

6

SCENEN AUS FAUST .

OUVERTURE.

245



VIOLA.

R. Schumann.

Langsam, feierlich. *divisi*

Musical staff 1: Viola part, first line. Dynamics: *p cresc. f*, *f*, *pp*, *cresc. - -*

Musical staff 2: Viola part, second line. Dynamics: *f f*, *p*, *cresc. - -*, *f f*, *p cresc. f*, *p*

Musical staff 3: Viola part, third line. Dynamics: *cresc.*

Etwas bewegter.

Musical staff 4: Viola part, fourth line. Dynamics: *f*, *f*, *f*

Musical staff 5: Viola part, fifth line. Dynamics: *sf*, *sf*, *sf*

Musical staff 6: Viola part, sixth line. Dynamics: *sf*, *sf*, *sf*

Musical staff 7: Viola part, seventh line. Dynamics: *p*, *f*, *p*

Musical staff 8: Viola part, eighth line. Dynamics: *f*, *p*

Musical staff 9: Viola part, ninth line. Dynamics: *C*

VIOLA.

The musical score for Viola consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance markings include accents (^), hairpins (cresc.), and fingerings (3). Chordal symbols E and D are present above certain staves. The score is written in a single system with ten staves.

VIOLA.

F
f *p dol*

unis.

cresc. *f f* *p cresc.*

sf sf

ff

f

f

p *cresc.* *ff*

f

VIOLA.
ERSTE ABTHEILUNG.
Scene im Garten.

Nicht schnell.

No 1.

p dolce *cresc.* *p* *fp*

cresc. *p*

fp

cresc. *p*

fp *fp*

fp *fp*

B *p dol.* *cresc.* *p* *fp*

p *p*

C *colla parte* *pizz.* *arco*
marcato *dimin.* *cresc.* *dim.* *cresc.* *cresc.*

D *f > f* *p* *cresc.*

p *cresc.* *cresc.*

quasi Recit.

cresc. fp *dim.*

Tempo I?

p dol.

pp

Gretchen vor dem Bilde der Mater dolorosa.

Im Anfang nicht schnell, später bewegter.

Nº 2.

p *sf* *marcato* *p*

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

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

f

Schneller.

p

fp *fp* *cresc.*

Die Viertel wie vorher.

p *pp*

B

pp

Die Viertel wie vorher.

f *pp tremolo*

f *p*

VIOLA. Scene im Dom.

Nº 3. *Langsam.*

Nach und nach etwas schneller.

Festes Tempo.

VIOLA.

Staff 1: Chords in G major. Dynamics: *sf*, *sf*, *sf*, *sf*. Section marker **C**.

Staff 2: Melodic line. Dynamics: *p*, *sf*. Section marker **Bewegter.** and first ending bracket.

Staff 3: Melodic line. Dynamics: *cresc.*, *sfp*, *fp*, *dim.*

Staff 4: Chords in D major. Dynamics: *ff*, *ff*. Section marker **D** and *divisi.*

Staff 5: Chords in D major. Dynamics: *ff*, *p*, *ff*, *p*. Section marker **E**.

Staff 6: Chords in D major. Dynamics: *p*, *fp*, *fp*.

Staff 7: Chords in D major. Dynamics: *cresc.*, *fp*, *p*, *p*. First ending bracket with numbers 1-6.

Staff 8: Chords in D major. Dynamics: *cresc.*, *ff*, *p*, *p*. Section marker **F** and instruction: *Die Viertel wie vorher die Halben.*

Staff 9: Melodic line. Dynamics: *p*, *p*. Section marker **G**.

Staff 10: Melodic line. Dynamics: *cresc. e string.*, *f*, *f*, *pp*, *string.*, *cresc.*. First ending bracket with number 1.

Staff 11: Chords in D major. Dynamics: *cresc.*, *f*. Section marker *divisi.*

Staff 12: Melodic line. Dynamics: *ff*, *ff*.

VIOLA.
ZWEITE ABTHEILUNG.
Ariel. Sonnenaufgang.

Ruhig.

N^o. 4.

pp

unis.

1

divisi

1 A

pp

1

cresc.

p

fp

cresc.

dim.

B

3

pizz.

1

arco

p

2

Die Viertel wie vorher.

p

cresc.

fp

fp

divisi

p dol.

fp

fp

pizz.

1

arco

p dol.

Etwas bewegter.

cresc. p

pp

C

unis. **D**
pp

cresc. *p* *pp*

cresc. *f*

f

Lebhaft.
fp *cresc.*

divisi. *f* *p* *f* *fp* *cresc.*

f *fp* *f*

VIOLA.

dim. p

f p cresc. f sf

f sf

divisi. sf sf

G sp f

1 2 3 4 5 6 Dasselbe Tempo. Ein Tact wie vorher zwei. f pp

H_b cresc. f p pp cresc. p

1 2 3 4 5 6 7 8 Umdie Hälfte langsamer. cresc. - f dim. p dim. pp

Mässig.

p *fp* *p*

unis. *fp*

cresc. *fp*

cresc. *pp* *K*

unis. *cresc.* *f* *p* *crs.* *f* *f*

dim.

VIOLA.

Lebhaft.

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Lebhaft.' and the dynamic is 'p'. The second staff has a dynamic of 'sf' and a 'cresc.' marking. The third staff starts with 'p', followed by 'cresc.', 'sf', and a series of 'sf' markings. The fourth staff is marked with 'M', starting with 'sf', then 'p', and ending with 'cresc. f f'. The fifth staff has 'sf sf sf sf' and 'cresc.' markings, followed by a triplet of eighth notes. The sixth staff is marked with 'N', starting with 'cresc.', then 'f', and ending with a hairpin from 'f' to 'p'. The seventh staff begins with 'p'. The eighth staff has 'sf' and 'p' markings. The ninth staff starts with a triplet of eighth notes, marked 'pp', followed by 'f'. The tenth staff has 'sf sf sf sf' markings. The final system (eleventh and twelfth staves) features piano accompaniment with 'cresc.' markings and dynamics of 'sf', 'f', and 'sf'.

First system of musical notation for Viola. It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sf*, *dimin.*, *cresc.*, and *f*. There are also fingering numbers '1' and '3' above some notes.

Die vier grauen Weiber. Faust's Erblindung.

Nº 5.

Schnell.

Second system of musical notation for Viola, labeled 'Nº 5.' and 'Schnell.' It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music is more rhythmic and features many sixteenth notes. Dynamic markings include *pp*. There are also fingering numbers '1' and '3' above some notes.

Third system of musical notation for Viola. It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic marking is *pp*. There are also fingering numbers '1' and '4' above some notes, and a letter 'A' above a note in the first staff.

Fourth system of musical notation for Viola. It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are also fingering numbers '1' above some notes.

Fifth system of musical notation for Viola. It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic marking is *dim.*. There are also fingering numbers '2' and 'B' above some notes.

Sixth system of musical notation for Viola. It consists of two staves. The music is in a key with two sharps (D major) and a 6/8 time signature. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *unis.*, *pizz.*, *arco*, and *pizz.*. There are also fingering numbers '1' above some notes.

VIOLA.

C *arco*

f *f* *sf*

sf

pp **D** **2**

1

f *f* *sf* **E**

sf *divisi* **1**

p *sf* *sf* **F** **2**

sf *sf*

1 *p*

cresc. *sf* **G**

p *p*

Etwas zurückhaltend. Langsames Tempo. Die Viertel wie vorher die Ganzen.

VIOLA.

Lebhafter.

The first section of the score is marked "Lebhafter." and consists of ten staves of music. It begins with a piano (*pp*) dynamic and features various articulations including accents and slurs. The dynamics fluctuate, with several instances of *fp* (fortissimo piano) and *f* (forte). A crescendo (*cresc.*) is indicated in the fifth staff, leading to a *f* dynamic. The section concludes with a *pp* dynamic. A second "Lebhafter." marking appears above the sixth staff, which also includes a *#2.* marking. The music continues with a mix of *f*, *fp*, and *p* dynamics, ending with a *pp* dynamic. A "2 M 2" marking is present above the eighth staff.

Langsam, feierlich.

The second section of the score is marked "Langsam, feierlich." and consists of two staves of music. It begins with a *pp* (pianissimo) dynamic and features a melodic line with slurs and accents. The dynamics remain consistently soft throughout the section.

Schneller.

cresc. marcato *sf*

unis. *f*

divisi. *f sf f*

p cresc.

f f f

divisi. *ff*

f

f

divisi. *f*

VIOLA.

Ziemlich rasch.

Faust's Tod.

divisi.

Nº 6.

The musical score consists of several systems of staves. The first system is a single staff in C major, 2/4 time, starting with a forte piano (*fp*) dynamic and a *divisi.* instruction. It features a complex rhythmic pattern with many sixteenth notes and slurs. The second system continues this pattern with a piano (*p*) dynamic. The third system introduces a section labeled 'A' and ends with a pianissimo (*pp*) dynamic. The fourth system is a section labeled 'B' with a piano (*p*) dynamic. The fifth system is a section labeled 'C' with a piano (*p*) dynamic. The sixth system is a section labeled 'D' with a piano (*p*) dynamic and a *divisi.* instruction. The seventh system is a section labeled '1' with a piano (*p*) dynamic. The eighth system is a section labeled '1' with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

VIOLA.

The musical score for Viola on page 19 consists of ten staves of music. The first staff begins with a *cresc.* marking and a *p* dynamic, followed by five measures marked *ten.* (tenuis). The second staff starts with *fp* and *mf* dynamics, featuring triplets. The third staff includes *pizz.* and *dim.* markings. The fourth staff is marked *G* and *arco*, with measures numbered 1 through 6, and includes *pp* and *divisi.* markings. The fifth staff is marked *H* and *p*, with a *cresc.* marking. The sixth staff has a *cresc. p* marking. The seventh staff is marked *I* and *fp*. The eighth staff features *fp* dynamics and triplets. The ninth staff is marked *K* and *f*. The tenth staff is marked *L 1* and includes *p*, *mf*, and *p* dynamics. The score concludes with a *p* dynamic.

VIOLA.

dim.
dim.

Um die Hälfte langsamer.

p
p

divisi. **M**
sp *sp* *cresc.*

p

sp *sp*

N

cresc.

mf *cresc. f* *p*

P
p *cresc.*

Q
pp

Musical staff with chords and fingerings 1, 2, R, 3, 4, 5. Dynamic *pp*.

Musical staff with triplets and *cresc.*

Musical staff with dynamics *p* and *sfz*.

Um die Hälfte langsamer.
dim. *pp* *p*

Musical staff with dynamics *dim.*, *pp*, and *p*. Tempo change: *Um die Hälfte langsamer.*

Musical staff with dynamics *p* and *sfz*.

T *pp* *pizz.*

Musical staff with dynamics *pp* and *pizz.*

arco *pp* **U 1** *pp*

Musical staff with *arco* and dynamics *pp*. Markings **U 1**.

Musical staff with dynamics *p* and *sfz*.

Musical staff with dynamics *fp* and *ppp*.

VIOLA.
DRITTE ABTHEILUNG.
Faust's Verklärung.

Ziemlich langsam.

Nº 7. CHOR.

Basso. *pp* *pp*

divisi.

cresc. *p*

cresc. *p*

pizz.
ritard.
attacca.

Etwas bewegter. Die Halben wie in Nº 7 die Viertel.

Nº 8.

mf
Cello *p*

cresc.

sf *sf*

dim.

cresc. *p*

attacca.

Nº 9. *Langsam.* 1 2 3 4 5 1
 > *dim. p* fließen, zum grausen Sturz des Schaums der *pp*

Lebhaft.
cresc. dim. p Alles bildet, Alles hegt! *f*

p

p

f

p

p

p

Etwas langsamer. 2
 ri - tar - dan - do 1

VIOLA.

Die Viertel etwas schneller als vorher die Halben.

pp Zart und ruhig nachzuschlagen.

Lebhafter.
B

CHOR.
Ziemlich langsam.

VIOLA.

Nº 10. *f* *ff*

dim. *p*

Allegretto.
Sopr. 15
ritardando 1 *dol.*

cresc.

p *f* 2 A 8

f *f* 4 *B* *divisi* *mf* *p*

divisi 4 *mf* *p*

f 1 1

divisi 2 *f*

poco ritard. 3 *a tempo.* 15
dim. Liebe nur vermag's zu scheiden. *p*

1

VIOLA.

Um die Hälfte langsamer.

sempre p

p

cresc. *p* *p*

p

divisi. *p* *poco rit.*

Etwas langsamer.

Die Viertel wie vorher die Achtel.

22 *ten.* *ten.* *divisi* *p* *cresc.* *f*

sempre f

sempre f

sempre f

sempre f



VIOLA.

Langsam.

Nº 11. *2 Viola Soli.*
p con Sordini

Tutti con Sordini
p cresc. p

cresc. p

p cresc. p

cresc. p sf

Um sie verschlingen sich zar-te Wölkchen,
colla parte

sind Büsse-rinnen, ein zar - tes Völk-chen, um ih-re Knie den Ae-ther schlürfend, Gna-de be - dürfend!

colla parte
pp *attacca*

Tempo wie vorher.

Nº 12. *divisi*
p senza Sordini

p

p dim. dim.

p

Die Viertel etwas schneller als vorher. 1 2 3 4 5 6 7 8

p *cresc.*

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

Die Viertel etwas schneller.

2 3 4 5 6 *dim.* *p*

cresc. *f* *dim.*

Nach und nach lebhafter.

pp

1 2 3 4 5
arce - le - ran -

6 7
- do un poco marcato

Noch lebhafter.

dim. *pp*

p *sf*

p *cresc.* *dimin.*

VIOLA.

Un poco ritard. *a tempo*

pp *sp* *fp* *mp*

Die Vortragsbezeichnungen genau zu beobachten.

p

colla parte

ri - tar - dando *p* *attaca*

— Jungfrau, Mutter Kö-ni - gin, Göt-tin blei - be gnä - dig!

Die Halben etwas langsamer als vorher.

Nº 13. *pp*

poco *a*

creac.

VIOLA.

Musical staff with triplets and the marking *poco*.

Musical staff with triplets and the marking **A**.

Musical staff with triplets and the marking *p*.

Musical staff with first endings and the marking *p*.

Musical staff with the marking *Lebhaft.* and *pp*.

Musical staff with the marking *f*.

Musical staff with the marking **B** and *dim. p*.

Musical staff with a first ending and the marking **1**.

Musical staff with the markings *sf* and *f*.

Musical staff with the marking **C**, *sf*, and *p*.

Musical staff with the marking *cresc.* and *ff*.

Musical staff with the marking **D**, *sp*, and **4**.

VIOLA.

sf

cresc. sempre

f

Bewegter.

3

cresc. f f

f

p

3

F

1

1

1

1

1

più p

sempre dim.

1

1

1

fp

dimin.

FP FINE.

VIOLA.
ANHANG.

Die Halben etwas langsamer als vorher.

pp

cresc. - - - *poco*

a

poco

p *p*

Die Viertel etwas schneller als vorher die Halben.

pp *divisi* *divisi*

sempre pp

sempre p

pp

B

VIOLA.

ten. ten. ten.

cresc. f fp

pp C

pp D 2

E f

ritard. a tempo pp

divisi

cresc.

divisi pp

non divisi Nach und nach - - schneller -

und schneller

cresc. f

p

dimin. pp

FINE.

EDITION PETERS

VIOLA=LITERATUR

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EDITION PETERS

KÜCHLER

LEHRBUCH DER BOGENFÜHRUNG

E. P. 3958 M. 3.—

I. Vorrede mit historischem Rückblick. II. Die Gelenke des rechten Armes und ihre Tätigkeit bei der Bogentechnik. III. Die Haltung der Violine. IV. Vorbereitende Übungen für das Anfassen und die Führung des Bogens. V. Bogenübungen.

Der bekannte Pädagoge bietet in diesem Lehrbuch als Ergänzung seiner Violinschule in knapper Form für Fortgeschrittene eine Spezialunterweisung über die vielfach vernachlässigte, für jeden Violinspieler aber entscheidende Kunst der Bogenführung. Wie er in seiner Vorrede betont, will er nicht den „kürzesten Weg“ zur höchsten Virtuosität zeigen, sondern der heranwachsenden Generation Irrwege ersparen. Das Lehrbuch wird sich den Violinisten als unentbehrlicher Führer und Ratgeber erweisen. — Eine Ausgabe in englischer und französischer Übersetzung ist in Vorbereitung.

ONDŘIČEK-MITTELMANN

NEUE MEISTERTECHNIK DES VIOLINSPIELS

E. P. 3361 M. 4.—

Neue Methode zur Erlangung der Meistertechnik auf anatomisch-physiologischer Grundlage

Aus dem Vorwort:

Die Methode soll den Violinspieler bei möglichst geringem Aufwand an Zeit und Kraft ans Ziel führen und auch dem im Mannesalter stehenden die Erlangung der Meistertechnik ermöglichen, was bisher fast ein Ding der Unmöglichkeit war... Viele Musiker und vorgeschrittene Dilettanten verfügen nur über wenige freie Stunden und müßten daher auf einen erfreulichen Fortschritt in der Technik verzichten, wollten sie nach einer Schule studieren, die viel Zeit beansprucht. Die hier dargestellte Methode soll den Spieler, der auch nur eine halbe Stunde im Tag für das Studium in der Technik aufzubringen vermag, an ein erstrebenswertes Ziel führen, wenn er unter den Finger- und Trillerübungen entsprechende Beispiele auswählt und sie genau im Sinne des Kommentars ausführt. Auch die Übungen für Bogentechnik, Intonation und Doppelgriffe sind derart bearbeitet, daß ihr Studium einen möglichst geringen Zeitaufwand erfordert.

Hieraus in Einzel-Ausgabe:

TÄGLICHE ÜBUNGEN

E. P. 3362 M. 1/2

DIE GRIFFSICHERHEIT AUF DER VIOLINE

E. P. 3512 M. 3.—

Methode und Übungsmaterial zur Verhütung und Behandlung des Violinspielerkrampfes

Einleitung:

Wesen des Violinspielerkrampfes. — Ursache, Verhütung. — Verhaltensmaßregeln und Behandlung. — Studienplan.

I. Teil: Vorbereitende, die Streckfähigkeit steigernde Fingerübungen. — Fingerübungen. — Übungen für die Gleichmäßigkeit des Trillers. — Übungen für Intonation und Kontaktsicherheit. — Übungen für die Treffsicherheit.

II. Teil: 40 Übungen mit höheren Dehnungsgraden der Muskeln. — Übungen für die Gleichmäßigkeit des Trillers. — Triller-Etüde. — Bogentechnik: 2 Etüden. — Doppelgrifftechnik, Intonation: 43 Übungen, 2 Etüden. — Oktaven-Etüde. — Etüde in der fünften Lage.

Probefeste obiger Werke stehen durch jede Musikalienhandlung auch zur Ansicht zur Verfügung.