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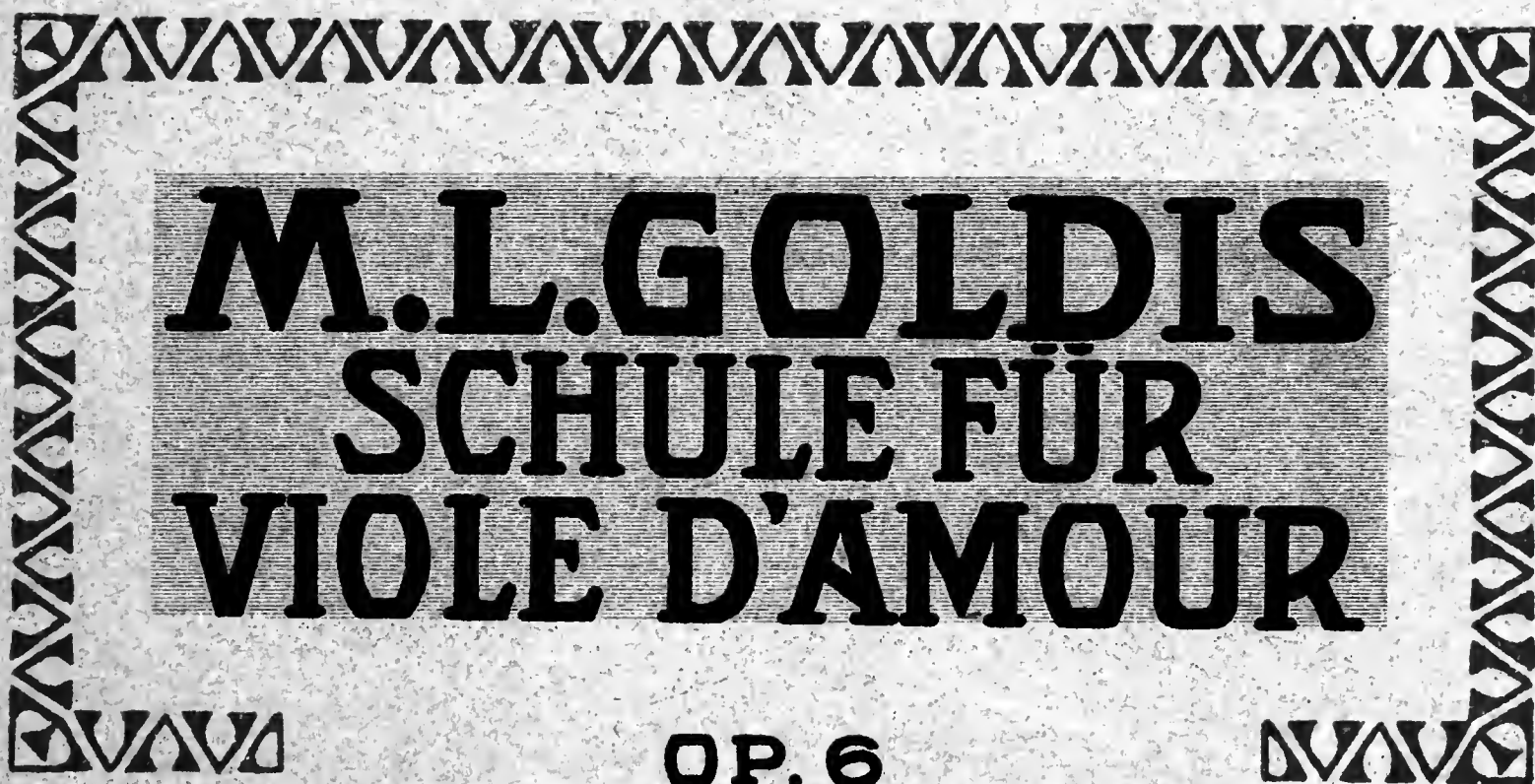
FRANZ ZEYRINGER

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Nº 91

A decorative border with a repeating geometric pattern of triangles and lines, framing the central text.

**M.L.GOLDIS
SCHULE FÜR
VIOLE D'AMOUR**

OP. 6

VERLAG JOSEF WEINBERGER, LEIPZIG

A handwritten signature in black ink, located in the bottom right corner of the page.

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MT
336
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op. 6
1916

SCHULE
FÜR
VIOLE D'AMOUR
VON
M.L. GOLDIS

OP. 6

M. 6.- NETTO

VERLAG
JOSEF WEINBERGER
LEIPZIG

VORWORT.

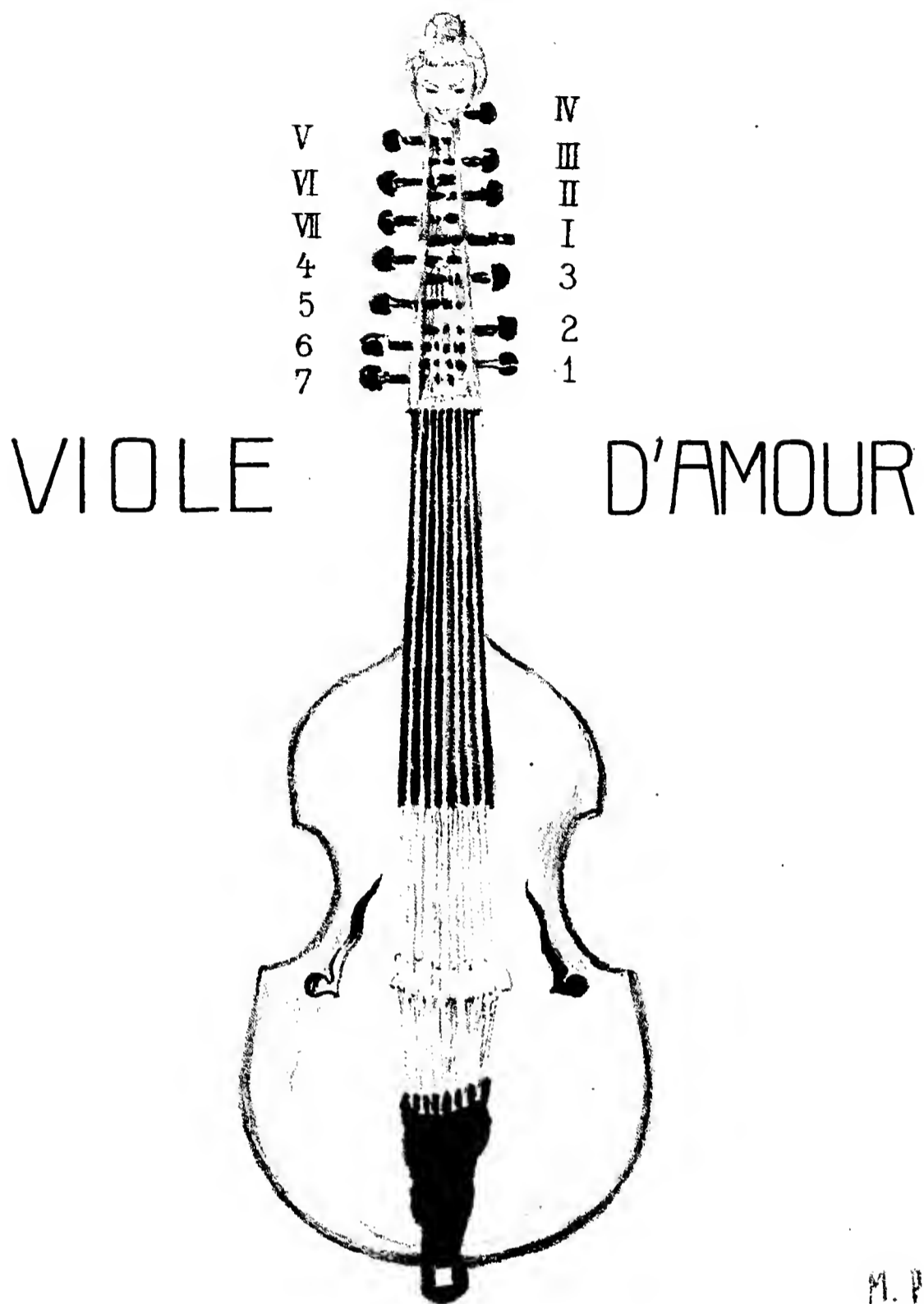
Hiemit wird dem musikliebenden Publikum und den Berufsmusikern ein lang entbehrtes praktisches Studienwerk zur leichten Erlernung des Virole d'amour-Spieles dargeboten. Bisher gab es keine Anleitung, die pädagogisch derart aufgebaut war, daß man die Technik des Instrumentes planmäßig erlernen konnte. Diesem Mangel, der die Verbreitung des Spieles auf diesem Instrumente wesentlich hemmte, glaube ich nun abgeholfen zu haben. Auf Grund des vorliegenden Werkes ist jeder Violinspieler in den Stand gesetzt, die Virole d'amour schon nach einigen Wochen zu beherrschen. Sie war einst überaus beliebt und hat in der älteren Musikkultur eine ansehnliche Rolle gespielt, ist aber seit etwa ein einhalb Jahrhunderten unverdientermaßen in Vergessenheit geraten.

Der Ruf des zärtlich tönenden Saiteninstrumentes („Liebesgeige“) war seit Jahrhunderten fest begründet. Schon der Hamburger Musikkenner Johann Mattheson schreibt in seinem „Beschützten Orchester“ 1717 darüber: „Die verliebte Viola d'amore, gall. virole d'amour will viel Languissantes und Tendres ausdrücken. . . . Ihr Klang ist argentin und silbern, dabei überaus angenehm und lieblich.“ Joh. Seb. Bach hat sie in der Johannes-Passion mehrmals verwendet. In sehr sinniger und charakteristischer Art hat sie Meyerbeer in der bekannten Romanze in den „Hugenotten“ verwertet. Auf seine Veranlassung hatte, wie Rühlmann in seiner „Geschichte der Bogeninstrumente“ ausführt, der Geiger Christian Urhan in Paris 1832 der Viola d'amour mit 7 Darmsaiten und 7 Metallsaiten die einfachste und natürlichste Stimmung im verdoppelten vollständigen D-Dur-Dreiklang gegeben. Hector Berlioz, dessen reger Klangsinn die zarten Reize delikater Tonfärbung lebhaft empfand, hat die Feinheiten und Besonderheiten dieses herrlichen Instrumentes voll gewürdigt, da er „die wunderbare Wirkung“ und den „ungemeinen Reiz“ der Flageolettöne, die man auf dieselbe Weise wie auf der Violine hervorbringt, begeistert rühmt und aus dem „sanften Klang“ der Virole d'amour etwas „Seraphisches“ heraushört, was jeder Kenner des Instrumentes vollauf bestätigen wird. Es ist daher der langgehegte Wunsch vieler Musikfreunde gewiß sehr begreiflich, dieses Instrument mit seinem süßen, weichen und sehnsuchtsvollen Tone wieder in das Musikleben einzuführen. Auch der bisherige notorische Mangel guter und leicht spielbarer Instrumente ist derzeit behoben, da der in Wien tätige Hofgeigenmacher A. Coletti sich seit einigen Jahren eigens mit der Erzeugung von Violon d'amour befaßt, deren schöner Klang und leichte Spielart von fachmännischer Seite anerkannt sind.

Die praktische Verwertung dieses eigenartigen, altberühmten Instrumentes hat überlang geruht. Möge es dem vorliegenden Lehrbuche beschieden sein, die Virole d'amour zur Freude der Musikwelt wieder zu neuem, frohem Leben zu erwecken.

Wien, im August 1916.

M. L. Goldis.

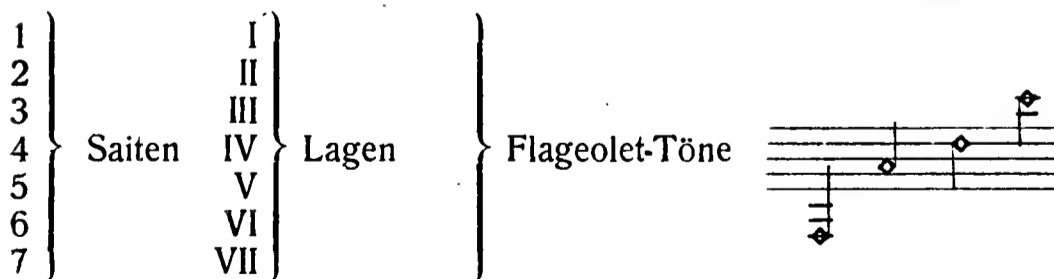


LIEBESGEIGE.

Zeichen-Erklärung.

1. bis 7. Wirbel der oberen Saiten.

I. bis VII. Wirbel der unteren Saiten.



A. D. A. D. Fis. A. D. Saiten.

S. = Saite.

Bei den Übungen 1., 2., 3., 4. Fingersatz.

Schule für Virole d'amour

(Liebesgeige)

von M. L. Goldis, Op. 6.

Notenkenntnis der Virole d'amour.

(I. Lage.)

Violaschlüssel. A H C D E F G A H C

Viola- und Violinschlüssel. D E F G A H C D E F G A

Detailed description: This section shows the first position notes for the Viola d'amour. The top staff, labeled 'Violaschlüssel', shows notes A, H, C, D, E, F, G, A, H, C in the bass clef. The bottom staff, labeled 'Viola- und Violinschlüssel', shows notes D, E, F, G, A, H, C, D, E, F, G, A in both bass and treble clefs. The notes are represented by whole notes on a five-line staff.

Die Stimmung der Virole d'amour.

Die oberen Saiten. D 1. A 2. Fis 3. D 4. A 5. D 6. A 7.

Die unteren Saiten. D I. A II. Fis III. D IV. A V. Fis VI. D VII.

Detailed description: This section illustrates the tuning of the Viola d'amour. The top staff, labeled 'Die oberen Saiten', shows notes D 1., A 2., Fis 3., D 4., A 5., D 6., and A 7. in the treble clef. The bottom staff, labeled 'Die unteren Saiten', shows notes D I., A II., Fis III., D IV., A V., Fis VI., and D VII. in the bass clef. The notes are represented by whole notes on a five-line staff.

Fingersatz der I. Lage.

A Saite 7. | D Saite 6. | A Saite 5. | D Saite 4. | Fis Saite 3. | A Saite 2. | D Saite 1.

Detailed description: This section shows the fingering for the first position. The top staff, labeled 'A Saite 7. | D Saite 6. | A Saite 5. | D Saite 4. | Fis Saite 3. | A Saite 2. | D Saite 1.', shows notes A, D, A, D, Fis, A, D in the bass clef. The notes are represented by quarter notes with finger numbers (0, 1, 2, 3) written below them. A half note (1/2) is written above the Fis note.

Die chromatischen Griffe in der I. Lage.

A Saite N 7. | D Saite N 6. | A Saite N 5.

D Saite N 4. | Fis Saite N 3. | A Saite N 2. | D Saite N 1.

Detailed description: This section shows chromatic fingerings for the first position. The top staff, labeled 'A Saite N 7. | D Saite N 6. | A Saite N 5.', shows chromatic scales for A, D, and A in the bass clef. The bottom staff, labeled 'D Saite N 4. | Fis Saite N 3. | A Saite N 2. | D Saite N 1.', shows chromatic scales for D, Fis, A, and D in the bass clef. The notes are represented by quarter notes with finger numbers (0, 1, 2, 3, 4) written below them.

Übung auf leeren Saiten.

Bei Anfängern wird dem Lehrer empfohlen, den Schüler dazu zu verhalten, den Bogen möglichst nahe am Stege führen zu lassen, um das gleichzeitige Streichen zweier Saiten zu vermeiden.

1. Langsam.

(Bogen liegen lassen.)

Übung auf leeren Saiten.

2. Langsam.

Übung auf leeren Saiten.

3. Langsam.

Übung auf leeren Saiten.

4. Langsam.
(Bogen liegen lassen.)

Übung auf leeren Saiten.

5. Langsam.

Übung auf leeren Saiten.

6. Langsam.

Finger-Übung auf der A (7^{ten}) Saite (mit 4 Fingern).

7. Langsam.

(Finger liegen lassen.)

Übung auf der D (6^{ten}) Saite (mit 4 Fingern).

8. Langsam.

Übung auf der A (5^{ten}) Saite (mit 4 Fingern).

9. Langsam.

Übung auf der D (4^{ten}) Saite (mit 4 Fingern).

10. Langsam.

Übung auf der Fis (3ten) Saite (mit 4 Fingern).

11. Langsam.

0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1
 0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1 0 1
 1 2 2 3 3 4 4 4 3 2 2 1 1 0 1

Übung auf der A (2ten) Saite (mit 4 Fingern).

12. Langsam.

0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1
 0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1
 0 1 1 2 2 3 3 4 4 4 3 2 2 1 0

Übung auf der D (1ten) Saite (mit 4 Fingern).

13. Langsam.

0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1
 0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1
 0 1 1 2 2 3 3 4 4 3 2 2 1 1 0

Übung auf der D (1ten) Saite (dasselbe in Violinschlüssel).

14. Langsam.

0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1
 0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1
 0 1 1 2 2 3 3 4 4 3 2 2 1 1 0

Verbindung der Saiten 7 und 6. (A. D.)

15. Langsam.

Saite 6 und 5. (D. A.)

16. Langsam.

Saite 5 und 4. (A. D.)

17. Langsam.

Saite 4 und 3. (D und Fis.)

18. Langsam.

Saite 3 und 2. (Fis und A.)

19. Langsam.

Saite 2 und 1. (A und D.)

Langsam.

20.

Saite 2 und 1. (A und D im Violinschlüssel.)

21. Langsam

Tonleiter.

22. Langsam. D dur.

23. A dur.

24 G Dur.

Dreiklang. Dominant Septakkord

25 C Dur.

Dreiklang.

Dominant Septakkord.

26 E Dur.

Dreiklang. Dominant Septakkord.

27 *H Dur.*

1 2 3 1 2 3 4 1 2 3 1 0 1 2

3 2 1 0 1 3 2 1 4 3 2 1 3 2 1

Dreiklang.

1 3 2 1 3 0 3 0 3 1 2 3 1

Dominant Septakkord.

2 4 2 1 0 2 2 1 2 4

28 *F Dur.*

2 3 0 1 2 0 1 2 1 0 1 2 0 1

2 1 0 2 1 0 1 2 1 0 2 1 0 3 2

Dreiklang.

2 0 2 2 0 2 2 2 0 2 2 0 2

Dominant Septakkord.

2 1 1 1 2 1 3

29 *B Dur.*

1 2 0 1 2 3 0 1 2 0 1 2 1 0

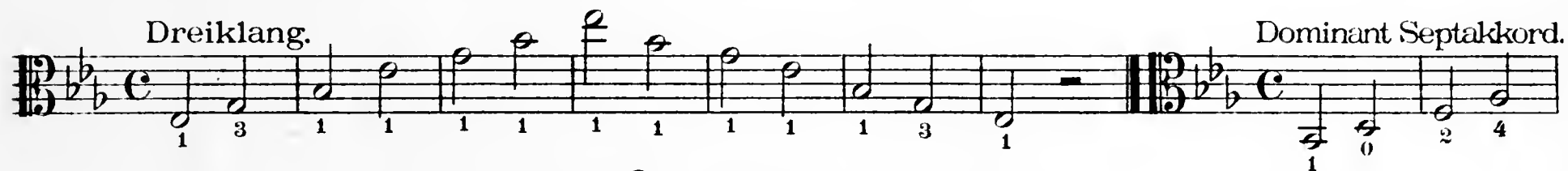
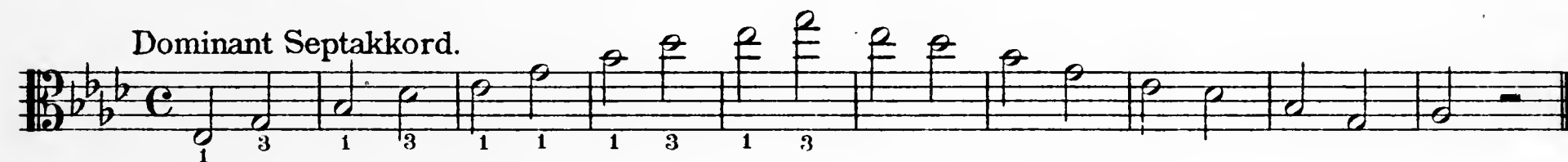
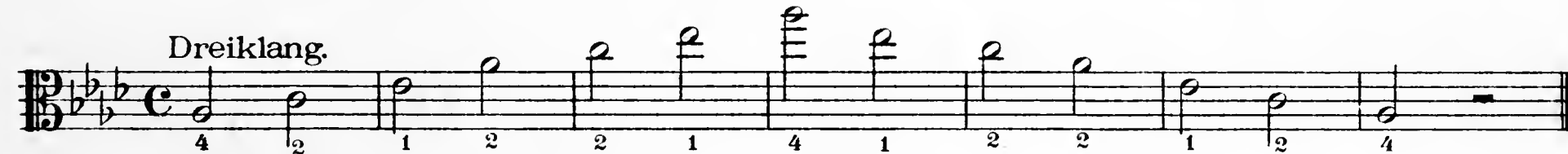
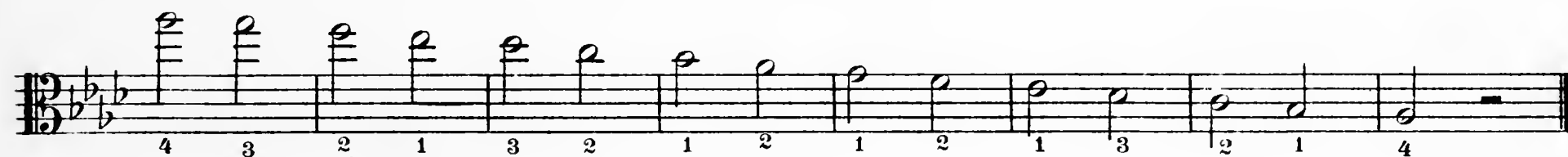
1 0 1 2 1 0 2 1 0 3 2 1 0 2 1

Dreiklang

1 0 2 1 0 2 1 2 0 1 2 0 1

Dominant Septakkord.

2 0 2 1 2 0 2 1 2 4

30 *Es Dur.*31 *As Dur.*32 *Des Dur.*

Übung. (Sekunden und Terzen.)

33. Langsam.

Übung. (Quarten und Quinten.)

34. Langsam.

Übung. (Sexten und Septimen.)

35. Langsam.

Musical score for exercise 35, 'Langsam', in G major, 4/4 time. The score consists of six staves. The first two staves are the treble and bass clef parts with fingerings. The next four staves show chord voicings for the exercise.

Übung. (Oktaven und Nonen.)

36. Langsam.

Musical score for exercise 36, 'Langsam', in G major, 4/4 time. The score consists of six staves. The first two staves are the treble and bass clef parts with fingerings. The next four staves show chord voicings for the exercise.

Übung.

*) 37 Langsam. (ganzen Bogen.)

The musical score for Exercise 37 consists of 14 staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff begins with a common time signature 'C'. The piece is marked 'Langsam' (slow) and 'ganzen Bogen' (whole bow). The notation includes various rhythmic values, slurs, and fingerings. The first staff has fingerings 0, 2, 1, 3, 2, 1, 0, 1. The second staff has a first ending bracket '(II.1.)' and fingerings 1, 2, 4. The fifth staff has fingerings 3, 2, 1, 0, 2, 2, 3, 4. The final staff has fingerings 1, 3, 2, 1, 0.

*) Diese Übung ist in der II. Lage zu spielen.

Melodie. (mit leeren Saiten.)

38 Andante.

Melodie.

39

Übung.

Stricharten.

40

Moderato.

Übung.

*41 Moderato.

(II 2) (III 1)

*) Diese Übung ist in der II. und III. Lage zu spielen.

Übung.

*42 Moderato.

(II 1) (III 1)

*) In der II. und III. Lage zu spielen.

Übung.

43. Moderato.

(II.)

(III.)

Übung.

44. Andante.

Melodie.

45. Moderato.

*) In der II. und III. Lage zu spielen.

Übung.

49 Moderato.

Moderato.

Übung.

50. (III.3.)
(II.1.)

*)

The musical score for exercise 50 is presented in 12 staves. It begins in G major (one sharp) and common time. The tempo is marked 'Moderato'. The exercise is identified as number 50, with sub-identifiers (III.3.) and (II.1.). A small asterisk (*) is placed at the beginning of the first staff. The notation includes a treble clef, a bass line, and various rhythmic values such as eighth and sixteenth notes. Slurs and ties are used extensively throughout the piece. In the eighth staff, the key signature changes to F major (one flat). The piece ends with a first ending bracket labeled 'I.' in the eighth staff.

*) In der II. und III. Lage zu spielen.

Moderato.

Übung.

*) 51. (III. 1.) (II. 2.)

*) In der II. und III. Lage zu spielen.

Übung.

52. Moderato.

Übung.

Strichart.

53. Andante.

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes a mix of eighth and sixteenth notes, often beamed together in pairs. Fret numbers are indicated below the notes, and various accidentals (sharps, naturals, and flats) are used to modify the notes. The music is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the piece, with some staves featuring more complex rhythmic patterns and accidentals. The final staff concludes with a double bar line and a final chord.

Doppelgriffe-Vorstudien. (leere Saiten.)

54. Langsam.

Exercise 54 consists of seven staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of eighth and quarter notes, primarily using double fretting techniques on the strings. The exercises progress through various fret positions and string combinations, ending with a final double bar line.

Doppelgriffe-Studien. (A und D Saite 7-6.)

55. Langsam.

Exercise 55 consists of four staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of eighth and quarter notes, primarily using double fretting techniques on the 7th and 6th strings. The exercises progress through various fret positions and string combinations, ending with a final double bar line. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

Saite D und A. (6 und 5.wie auf der Violine die D und A Saite.)

56. Langsam.

Saite A und D. (5 und 4.)

57. Langsam.

Saite D und Fis.(4 und 3.)

58. Langsam.

Saite Fis und A. (3 und 2.)

59. Langsam.

Saite A und D. (2 und 1.)

60. Langsam.

Terzen in der I. Lage. A und D. Saite.(7 und 6. Wie Quarten auf der Violine.)

61.

Saite D und A. (6 und 5. Wie Terzen auf der Violine.)

Langsam.

A und D Saite. (5 und 4. Wie Quartan auf der Violine.)

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains six measures of music with fingerings: (0,0), (1,2), (2,3), (3,4), (4,3), (3,2), (2,1), (1,0). The second staff contains seven measures with fingerings: (0,1), (0,2), (1,3), (2,4), (3,1), (0,3), (3,4), (2,1), (1,0).

D und Fis Saite. (4 und 3.)

Bei kleinen Terzen wie reine Quartan und bei großen Terzen wie reine Quintan auf der Violine.

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains six measures with fingerings: (0,1), (2,3), (3,2), (1,2), (3,2), (1,3). The second staff contains seven measures with fingerings: (3,2), (2,0), (3,0), (2,0), (1,3), (2,1), (0,0), (3,2), (2,3).

Fis und A Saite. (3 und 2.)

Bei großen Terzen wie kleine Sextan und bei kleinen Terzen wie reine Quintan auf der Violine.

Two staves of musical notation in treble clef, 2/4 time, key of D major. The first staff contains six measures with fingerings: (0,2), (2,3), (3,3), (3,2), (3,2), (0,2), (3,3). The second staff contains seven measures with fingerings: (3,3), (2,0), (0,3), (3,2), (0,3), (3,2), (0,0), (2,1), (2,1), (0,0).

A und D Saite. (2 und 1. Wie Quartan auf der Violine.)

Two staves of musical notation in treble clef, 2/4 time, key of D major. The first staff contains six measures with fingerings: (0,0), (1,2), (3,2), (1,0), (0,1), (0,3). The second staff contains seven measures with fingerings: (1,3), (2,0), (1,3), (2,0), (3,2), (1,0), (0,0), (2,4), (3,3), (2,1), (0,0).

Übung in Terzen.

62. Langsam.

Three staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains ten measures with fingerings: 1, 2, 3, 0, 1, 2, 0, 1, 0, 1, 0. The second staff contains ten measures with fingerings: 2, 3, 0, 1, 2, 3, 2, 1, 0, 3, 2. The third staff contains ten measures with fingerings: 0, 1, 0, 1, 0, 2, 1, 0, 3, 2, 1, 0, 2, 3.

Übung in Terzen.

63. Langsam.

Musical score for exercise 63, 'Langsam', in G major, 3/4 time. The score consists of five staves of music. The first staff is in bass clef, and the second staff is in bass clef with a treble clef change. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. Fingerings are indicated by numbers 0-4 above or below notes.

Übung in Arpeggien. (I. Lage.)

64. Moderato.

Musical score for exercise 64, 'Moderato', in G major, 3/4 time. The score consists of six staves of music, each containing arpeggiated chords. The first staff is in bass clef, and the subsequent staves are in bass clef with a treble clef change. The chords are arpeggiated in a consistent pattern across all staves.

This page of musical notation is for a double bass instrument, as indicated by the 'B' clef and the key signature of one sharp (F#). The music is organized into ten staves, each containing a series of rhythmic patterns. The notation includes slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a 'p' marking. The second staff has a '6' above it, and the third staff has a '7' above it. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The music consists of eighth and sixteenth notes, often beamed together in groups, and is frequently slurred across measures. The overall style is that of a technical exercise or a short piece for the double bass.

Akkord-Studien. (Mit leeren Saiten.)

65. Langsam.

Exercise 65 consists of four staves of music in G major (one sharp, F#), common time (C). The first staff contains 16 chords, the second 16, the third 16, and the fourth 16. The chords are arranged in a sequence that covers the entire fretboard, starting from the open strings and moving up and down the neck.

Übung in Arpeggien.

66. Moderato.

Exercise 66 consists of six staves of music in G major (one sharp, F#), common time (C). Each staff contains four measures of arpeggiated chords. The first measure of each staff shows the chord with fingerings (1-2-3-4) for the four strings. The subsequent measures show the arpeggiated pattern. The exercise covers the fretboard from the open strings to the 12th fret.

Two staves of musical notation for guitar. The first staff contains a sequence of chords and notes with fingerings 3, 2, 4, 0, 1, 2. The second staff continues the sequence with fingerings 1, 2, 2, 0, 1, 2.

67. Andante.

Melodie.

Three staves of musical notation for guitar. The first staff is labeled '67. Andante.' and 'Melodie.' It shows a melodic line with fingerings 0, 1, 2. The second and third staves provide accompaniment with various chordal textures and fingerings.

Fingersatz der II. Lage.

68.*) A 7te Saite. D 6te A 5te D 4te Fis 3te A 2te D 1te

Musical notation for the second fret exercise. It consists of a single staff with notes and fingerings: 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 4.

Fingersatz der III. Lage.

A Saite 7. D Saite 6. A Saite 5. D Saite 4. Fis Saite 3. A Saite 2. D Saite 1.

Musical notation for the third fret exercise. It consists of a single staff with notes and fingerings: 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 4, 4, 0.

Tonleiter.

69. Moderato. D dur.

Musical notation for the D major scale exercise. It consists of two staves. The first staff shows the scale with fingerings: 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 4, 4, 0. The second staff shows the scale in a different voicing with fingerings: 4, 3.

Dreiklang.

Musical notation for the triad exercise. It consists of a single staff with notes and fingerings: 1, 3, 2, 1, 3, 2, 4, 0.

Dominant Sept.

Musical notation for the dominant seventh exercise. It consists of a single staff with notes and fingerings: 2, 4, 2, 4, 2, 2, 2, 1, 2, 4.

*) Die Übungen der I. Lage sind in der II. Lage zu spielen.

70. D moll.

Dreiklang.

Dominant Sept.

71. E dur.

Dreiklang.

Dominant Sept.

72. Es dur.

Dreiklang.

Dominant Sept.

73. F dur.

Dreiklang.

Dominant Sept.

Übung in der III. Lage.

74.

Übung in der I. und III. Lage.

75.

Exercise 75 consists of ten staves of music. The first five staves are in bass clef, and the last five are in treble clef. The key signature is one sharp (F#). The time signature is common time (C). The exercise is divided into two systems of five staves each. Fingerings are indicated by numbers 1-4 and 0. Positions I and III are marked above the notes.

76. Moderato.

Übung in Arpeggien. (I. und III. Lage)

Exercise 76 consists of three staves of music. The key signature is one sharp (F#). The time signature is common time (C). The exercise is divided into three staves. The first staff is in treble clef, and the second and third staves are also in treble clef. The exercise features arpeggiated chords. Fingerings are indicated by numbers 1-4 and 0. Positions I and III are marked above the notes.

Übung in Doppelgriffen. (I. und III. Lage.)

77 Moderato.

Übung in Flageolet.

(Die natürlichen Flageolet-Töne werden durch das leichte Berühren der Saite an der angezeigten Stufe gebildet. ♪)

78. A Saite 7^{te}
Sehr langsam.
Wirkung.

Flageolet.

III. I. III. I. III. I. III. III. I. III. I. III.

4 0 3 4 3 2 3 3 4 3 4 0 3 3 4 0 3 3 4 0

D Saite 6^{te}

III. I. III. I. III. I. III. I. III. I. III. III. I.

4 0 3 4 3 2 3 3 4 3 4 0 2 4 3 3 4 4 0 3 3

A Saite 5^{te}

III. I. III. I. III. I. III. I.

4 0 3 4 3 2 4 0 3 4 3

D Saite 4^{te}

III. I. III. I. III. I. III. I.

4 0 3 4 3 2 4 0 4 0

Fis Saite 3^{te}

8

III. I. III. I. III. I. III. I.

4 0 3 4 3 2 4 0 4 0

A Saite 2^{te}

8

D Saite 1^{te}

8

Übung in Oktaven - Flageolet.

(Mit dem 4. Finger $\frac{4}{0}$ in der III. Lage.)

79.

Wirkung.

Übung in Quarten - Flageolet.

(Mit dem 3. Finger in der I. Lage.)

80.

8

Übung in Quinten - Flageolet.

(Mit dem 4. Finger in der I. Lage.)

81.

Übung in Terzen - Flageolet.

(Mit dem 2. Finger in der I. Lage.)

82.

Übung in Sexten - Flageolet.

(Mit dem 3. Finger in der III. Lage.)

83.

Die Oktaven in Doppelgriffen.

Die Oktaven können auf der 5. und 6. Saite (D A) wie auf der Violine gespielt werden und zwar auch bei Benützung der leeren Saiten.

86. Langsam.

II. III. IV. V. VI.

Tonleitern in verschiedenen Lagen.

87.

C dur. II. Lage. (auch C moll.)

Moderato.

F dur. II. Lage. (auch F moll.)

B dur. II. Lage. (auch B moll.)

E. dur. IV. Lage. (auch E. moll.)
F dur. V. Lage. (auch F moll.)
G dur. VI. Lage. (auch G moll.)

Viole d'amour-Solo
aus den „Hugenotten“ von Meyerbeer. Akt I.

88 Andante.

ritard.

Romanze.

89 Andante.

Menuettino.

90 Tempo di Menuetto.

Choral.

91. Andante.

Violine. *p* *cresc.*
Viola d'amour.

cresc. *f* *v*

p *p* *cresc.* *f*

dim. *p*

p *dim.*

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 6/8. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 6/8. The piece continues with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bass clef features a more active accompaniment with some sixteenth-note passages.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 6/8. The piece continues with a mezzo-forte (*mf*) dynamic, followed by another crescendo (*cresc.*) leading to a piano (*p*) dynamic. The melody in the treble clef becomes more melodic and expressive.

Wiegenlied.

92. Andante.

Section titled "Wiegenlied." (92. Andante). It features two staves: "Viola d'amour." (Violin II) and "Violine." (Violin I). The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The Viola part has a melodic line with some grace notes, while the Violin part provides a rhythmic accompaniment.

Second system of musical notation for the "Wiegenlied" section. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 6/8. The piece continues with a mezzo-forte (*mf*) dynamic. The Viola part features a melodic line with some grace notes, while the Violin part provides a rhythmic accompaniment.

Third system of musical notation for the "Wiegenlied" section. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 6/8. The piece continues with a crescendo (*cresc.*) dynamic. The Viola part features a melodic line with some grace notes, while the Violin part provides a rhythmic accompaniment.

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). The lower staff is in treble clef with a key signature of one sharp (F#). The music features a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *p* (piano) is present in the second measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The lower staff is in bass clef with a key signature of two flats (Bb, Eb). The music continues with a melodic line in the upper staff and accompaniment in the lower staff. A dynamic marking of *cresc.* (crescendo) is present in the fourth measure of the upper staff.

Third system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (Bb, Eb). The lower staff is in treble clef with a key signature of two flats (Bb, Eb). The music features a melodic line in the upper staff with a triplet of eighth notes and a four-measure rest in the first measure. The lower staff has a four-measure rest in the first measure. A dynamic marking of *p* (piano) is present in the second measure of the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff with several slurs and accents. The lower staff has a rhythmic accompaniment.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff with slurs and accents. The lower staff has a rhythmic accompaniment.

Sixth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff with a triplet of eighth notes and a dynamic marking of *dimin.* (diminuendo) in the first measure. A dynamic marking of *p* (piano) is present in the fourth measure of the upper staff.

Canon.

94. Moderato.

Violine.

mf

Viole d'amour.

f

cresc.

f

mf

dimin.

p

Präludium.

95. Moderato.

Violine.
Viole d'amour.

mf

v

tr

Detailed description: This system shows the first four measures of the piece. The Violin part (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Viola part (bottom staff) starts with a half note G3, a quarter note A3, and a half note B3. The key signature is two sharps (D major) and the time signature is 3/4. Dynamics include *mf* and *v* (accents). A trill (*tr*) is marked over the final note of the first system.

Detailed description: This system contains measures 5 through 8. The Violin part continues with eighth and sixteenth notes, featuring a trill (*tr*) on the final note of the first system. The Viola part provides a steady accompaniment with eighth and sixteenth notes.

Detailed description: This system contains measures 9 through 12. The Violin part features a melodic line with eighth and sixteenth notes. The Viola part continues with a rhythmic accompaniment.

1 4 3 2

2 3 4

cresc.

Detailed description: This system contains measures 13 through 16. The Violin part has a melodic line with fingerings 1, 4, 3, 2 and 2, 3, 4. The Viola part has a melodic line with fingerings 1, 4, 3, 2. A *cresc.* (crescendo) marking is present in the second system of this block.

4 4 3 tr 1 2

f

v

Detailed description: This system contains measures 17 through 20. The Violin part has a melodic line with fingerings 4, 4, 3, tr, 1, 2. The Viola part has a melodic line with fingerings 1, 2. A forte (*f*) dynamic and an accent (*v*) are marked.

tr

p

Detailed description: This system contains measures 21 through 24. The Violin part has a melodic line with a trill (*tr*). The Viola part has a melodic line. A piano (*p*) dynamic is marked.

4 0 1 1

2 1 1

Detailed description: This system contains measures 25 through 28. The Violin part has a melodic line with fingerings 4, 0, 1, 1. The Viola part has a melodic line with fingerings 2, 1, 1. The piece concludes with a final chord in the Viola part.

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