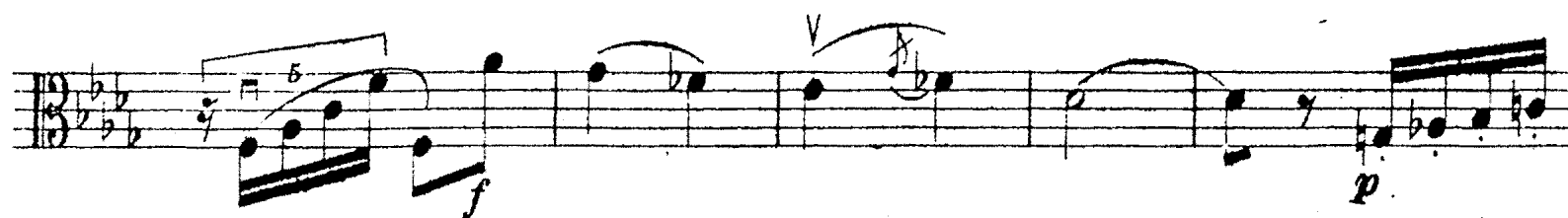
Dunque questa let - ti - ga?

2

*ALL.^o MOD.^{to} Con Agitazione*

(26)





f *espressivo* *p*

cres. molto *f* *p* *poco rit.*

cres. *p* *A Tempo*

8^a

8^a (30)

f *poco rit.* *p* *A Tempo*

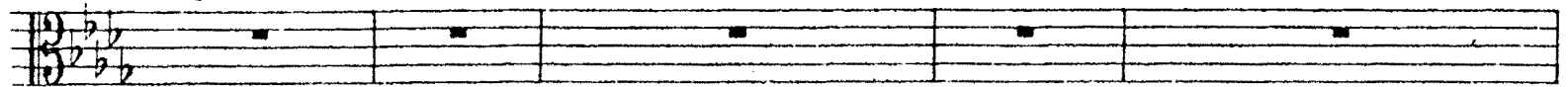
pp

incalzando e cres.

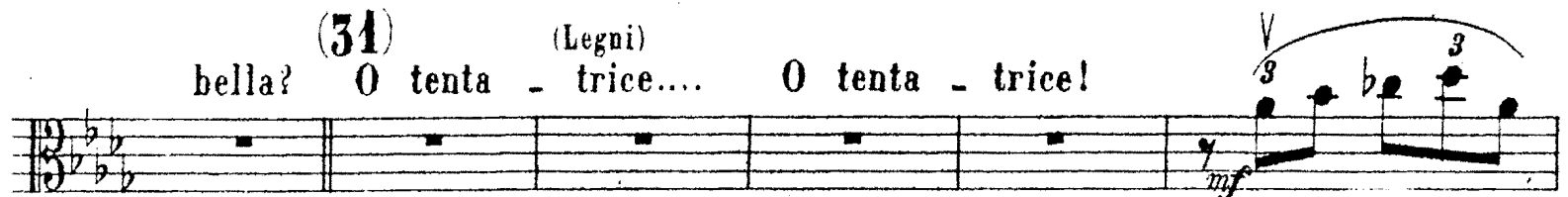
f

ff poco stent:..... Ah..... non lo ne-

- gar!.. son forse della Manon d'un giorno meno piacente e



(31) bella? O tenta - trice.... O tenta - trice!



MOD.^{to}

Sostenendo molto

A Tempo

poco ritard.

(32) *A Tempo ma più Sost.^{to}*



DIVISE

rall.

UNITE



DIVISE

rit.

a tempo

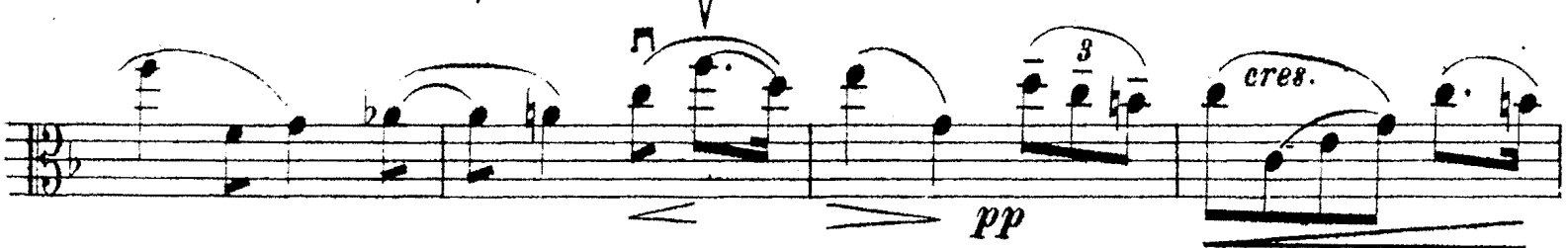
UNITE



(33) *AND.^{te} SOST.^{to}*



rall. p espress.



cres. molto

incalzando



Sostenendo e Marcatissime

p

48

(34) *dolce*

p

rinforz.

(in 6) *poco rit.*

A Tempo

(35) *f* *dim.* *pp*

(36) *allarg.* *ten.*

incalz. e rinforz. sempre

a tempo

DIVISE

f

UNITE

Largamente lunga

(37) *pppp* *Molto sost.to* *espressivo*

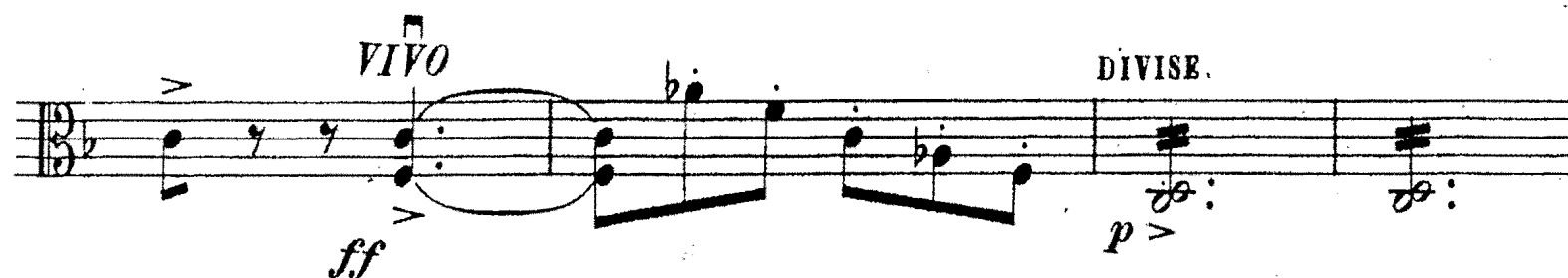
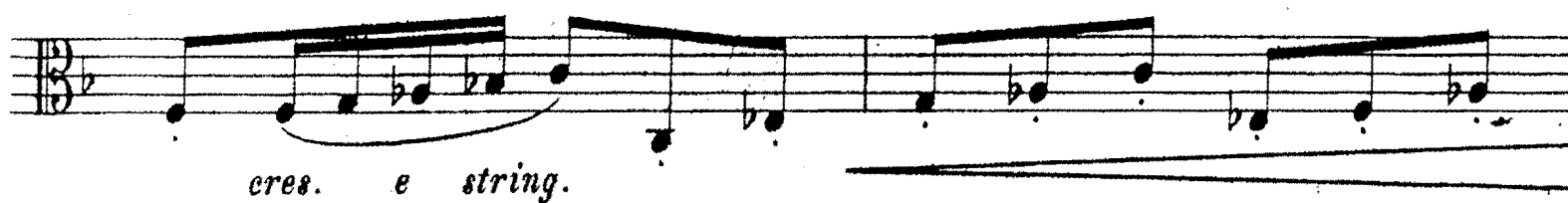
allarg. e cres.

(in 4) *rit.*

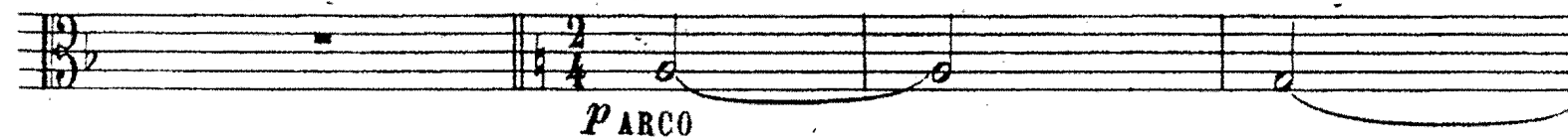
molto rall.

morendo allarg. rall. molto *PPP estremamente P*

(38) 1



MENO
Giungo in mal punto er - - rore involon - - ta - rio.....



chi non erra quag - - giù..... an - che voi credo



ad esempio obli - a - ste d'essere in ca - sa



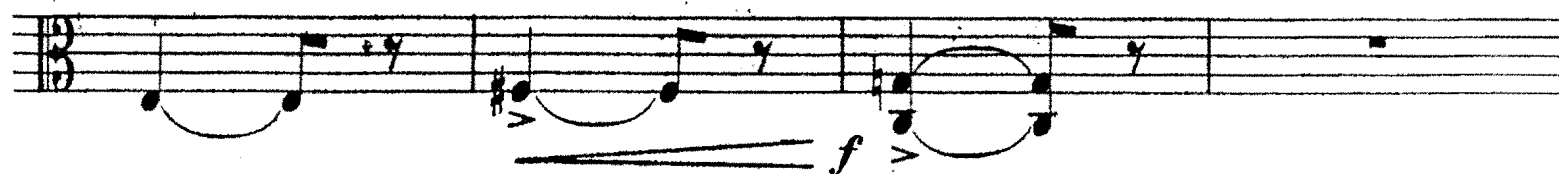
UNITE

mia....

Si - gnore!

taci!

Gratitudine



si - a oggi il tuo dì di festa,



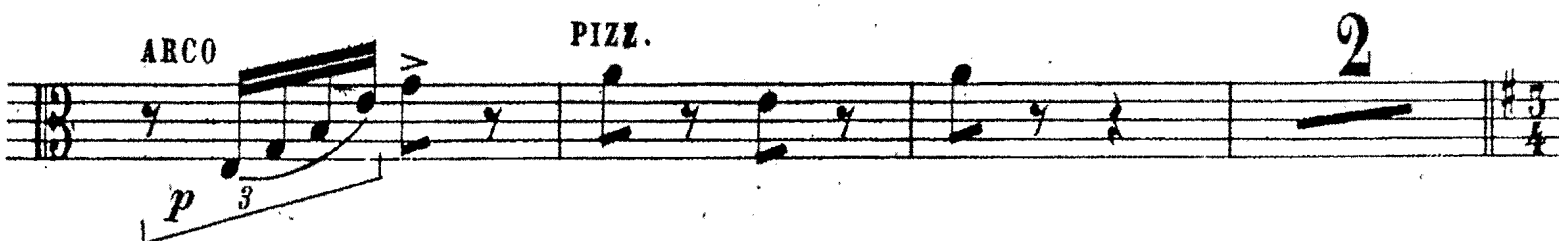
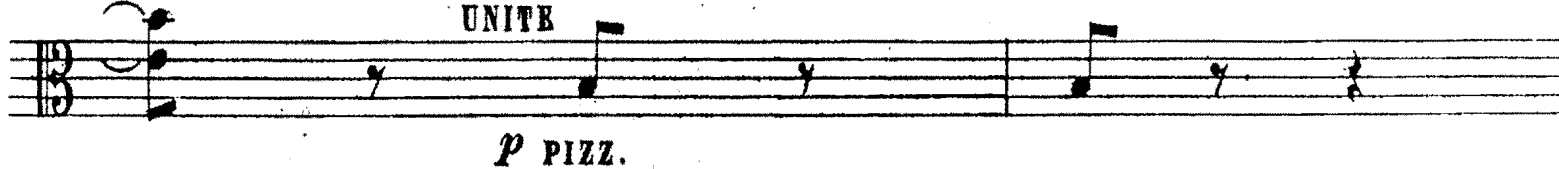
d'on - de vi.....

trassi

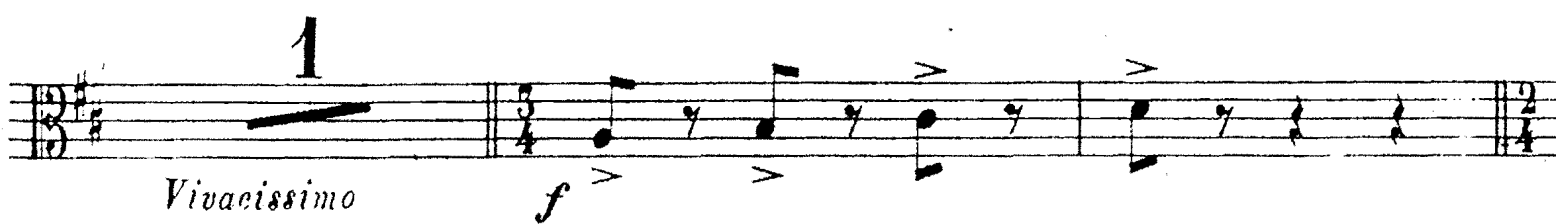
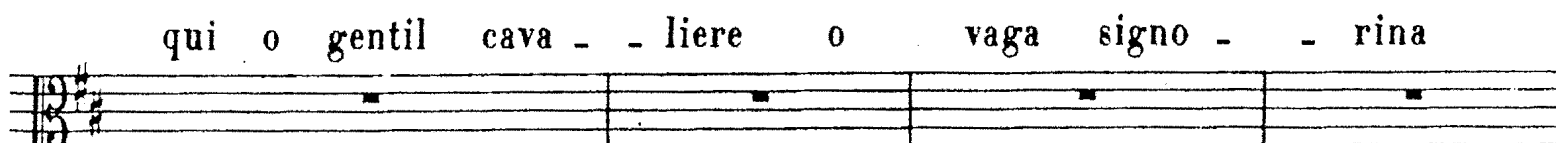
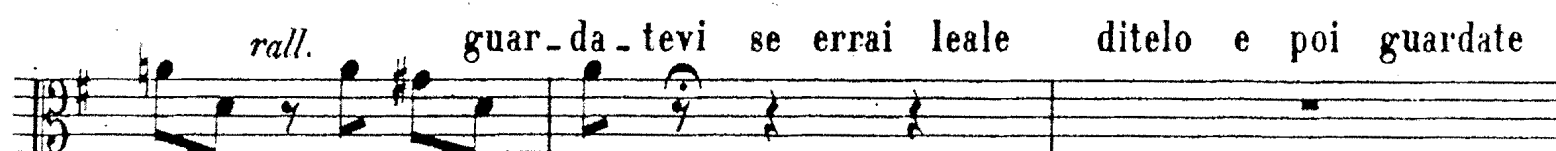
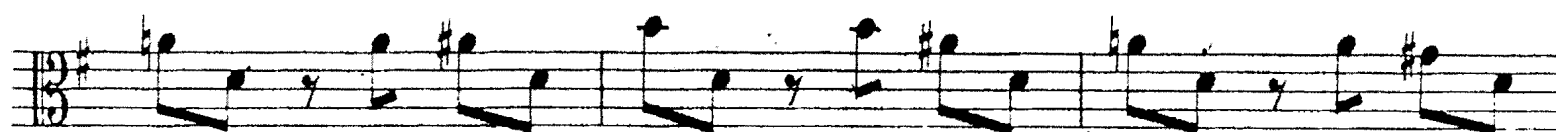
le prove che v'ho



date d'un vero amore come rammen - tate! (39)



ALL.^{to} MOSSO
PIZZ.



Arrive - derci, e (41) presto. 3

LENTO *f* *ALL.^o DECISO*

leggeriss. *pp* *PIZZ.* 3

1 *ARCO* 3 3 3 3 3 3 3 3

1 (42) Sen - ti *MOD.^{to}* *p*

del vecchio male -

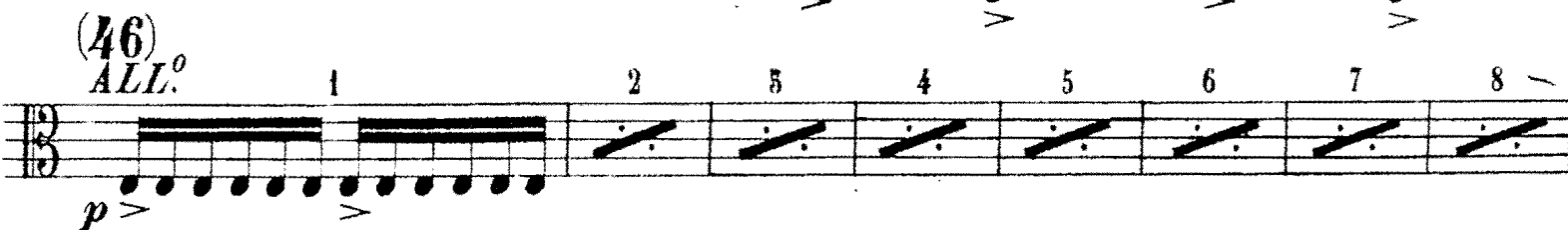
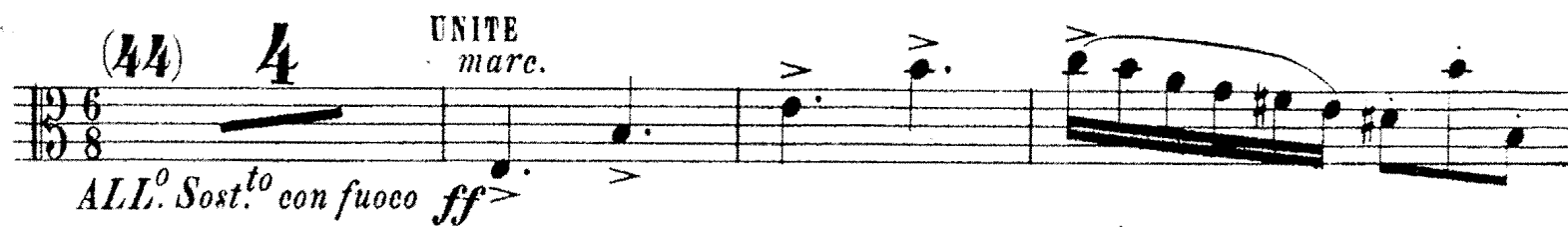
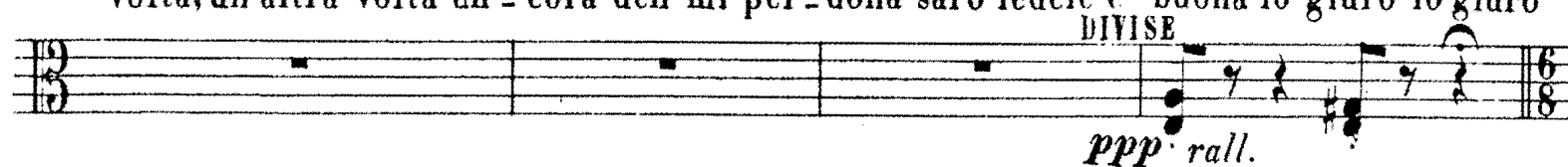
- det - to..... non t'abbia più 1 2

ALL.^{to}

peccato, tutti questi splendori tutti questi te-sori ahimè dobbiam par-

ALL.^o
-tir!
f
rall.
(43)
p
Moderatamente
p
p
p
f
eres.
rall.
A Tempo
mf con forza crescente
p
DIVISE
molto
ff
Veemente
Sostenuto tutta forza
accelerato
DIVISE
p calando e rall.
pp sempre
Più Lento
pp
rall.
di me!! Un'altra
Lento

volta, un'altra volta an - cora deh mi per - dona sarò fedele e buona lo giuro lo giuro



PIZZ. DIVISE (47) UNITE

f *mf* *f*

p

per le sca - le ca - va - - lier spiega - te

l'ale già ven - gon qui e guardie e ar - crier

(48) PIZZ.

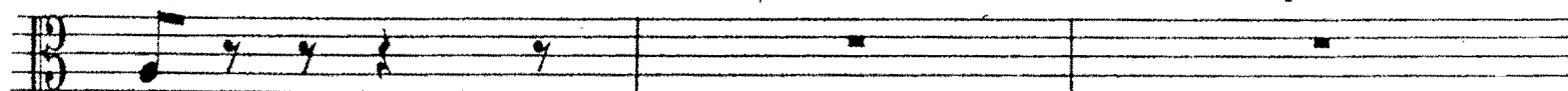
f

via l'ali al piè

ARCO *sf* PIZZ. ARCO



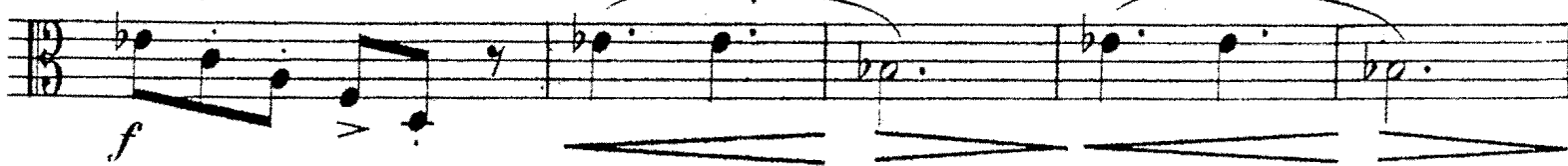
(49) Or v'affret - - tate, non esi - - ta - te, pochi mi -



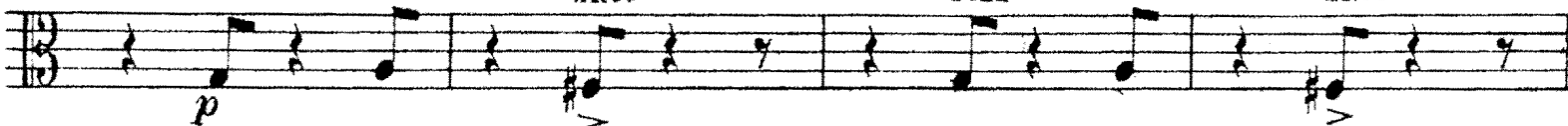
- nuti siete per - - duti, già dal quar - - tier u - -



- scian



(50) PIZZ. ARCO PIZZ. ARCO



PIZZ.

(51) **ARCO**

crea. *f*

pp *ritenuto espress.*

A Tempo

pp *ritenuto espress.*

do - vrò la -

scia - re abbando - na - re. Torturar mi vuoi an - cor! Sa -

- ria imprudenza la - - sciar quest' o - ro, o mio te - so - ro,

o mio tesoro! *MOLTO SOST.^{to}* con

te portar dei il cor, io vo' sal-var solo il tuo a-mor! (52)

A Tempo *rall.* *a tempo ff marcato*

f *ff* *cres:* *ff*

(53)

ff *ff* *strepitoso* *ff al Tallone* *cresc.*

cresc. e string.

Nessun si

The image shows a page from a musical score for the opera 'L'Espresso' by Gioacchino Rossini. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'A Tempo'.

The vocal part includes the following lyrics:

muo - va ah! ah! ah!

ah! ah. Se vi ar - restan ca - va - - lier chi po -

- trà Manon sal - - var!

O Ma -

The piano part includes the following markings:

ff (fortissimo)

string. (string)

col canto (with the voice)

mf (mezzo-forte)

p (piano)

cres. molto (crescendo molto)

ff (fortissimo)

DIVISE

The score is divided into measures by vertical bar lines. The vocal part is written on a single staff, and the piano part is written on two staves. The lyrics are written below the vocal staff.

- non.

ff

O mia Ma-

Vivacissimo
- non!

ff

marcatissimo

cres.

string.

string.

Fine dell' Atto 2°

L' HAVRE

AND.^{te} MESTO*poco cres.*

CON SORDINA

DIVISE a 2.

*pp**misterioso*

DIVISE a 3.

CON SORDINA

pp

(7)

TUTTE

DIVISE a 2.

cres. DIVISE a 3.*pp*

CON SORDINA

TUTTE

*pp**pp**pp**pp*

(8) 1

*cres.**f p**p**pp**pp*

DIVISE a 3.

2 *rall**pp**pp*

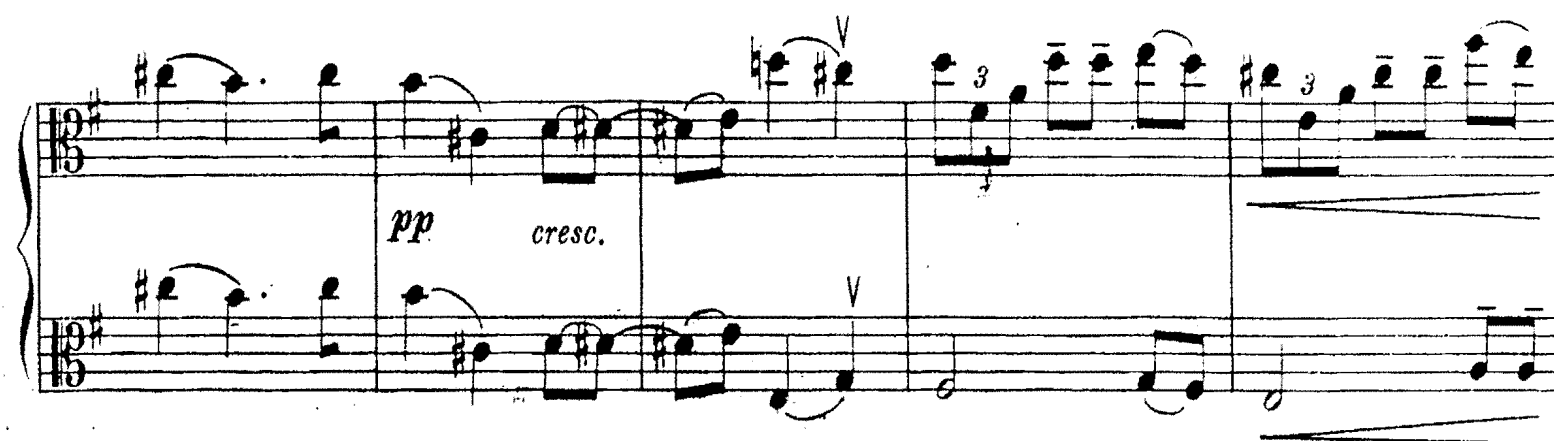
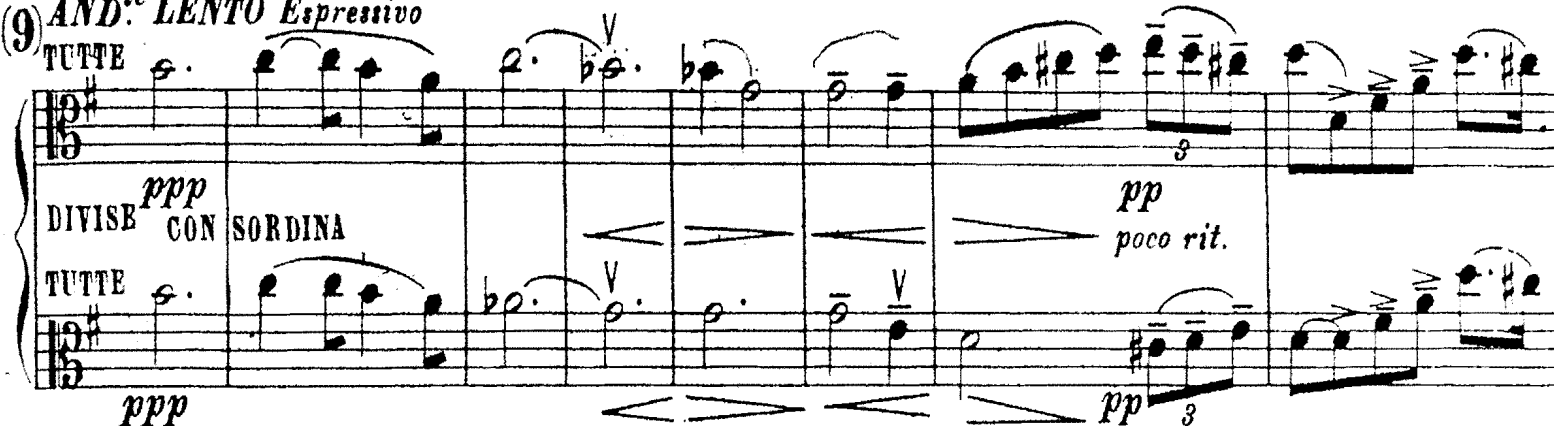
VIA SORDINA alla I. Sola

SORDINA

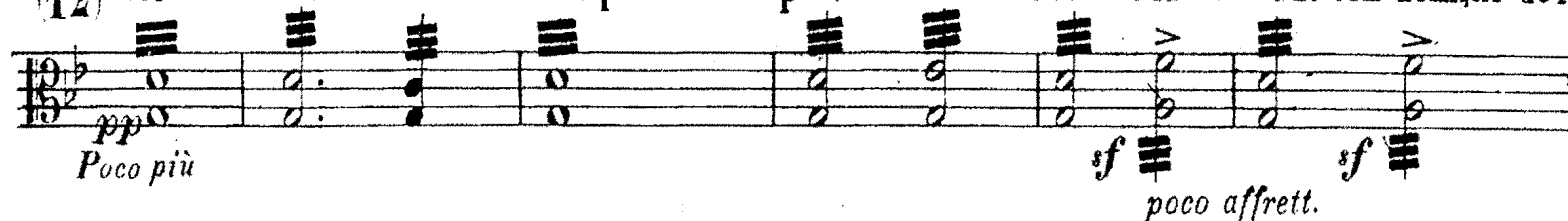
È l'Hayre addormen . tata! l'ora è giunta

1 1^a SOLA

rall. 1

(9) *AND.^{te} LENTO Espressivo*

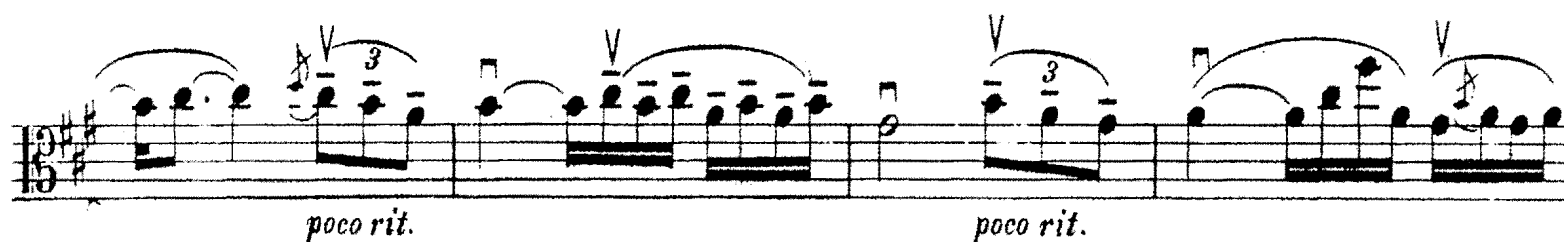
(12) cor! E l'alba o mia Ma - non pronta alla porta del cortil sii tu... V'è là Le. scaut con uomini de.



(13)
voti là vanne e tu sei salva



1 Tremo a un periglio che ignoto (14) m'è!



AND.^{te} ANIMATO

(15)

p
DIVISE a 2
string. e cres. molto

UNITE

rit.
3(16) ALL.^a VIVO

ff

ff

ff DIVISE *p*

(17)

f

col canto
ah! fug - gir? giam-mai!
a tempo
UNITE
PIZZ.
ff

DIVISE

(18)

ARCO *ff* *col canto*
di Dio t'invola amor

a tempo
mio!

ff

string.

DIVISE

(19)

UNITE

DIVISE

UNITE

DIVISE

UNITE

(20)

Il passo m'a

(Tamburo interno)

a piacere

A Tempo

p

ff espressivo molto

DIVISE - prite!

p

UNITE

calando

L'ap - pello co - minciano già

ff

(Tamburo)

(Timpani)

DIVISI (21)

p LARGO SOST.to

p ma

sensibile, con molto sentimento

cres. poco stent.

(22)

p allarg. ff poco stent. pp cres:.....

a tempo

poco trattenuto SOSTENUTO

f espansivo

(23) DIVISE

p incalzando

cres. allarg. UNITE

ff il tremolo

(24)

UNITE

affrett. poco rit. mf

con anima

I^o Tempo mf cresc. poco stent. ff

(25) espressivo

molto rall.

pp molto sostenuto

ppp rall. e dim.

ALL^o DECISO

ff

2

presto! in

LARGO SOST.to

fila!

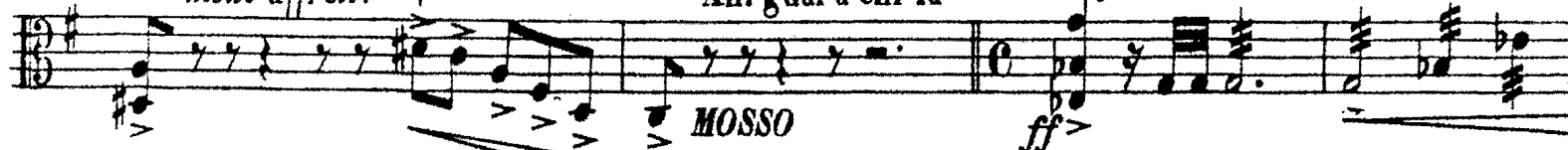
string. e cres.

**(26) ALL. MOD.to**

tocca!

molto affrett.

Ah! guai a chi la

**MOSSO**

Ah non v'avvici. nate

PIZZ.

ARCO

**(27) LARGO SOST.to**

rit. DIVISE



UNITE

col canto

rit. col canto



poco allarg. col canto

DIVISE

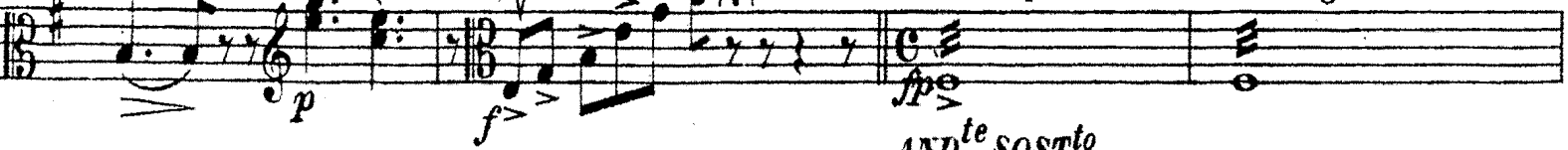
UNITE

**MOD.to**

affrett.

col canto

Di popolar le Americhe, giovinotto desi-

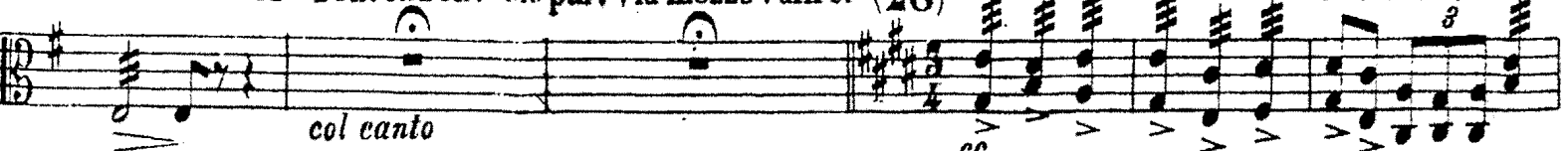
**AND.te SOST.to**

-ate

eb-ben?ebben? sia pur! Via mozzo v'affret-

(28) -tate

sostenendo



col canto

trattenuto

allarg.

rit.



ff

ff

Fine dell' Atto III.

ATTO 4.^o
L'AMERICA

CON SORDINO

AND.^{te} SOSTENUTO

pp *ff* *pp* *ff* *pp* *dim.*

portando

cresc.

(1)

p

espress.

rall:.....

SUL PONTICELLO

A Tempo poco rit.

cres. e affrett.

poco rall.

A Tempo

affrett.

2

VIA SORDINO

debole cedo! (2)

p

LENTO

f

pp subito

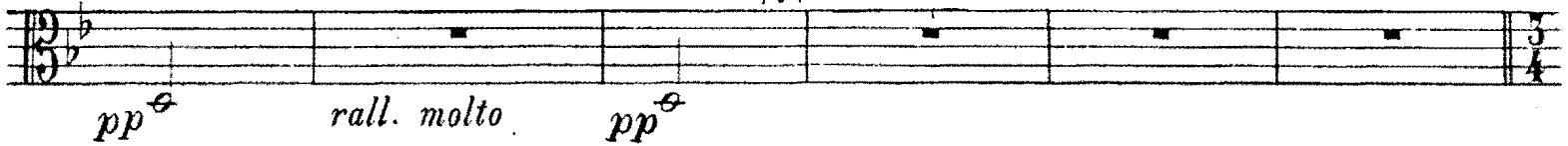
A Tempo

1

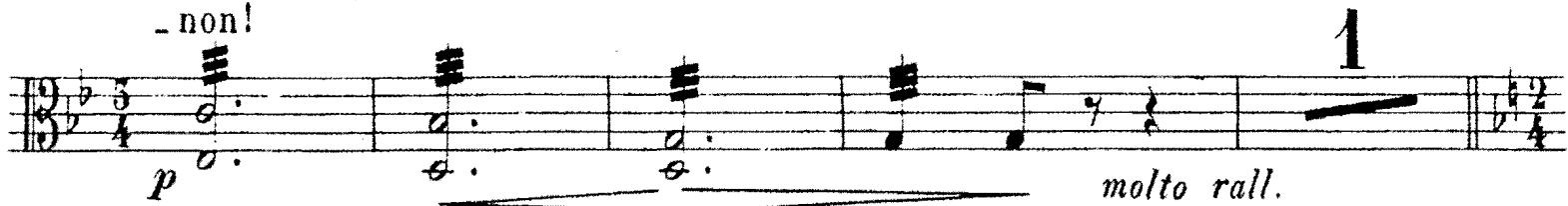
deh ti con - sola chieggo breve ri - poso un solo i -



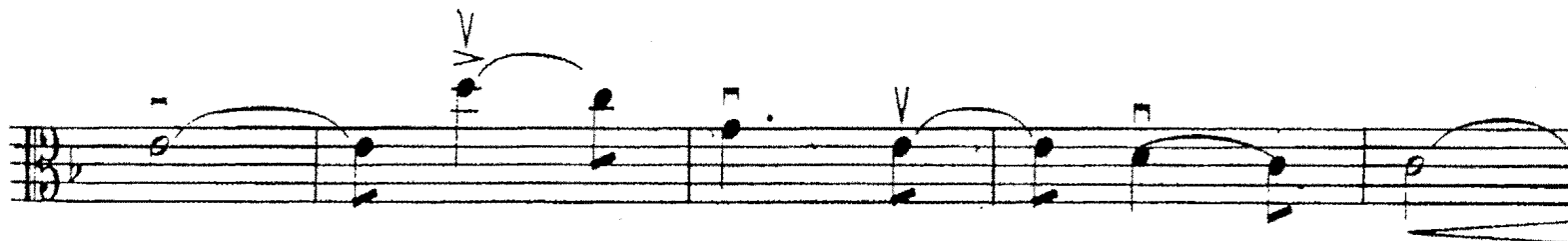
- stante Mio dolce a - mante a me t'ap - pressa a me! Ma -



AND.^{te} MOSSO
- non!



AND.^{te} Espress. con moto



POCO PIÙ

- zion!.....

mf

pp

rall.

a tempo

rinf. e rall. un poco

DIVISE (5) p

cres. e string:.....

tutta forza

UNITE

sost.do

pp

cresc.

f

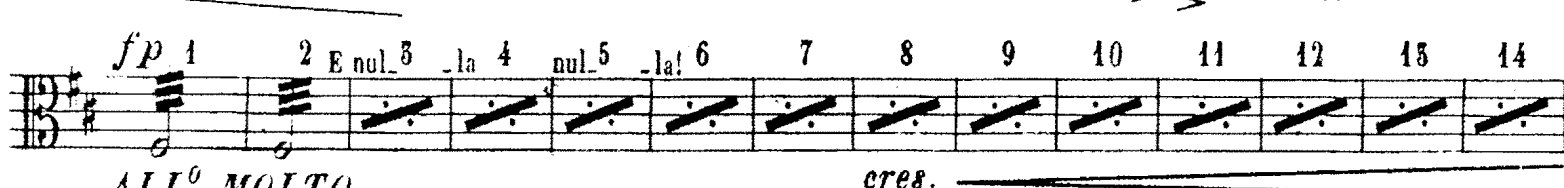
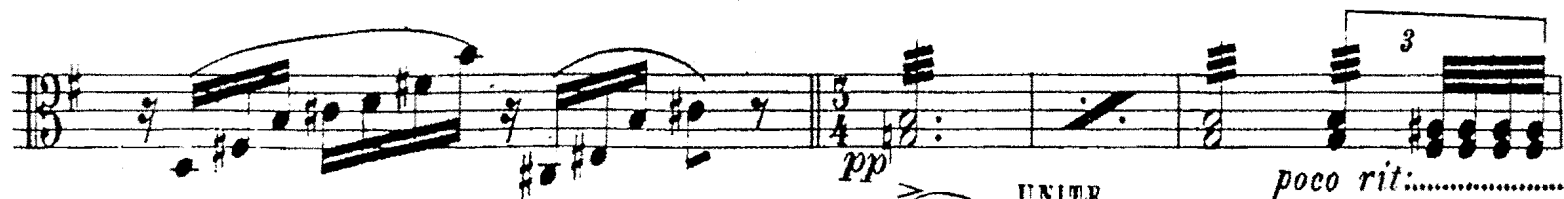
ff

p

col canto

ALL.^o MOD.^{to}

73



1 *rit.* *f straziante* *p* 3 3 *rall. ff*

ff straziante *rall.* (SORD.)

Lento Espressivo

CON SORDINO *pp* *trattenuto*

MOSSO

f *p* *f* *PIZZ.* *f*

(10) *LARGO* *ARCO* 1 2 3 4 5

fp *legato* 6 7 8 9 10

11 12 *f* *dim. cres.* (11) *sost.* *stent.* *p* *f*

DIVISI *affrett.* UNITE *A Tempo* *rall.* *p*

tratt. a tempo. *rall.* (12) 1 1

pp *ALL. VIVO* *f*

rall.

MOD.to **3**

VIA SORDINA

mf

PIZZ.

incalz. ff

ARCO V

poco allarg.

LARGO molto sostenuto

(13) *ARCO*

ff

pp

Molto sostenuto

rit.

non voglio mo- (14) -rir

A Tempo

rall. e dim.

a tempo

pp

(16)

V rall.

Fra le tue braccia a-more l'ultima

col canto

Mettere SORDINA

Leniamente

volta

pp

f

p

pp

poco rall.

(17)

p

VIA SORDINA

MOSSO

f straziante *pp rall.* *MOD.^{to}* *pp* *poco rall.*

cresc.

DIVISE *tratt.* *pp* *a tempo* *cresc.* *poco allarg.*

ff string. un poco calando e rall. *a tempo accel.* *sf* **1**

AND.^{te} MESTO

UNITE **1** *4.^a SOLA* *p espressivo*

CON SORDINA

(20)

(21) *string.* *ff con anima* *TUTTE sordo col canto* *accel. SUL PONT.* *pp* *dim.*

a tempo *più non t'a* **(22)** *selto ahi*

VIA SORDINA

- mè!

I.^o Tempo (sost.^{do} molto)

ff *dim. molto* *pp*

poco tratt.

PPP

Più animato

(23) *accel.* *f*

I. SOLA

pp *dim. e rall*

1 1 1 (24) 3 più non ve -

a tempo con agitazione

Tempo di Minuetto moderato

- drò Mio Dio! TUTTE (25) *molto rall.*

CON SORDINO *PPP*

sempre col canto *Lentamente Sost.*

pp *ff* *pp*

rall.

ff *pp*

Fine dell'Opera

Bedrich Smetana
The Bartered Bride Overture

Viola.

Vivacissimo.

ff *sf non legato*

sf *sf* *sf* *sf* *ff* *sf*

36 Viol. I & II. 37

sf *sf p subito*

sempre p

crescendo

poco a poco cresc.

Viola.

3

Viol. II.

21 22 *p*

B 7 *ff* *sf*

3 *sf*

6 *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p*

1 *sf*

1 *sf*

1 *sf* *cresc.* *sf* *sf* *sf*

sf *cresc. molto*

C

ff 1 2 3 4 5

6 7 8 *f*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *p*

f

p

cresc. *ff* 1 2 3 4

5 6 7 8 9 10 11

D

ff *sf non legato*

sf *sf* *sf*

9 *ff*

Viola.

5

13

p *sempre p*

1 2 3 4 5 6 7 8

pp *pp* *poco a poco cresc.* *cresc.* *f* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

1 2 3 4 5 6 7 8

ff *subito p* *cresc.* *ff*

1

f *f* *f* *f* *f* *f*

Peter Ilyich Tchaikovsky
Symphony No. 6 in B Minor, Op. 74 (Pathétique)

Viola

I

Adagio

div. Fag.I.

mf *sf* *p* *mf* *sf*

mp *sf* *p* *mp* *sf*

p *mf* *mf* *p* *mf* *mf* *pp*

p *mf* *pp*

Allegro non troppo

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

pp *pp*

Measures 12-30 of the Viola part. The score is in B minor (two sharps) and 3/4 time. It features a variety of musical textures, including melodic lines, arpeggiated figures, and dense chordal passages. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). The tempo changes from Adagio to Allegro non troppo at measure 19. The section concludes with a repeat sign at measure 30.

VIOLA

34

37

43

47

50

53

56

59

61

p *p* *p* *p* *mp*

cresc. *f* *mf* *p* *pp*

cresc. *mf* *mf* *p* *pp*

unis. *p*

mp *pp* *p* *mp*

pp *p* *p* *mp*

mp

saltando *saltando*

V *V* *V* *V* *V* *V* *V* *V* *V*

1 *1*

B

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

4

VIOLA

63 **C** *p*

65 *mp* *mp* *f* **Un poco animando** *détaché* 1

69 *ff* *ff*

72 **Un poco più animato**

75 **D** *f* *mf* *mp* **Adagio** 4

84 *ritard. molto* *Vcl.* *pp espress.* *incalzando con sord.* *mp* *ppp*

89 **Andante** *VI. I.* *mf* *ritenuto*

97 *come prima* *p* *mf* *riten.* *mf*

101 **Moderato mosso** *p* **saltando**

104 *poco più f* *poco cresc.*

107 *mf* *dim.* *p* **E**

VIOLA

110

113 *poco più f* *poco cresc.* *mf*

116 *dim.* *p*

119 *cresc.* *mf*

122 *poco cresc.* *f*

125 *riten.* *2* *senza sord.* *ff*

Andante
senza sord. *V*

130 Fl. II *mf*

134 *incalzando* *ff* *riten.* *mf* *f*

138 *incalzando* *ff* *riten.* *mf* *f*

Moderato assai

142 *mf* *mp* *p* *G*

148 *rallentando* *pp* *dim.* *ppp*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

6

VIOLA

Adagio mosso *ritard. molto*

154 *div. ppp <p> ppp ppp <p> pppp ppppp pizz.*

unis. arco **Allegro vivo**

161 *ff sf sf sf sf*

164 *sf sf ff sf sf*

167 *sf sf sf sf sf ff*

H feroce

171 *ff*

173 *ff*

176

come prima

179

181 *I #*

sempre ff

184 *ff*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

7

187 *fff*

190

197 *K* *5*

205 *p* *V* *1* *p* *1*

209 *più f* *mf* *cresc.* *f*

213 *ff*

216 *dim. un poco* *1*

220 *mf diminuendo* *p* *V*

224 *dim.* *pp*

228 *M* *V* *pp* *V* *pp*

233 *pp* *3*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

8

VIOLA

240 *mf* *cresc.* *f cresc.*

243 *ff* *fff*

246 *f*

249 *sf* *sf* *sf* *sf* *ff*

253 *ff*

258 *pp* *cresc. molto* *ff* ³

263 ³ ³ ³ ³ ³ ³ ³ ³

265 ³ ³ ³ ³ ³ ³ ³ ³

267 **P** *div.* *fff* *fff*

270 *unis.* *fff* ³ *ff* ³ ³

277 **Q** *sempre ff* *fff* *div.* *fff*

VIOLA

285 *div. largamente, forte possibile* **ff**

298 **R** **3** *Andante come prima* **ff** **ffff** **p** **Vel.** **pp** *incalzando*

306 **p** **mp**

310 *div. poco cresc.* **riten.** **mf** **pp** **p** **incalzando** **fff**

poco cresc. **riten.** **mf** **pp** **p** **incalzando** **fff**

314 **Tempo I** **mf** **ff** **mf**

mf **ff** **mf**

320 **unis.** **Triten.** **Meno 3** **f** **mf** **p** **pp**

Animando rall. **2** **1** **quasi Andante mosso** **adagio pizz.**

329 **FLI** **p**

338

343 **U** **7** **pp**

VIOLA

11

47 *p* *f*

53 *pizz.* *mf* *f* *mf*

57 *D* *con dolcezza e flebile* *arco* *p*

63 *E* *sf* *p*

68 *pp* *mp* *f* *p* *F*

74

80 *G* *sf* *f* *mf* *f* *mf* *f*

86 *mf* *f* *mf* *p* *mf*

91 *V* *3* *p* *mf* *div. V* *3* *p* *mf* *1*

96 *H unis. pizz.* *mf* *div.* *unis.* *I*

101 *f* *mf* *arco* *pizz. arco* *div.*

106 *mf sempre*

12

Allegro molto vivace

[illegible]

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

14

31 **D**

f *f* *mf* *mp*

35 *p* *p* *p* *1*

40 *pizz.* *mf* *E* *1* (12/8)

46 *arco* *f* *arco* *ff* *ff*

50 *F* *V* *pp* *cresc.* *pp* *cresc.*

54 *unis.* *mp* *f*

57 *pp* *mp*

60 **G** *f* *p cresc. poco a poco*

63

66

69

ff *dim.* *mf* *pp*

72

p *p* *mf*

80

f *pp* *un poco cresc.*

84

mf

88

f *cresc.*

93

ff *pizz.* *arco* *ff* *pizz.*

98

p *mf* *ff* *p*

103

mf *ff* *pizz.*

107

mf *ff*

112

pp

H

I

K

L

4

(12/8)

(4/4)

3

3

3

4

4

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

16

VIOLA

M

119 *p* *p* *mf* *f* (12/8)

123 *pp* *un poco cresc.* (12/8)

126 *f*

N

130

131 *f* (12/8)

O

139 *div. mf* *p* *mf* *p* *1*

142 *p* *p* *1*

146 *p* *1* *pizz. mp* *pizz. mp* *mf* *1* (12/8)

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

17

arco P

152 *mp* *arco* *p* *dim.* *pp*

155 *mf* *p*

158 1 Q *p* *p*

162 1 *p* *poco cresc.* *p* *poco cresc.*

166 1 R *mp* *f* *f*

170 *f* *mf* *mp*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

18

VIOLA

173 *p*

176 *p* *pizz.* *mf*

181 *f* *arco* *f* *arco*

188 *ff*

192 *ff* *T* *3*

198 *unis.* *pp* *p* *U* *mp*

Detailed description of the musical score: The score is for the Viola part of Tchaikovsky's Symphony No. 6. It spans measures 173 to 198. The key signature is B minor (two sharps) from measure 173 to 197, and changes to B major (two sharps) in measure 198. The time signature is 3/4. The score is written on a grand staff (treble and bass clefs). Measure 173 starts with a piano (*p*) dynamic. Measure 176 has a piano (*p*) dynamic and includes a first ending marked '1'. Measure 181 has a forte (*f*) dynamic and includes a first ending marked '1'. Measure 188 has a fortissimo (*ff*) dynamic. Measure 192 has a fortissimo (*ff*) dynamic and includes a triplet marked '3'. Measure 198 starts with a pianissimo (*pp*) dynamic and includes a unison (*unis.*) instruction. The score includes various performance instructions such as *arco* (bowed), *pizz.* (pizzicato), and *U* (unison). Rehearsal marks S, T, and U are placed above the staves. The score includes first and second endings for measures 176-177 and 181-182, and a triplet in measure 192.

206 *mp* *mf poco a poco cresc.* *ff* **V**

213 *non div.* *fff*

218 **W** *fff*

221 **X** *sempre fff*

224 **V**

227 **Y** *fff*

231 **Z**

236 **Z**

240 **V**

245 **Aa**

250 **V**

The musical score for the Viola part of Tchaikovsky's Symphony No. 6, measures 206 to 250. The key signature is B minor (two sharps). The time signature is 3/4. The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *poco a poco cresc.* (poco a poco crescendo), *ff* (fortissimo), *fff* (fortississimo), and *sempre fff* (sempre fortississimo). Performance markings include *non div.* (non diviso), *mp*, *mf*, *ff*, and *fff*. The score features several measures with triplets (indicated by a '3' over the notes) and sixteenth-note passages. Rehearsal marks are labeled with letters: **V**, **W**, **X**, **Y**, **Z**, and **Aa**. The score ends with a final measure (250) featuring a triplet of eighth notes.

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

20

VIOLA

255 **Bb** *fff* *pizz.* *f* *ff*

259 *arco* *fff* *pizz.* *f* *ff*

263 *arco* *fff* *pizz.* *f* *ff*

267 **Cc** *arco* *fff*

272 **Dd** *fff*

279 **Ee** *fff*

285 *V*

289 **Ff**

293 *V*

297 **Gg** *V*

301 *sempre fff*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

21

306 **Hh**

310 **fff**

314 **Ii**
p *mf*

319 *f* *ff*

324 **Kk**
fff

326

330 *sempre fff*

334 **Ll**

336

339

343

IV

Adagio lamentoso

Adagio lamentoso

f largamente *mf* *p* *f* *mf* *p*

affrettando *mp* *mf* *cresc.* *ff* *rall.*

Andante

mf *f* *mf* *p* *pp* *ppp* *p*

Adagio poco meno che prima

f *mf* *f* *mf* *p*

pp *pp*

Andante

poco animando *ritenuto* Tempo I

mf *p*

poco animando *riten.* Tempo I

cresc. *mf*

poco animando *riten.* Tempo I

cresc. *f*

div. *cresc.* *f*

VIOLA

23

animando

67 *cresc.* *ff* *fff*

Più mosso

73 *sempre fff* *stringendo*

Vivace

78

unis. *Andante*

80 *ff*

84 *f* *mf* *p* *p*

G Andante non tanto

90 *ff* *f* *ff* *f* *p*

96 *pp* *mf cresc.* *f* *ff* *mf*

H

103 *mf* *ff* *f* *ff*

[illegible]

bwv1001

mivjm

J.S.Bach

A

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

2

tr

mf

mp

mp

3

mp

mp

mf

mf

mf

mf

5

tr

f

f

f

7

mf

tr

mf

mf

mf

9

B

mp

tr

mp

mp

10

Musical score for measures 10-11. The score is written for four staves (Treble, Treble, Bass, and Bass) in B-flat major. Measure 10 features a melodic line in the first Treble staff, a complex rhythmic pattern in the second Treble staff, and a bass line in the Bass staff. Measure 11 continues the melodic development in the first Treble staff, with a trill (tr) in the second Treble staff and a bass line in the Bass staff.

11

Musical score for measures 12-13. The score is written for four staves (Treble, Treble, Bass, and Bass) in B-flat major. Measure 12 features a melodic line in the first Treble staff, a complex rhythmic pattern in the second Treble staff, and a bass line in the Bass staff. Measure 13 continues the melodic development in the first Treble staff, with a trill (tr) in the second Treble staff and a bass line in the Bass staff.

13

Musical score for measures 14-15. The score is written for four staves (Treble, Treble, Bass, and Bass) in B-flat major. Measure 14 features a melodic line in the first Treble staff, a complex rhythmic pattern in the second Treble staff, and a bass line in the Bass staff. Measure 15 continues the melodic development in the first Treble staff, with a trill (tr) in the second Treble staff and a bass line in the Bass staff.

14

ff *tr* *ff* *ff*

15

sf *sf* *mf* *mp* *mp* *mp* *mp*

16

sf *sf* *mf* *f* *f* *f* *f*

18

A musical score for the song "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is primarily in the Treble 1 staff, with some parts in Treble 2. The Bass 1 and Bass 2 staves provide harmonic support. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The lyrics "The Rose Tree" are written below the Bass 1 staff.

19

D

19

D

mf *mp* *mf* *mf* *mp*

21

21

This musical score segment contains measures 21 through 24. It features four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). Measure 21 begins with a treble staff marked *mf* and a bass staff marked *mf*. Both staves have a triplet of eighth notes. Measure 22 continues the triplet in the treble staff and has a whole rest in the bass staff. Measure 23 features a treble staff marked *f* with a long melodic line and a bass staff marked *f* with a long melodic line. Measure 24 concludes with a treble staff marked *f* and a bass staff marked *f*, both containing a whole note. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violin I

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Violin I

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mivjm

J.S.Bach

Section A (Measures 1-8):

- Measure 1: *f* (forte)
- Measure 2: *mf* (mezzo-forte)
- Measure 3: *mp* (mezzo-piano)
- Measure 4: *mf*
- Measure 5: *f*
- Measure 6: *mf*
- Measure 7: *mf*
- Measure 8: *tr* (trill)

Section B (Measures 9-12):

- Measure 9: *mf*
- Measure 10: *mf*
- Measure 11: *mf*
- Measure 12: *mf*

Section C (Measures 13-15):

- Measure 13: *f*
- Measure 14: *ff* (fortissimo)
- Measure 15: *sf* (sforzando)

Section D (Measures 16-21):

- Measure 16: *f*
- Measure 17: *mp*
- Measure 18: *mf*
- Measure 19: *mp*
- Measure 20: *mp*
- Measure 21: *mf*, *f*, *tr*

Violin II

bwv1001

mivjm

J.S.Bach

A

B

C

D

Viola

bwv1001

mivjm

J.S.Bach

Sheet music for Viola, BWV 1001, J.S. Bach, arranged by mivjm. The score is in 3/8 time and features various dynamics and articulations.

Section A (Measures 1-4): Starts with a forte (*f*) dynamic, followed by mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics.

Section B (Measures 5-8): Features a forte (*f*) dynamic and a trill (*tr*) in measure 7.

Section C (Measures 9-12): Starts with mezzo-piano (*mp*) and includes a trill (*tr*) in measure 10. Dynamics range from mezzo-forte (*mf*) to forte (*f*).

Section D (Measures 13-16): Features a variety of dynamics including forte (*f*), fortissimo (*ff*), sforzando (*sf*), mezzo-piano (*mp*), and forte (*f*).

Section E (Measures 17-20): Starts with mezzo-forte (*mf*) and includes a triplet (*3*) in measure 19.

Violoncello

bww1001

mivjm

J.S.Bach

Violoncello score for J.S. Bach's BWV 1001, mivjm arrangement. The score is written in bass clef, B-flat major (two flats), and 3/4 time. It consists of 24 measures, divided into five systems. The score includes dynamic markings (*f*, *mp*, *mf*, *ff*, *sf*) and articulation (accents, slurs, trills). The score is marked with letters A, B, C, and D in boxes.

Measures 1-5 (System 1): Measure 1 starts with a box labeled **A**. Dynamics: *f*, *mp*, *mf*.

Measures 6-10 (System 2): Measure 6 starts with a box labeled **B**. Dynamics: *f*, *mf*, *mp*.

Measures 11-15 (System 3): Measure 11 starts with a box labeled **C**. Dynamics: *mf*, *f*, *ff*.

Measures 16-20 (System 4): Measure 16 starts with a box labeled **D**. Dynamics: *sf*, *mp*, *f*, *mf*.

Measures 21-24 (System 5): Dynamics: *mp*, *mf*, *f*.

CONCERTO

Carl Stamitz (1745-1801)

Op. 1

Allegro (non troppo)

Tutti

Measures 1-5. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. The first staff (I) has dynamics *f*, *p*, *f*, *p*, *f*, *p*. The second staff (II) has dynamics *p*, *f*, *f*, *f*, *f*.

6

Measures 6-11. Dynamics: *f*, *f*, *f*, *f*, *f*. The first staff (I) has dynamics *f*, *f*, *f*, *f*, *f*. The second staff (II) has dynamics *f*, *f*, *f*, *f*, *f*.

12

Measures 12-16. Dynamics: *p*, *p*, *p*, *p*, *p*. The first staff (I) has dynamics *p*, *p*, *p*, *p*, *p*. The second staff (II) has dynamics *p*, *p*, *p*, *p*, *p*.

17

Measures 17-21. Dynamics: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*. The first staff (I) has dynamics *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*. The second staff (II) has dynamics *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*.

22

Measures 22-26. Dynamics: *f*, *cresc.*, *ff*, 2. The first staff (I) has dynamics *f*, *cresc.*, *ff*, 2. The second staff (II) has dynamics *f*, *cresc.*, *ff*, 2.

29

Measures 29-33 of the Viola part. The key signature is one sharp (F#). The music is in 2/4 time. Measures 29-32 feature a continuous eighth-note pattern in both hands, starting on a half rest in measure 29. The dynamics are marked *p* (piano) in measures 29 and 30, and *cresc.* (crescendo) in measures 31 and 32. Measure 33 begins with a half rest in the right hand and a half note in the left hand, both marked *cresc.*

34

Measures 34-36 of the Viola part. The key signature is one sharp (F#). The music is in 2/4 time. Measures 34-36 feature a continuous eighth-note pattern in both hands. The dynamics are marked *f* (forte) in measures 34 and 35, and *fp* (fortissimo piano) in measure 36.

37

Measures 37-39 of the Viola part. The key signature is one sharp (F#). The music is in 2/4 time. Measures 37-39 feature a continuous eighth-note pattern in both hands. The dynamics are marked *f* (forte) in measures 37 and 38, and *f* (forte) in measure 39.

40

Measures 40-43 of the Viola part. The key signature is one sharp (F#). The music is in 2/4 time. Measures 40-41 feature a continuous eighth-note pattern in both hands. Measure 42 features a half note in the right hand and a half note in the left hand, both marked *p* (piano). Measure 43 features a continuous eighth-note pattern in both hands, marked *f* (forte).

46

Measures 44-47 of the Viola part. The key signature is one sharp (F#). The music is in 2/4 time. Measures 44-45 feature a continuous eighth-note pattern in both hands. Measure 46 features a half note in the right hand and a half note in the left hand, both marked *p* (piano). Measure 47 features a continuous eighth-note pattern in both hands, marked *p* (piano).

50 3 4 5 6 7

55 *cresc. (poco a poco)* *f*

60

64 *ff*

69 *Solo* *p*

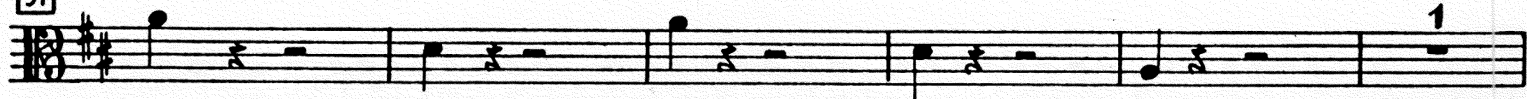
74

80 *f* *p*

85 1

Viola

[91]



[97]



[105]



[109]



[115]



[120]



[125]



[135]



139



143



148



152



156



160



Viola

166 *Solo*
p

172 6 *VI. I*
f

189 *p*

191

198 *Tutti* *f* *Solo* *p* *pizz.*

204 *arco* *f* *p* 2

211 *f*

217 *p* *f* *p*
p *f* *p*

222

228

236

f *p*

241

3

248

cresc. *f*

253

ritard.

259

f

263

ff

268

4. 7.

Andante moderato

*Tutti**p**cresc.*

6

*f**p**f**p*

13

Solo

1

*p**p*

19

3

*f**mf**f**mf*

26

31

*p**pp**p*

40

1

*Tutti**pp**f**p*

48

f *p* *f* *p* *Solo*

f *p* *f* *p*

4

67

p *pp* *p* *pp*

p *pp* *p* *pp*

73

Tutti (ritard.)

Kadenz (a tempo)

f *p*

3

f *p*

(ritard.) *(a tempo)*

Kadenz *(a tempo)*

p *p*

82

f *p* *f*

[illegible]

Rondo

(Allegretto)

Viola

*Solo**Tutti*

5

f

12

f

tr

Solo

18

pp

tr

Madanz

38

5

f

Tutti

49

tr

Minore Solo

p

2

pp

60

1

10

f

VI. I

77

p

pp

p

1

4

90

VI. I

pp

5

f

Tutti

103

tr

109

Maggiore Solo

p *pp*

118

p *f*

127

p *f*

134

p *f*

141

Solo

p *pp* *mf*

149

p *pp*

157

p *pp* *mp*

171

VI. I

Tutti

p *f*

176

p *f*

Viola Concerto in D major

Viola

Franz Anton Hoffmeister

Allegro



6



12



18



24



30

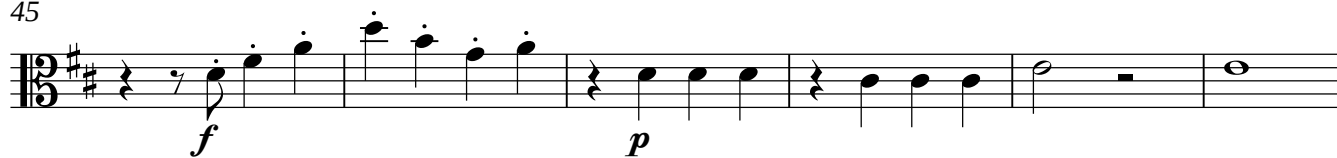


34



9

45



51



57



63



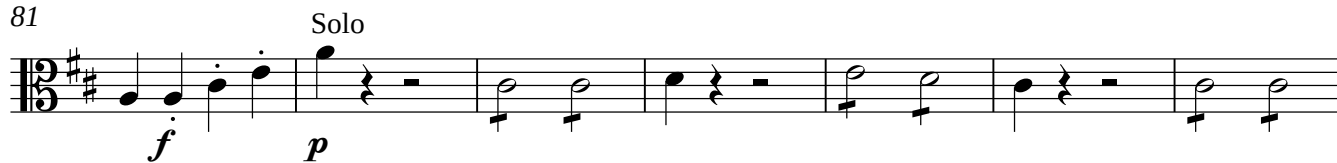
69



75



81



88



94



100



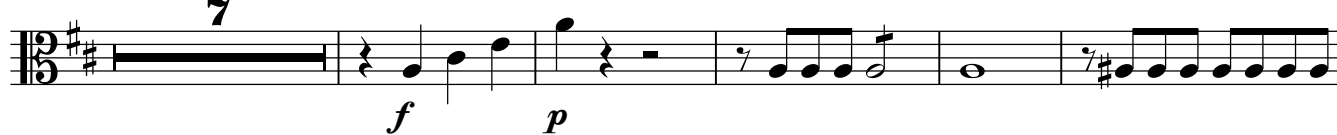
106



112



117



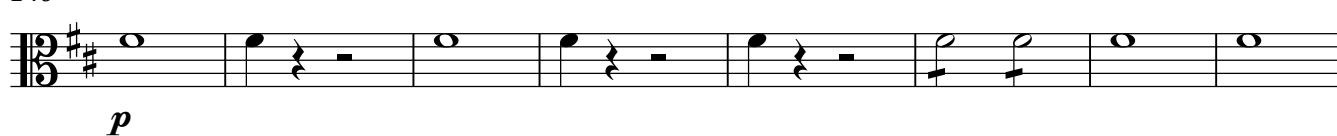
129



134



140



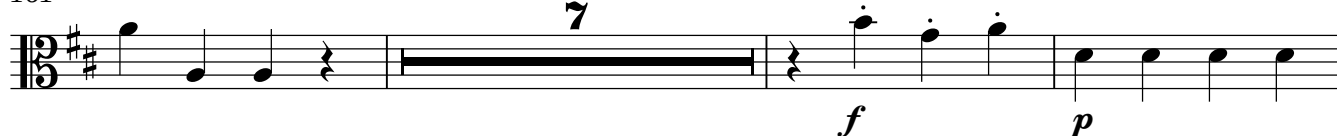
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155



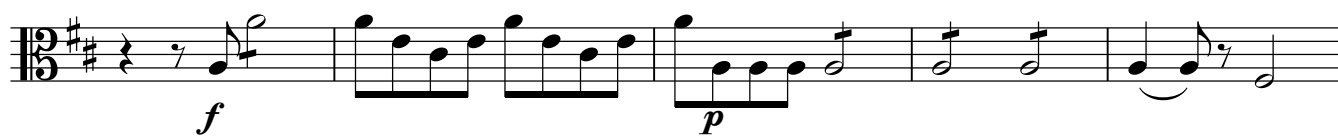
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171



177



182



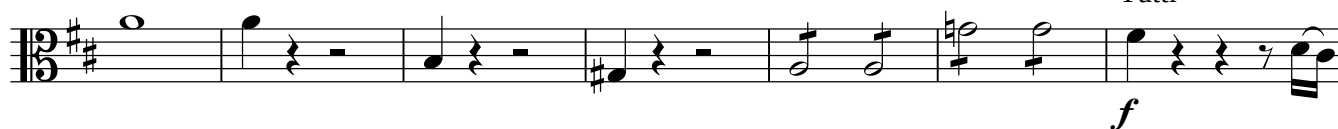
187



194



201



208



213

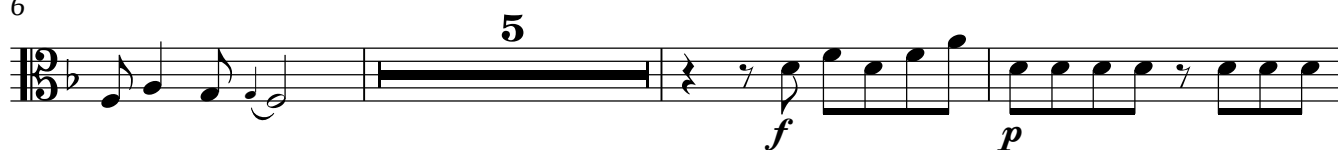


2. Adagio

1



6



14



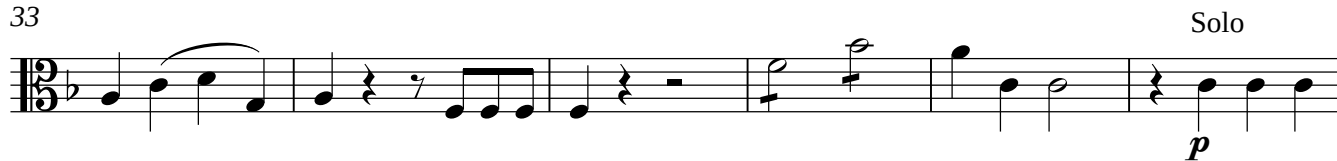
18



26



33



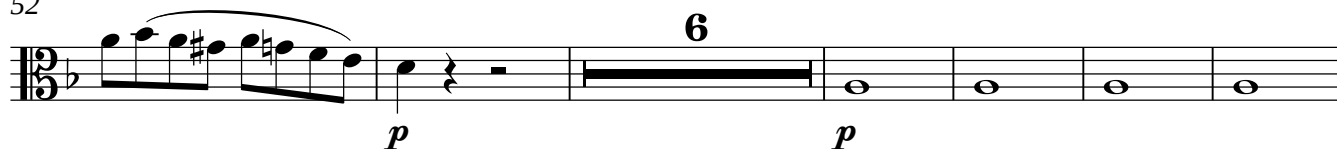
39



47



52



64



70



76



3. Rondo

8

Tutti



13

Solo



21



27



35

8

Tutti



48

Solo



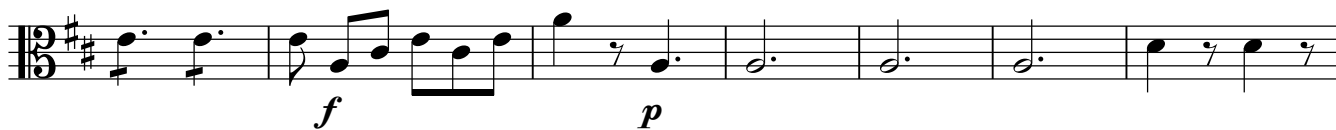
54



62



70



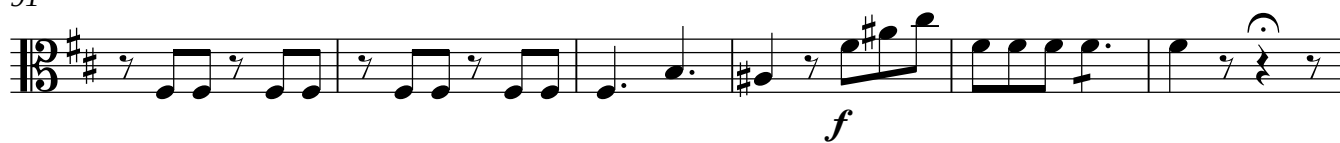
77



84



91



97



108



113 Solo



121



127



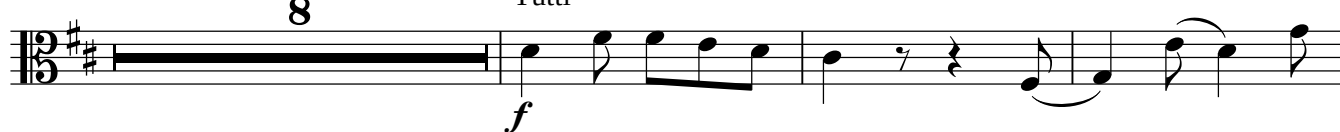
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141



149



160

