

Der Schauspieldirektor

Ouverture

W. A. Mozart

Prasto

6

11

19

26

32

38

44

50

59

Viola

71 1 1 1

77 *f* *sf sf sf sf*

84 *f* *v v v v*

90 Be ready vlns!

96

101

108 *p* 1 2 3 4 5

117 6 7 *v* 8 9

124 *p* *f* 1

129 *p* *crescendo*

137 *f* *n n v*

143

Viola

3

149 *sf* *p* *sf* *p*

155 *sf* *p* *sf* *p*

161 *sf* *p* *sf* *p* *sf* *p* *sf* *p*

174 *mp*

181 1 1

188 1 1 *f*

195

200

Siebenter Auftritt

Frank, Buff, Herr und Madame Herz

Herz

Hier hab' ich das Vergnügen, Ihnen meine Frau vorzustellen. Sie ist bereit, Ihnen mit einer kleinen Arie eine Probe ihrer Stimme zu geben.

Frank

Sie werden mir ein außerordentliches Vergnügen machen.

* alternative

Viola

Nº 4 Schlußgesang

Allegro

The musical score consists of ten staves of music in 2/4 time, marked 'Allegro'. The key signature has one sharp (F#). The score includes dynamic markings such as *p*, *cresc.*, and *f*. Handwritten annotations in blue and red ink are present throughout the score, including slurs, accents, and specific notes. The staves are numbered 7, 15, 24, 31, 37, 45, 52, 57, 65, and 72. The final staff (72) has a red '(v)' and a red 'n' written below it.

Viola

80

Musical staff 80: Viola part, measures 80-88. Includes handwritten blue slurs and accents.

89

Musical staff 89: Viola part, measures 89-96. Includes handwritten blue slurs and accents.

100

Musical staff 100: Viola part, measures 100-106. Includes handwritten blue slurs and accents.

107

Musical staff 107: Viola part, measures 107-113. Includes handwritten blue slurs and accents.

114

Musical staff 114: Viola part, measures 114-119. Includes handwritten blue slurs and accents.

120

Musical staff 120: Viola part, measures 120-125. Includes handwritten blue slurs and accents.

126

Musical staff 126: Viola part, measures 126-134. Includes handwritten blue slurs and accents.

135

Musical staff 135: Viola part, measures 135-140. Includes handwritten numbers 1-6 above the staff.

141

Musical staff 141: Viola part, measures 141-148. Includes handwritten blue slurs and accents.

149

Musical staff 149: Viola part, measures 149-154. Includes handwritten blue slurs and accents.

155

Musical staff 155: Viola part, measures 155-159. Includes handwritten blue slurs and accents.

160

Musical staff 160: Viola part, measures 160-165. Includes handwritten blue slurs and accents.

DUETTO

N°6.

Allegro

Dunque io son... tu non m'in - ganni?.. dunque io

3 son... la fortu - nata! Già me l'ero immagi - nata

7 dunque io son... tu non m'ingan - ni? Già me

11 l'ero immagi - nata

15 16ths 50

20

24 oh che volpe sopra.

28 - fina

33 57

38

43

48 sol due ri - ghe di bigliet -

53 - to, sol due righe di bi - glietto gli man - date e qui ver - rà

59 58 che ne dite?

64 si sa! quà il bi - glietto. Un bi - glietto? eccolo

69 qua. Già era scritto! fortu -

75 - nati affetti miei ah che in

79 cattedra co . stei ∩ ∨ ∩ ∨ ∩ 59 PIZZ. p

84 rall.

88

92

96 ARCO For. . tu .

103 60 _ nati rall.

107

111

115 61 ARCO ∩ ∨ ∩ ∨

121 ∩ ∩ ∨ ∩ ∨ ∩ ∨ ∩ ∩ ∨

Viola

玛依拉变奏曲

胡廷江 曲

♩ = 150

mf

6

12

17

21

pizz. rit. - arcō

27

A tempo

33

f mp

39

44

49

54

59

67

74

78

85

♩ = 98
pizz.

93

103

110

120 ♩ = 150

Musical staff 120-124. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of eighth-note chords. A dynamic marking of *f* (forte) is placed below the first measure, and *mp* (mezzo-piano) is placed below the second measure. A hairpin crescendo is shown below the first two measures.

125

Musical staff 125-129. The staff continues with eighth-note chords. A hairpin crescendo is shown below the first two measures.

130

Musical staff 130-135. The staff continues with eighth-note chords. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure.

136

Musical staff 136-142. The staff features a melodic line with eighth and sixteenth notes, including some slurs and accents.

143

Musical staff 143-147. The staff features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. A hairpin crescendo is shown below the first two measures.

148

Musical staff 148-154. The staff features a melodic line with eighth and sixteenth notes, including slurs and accents.

155

Musical staff 155-161. The staff features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. A hairpin crescendo is shown below the first two measures.

162

Musical staff 162-168. The staff features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. A hairpin crescendo is shown below the first two measures. A second ending bracket labeled '2' spans measures 167 and 168. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure of the second ending. The instruction 'pizz.' (pizzicato) is placed above the first measure of the second ending.

169

Musical staff 169-175. The staff begins with the instruction 'arco' above the first measure. It features a melodic line with eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure.

16

PAVANE POUR UNE INFANTE DÉFUNTE



MAURICE RAVEL

Lent ♩ = 54 **Altos (sourdines)**

pizz *pp*

6 *cédez arco* *p* **(A) au Mouvement** pizz *pp* *En élargissant arco* *mf*

12 **au Mouvement** 6 **(B)** *ppp*

24 *mf* *un peu retenu* *f* *cédez arco* *pp* **(C) au Mouvement** pizz

30 *p* *mf* *un peu retenu Large* *au Mouvement* *p* **(D) au Mouvement** *pp*

37 *mf* *un peu retenu Large* *au Mouvement* *p* **(E)**

43 *p* *mf* *un peu retenu Large* *au Mouvement* *p* **(F)**

49 *p* *mf* *un peu retenu Large* *au Mouvement* *p* **(G)**

54 *p* *mf* *un peu retenu Large* *au Mouvement* *p* **(H)**

60 *pp* *un peu retenu Large* *au Mouvement* *p* **(I) Cédez** *pp*

67 *pp* *un peu retenu Large* *au Mouvement* *p* **(J) En élargissant beaucoup** *div.* *mf* *3* *unis* *perdend*

ATTO III.
PARTE SECONDA

MORTE DI RODRIGO E SOMMOSSA

N.º 14

♩ = 58
ANDANTE

pesante
p
f *pp*
p *f*

RECIT. Son io, mio Carlo. O Ro - drigo! io ti son ben grato di ve -

pp *p*

- nir di Carlo alla pri - gion. Mio Carlo! Ben tu il sai! m'abbandonò il vi -

- gore! d'Isabella l'a - mor mi tortura e m'uc - cide. No, più valor non

p

ho pei viventi! Ma tu puoi salvarli an - cor, oppressi no, non fian

pp

più. Ah! noto appien tu sia l'affetto mio! Uscir tu dêi da quest'orrendo a -

pp *f*

- vel. *AND.^{te}* Felice ancor io son se abbracciar ti pos -

p *pp*

- s'io! Io ti sal - vai! Che di? Convien qui dirci, con -

ff *pp*

AND.^{te} SOST.^{to} ♩ = 58

- vien qui dirci ad - dio. O mio Carlo! **A** Per me

pp

DIV. *UNITE* *DIV.* suoi fe -

- del *UNITE* *DIV.*

B No, fa cor, no, fa cor, *UNITE*

col canto *pp*

DIV. *col canto* *a tempo* *UNITE*

pp

DIV. *UNITE* Che parli tu di

pp *pp*

morte? A - scolta, il tempo stringe.

f. *p*

Rivolta ho già su me

p *p*

Chi po - trà prestar

ff. DIV.

le prove sontre - men - de!

UNITE *pp* *f* *a tempo* *p* *f* *p*

e

f *p* *f* *p*

questo capo al certo a prezzo è messo già. Svelar vo' tutto al

col canto

Lo stesso movimento $\text{♩} = 96$

Re. No ti serba alla Fiandra

p C PIZZ.

morir per

te Ciel! la morte! per chi

ARCO
ff

mai? Per me! La vendetta del Re

p

tardare non po - tea! Gran Dio!

ff *ASSAI MOD.^{to} ♩=60* *p* *PIZZ.*

ta-

-spetta a San Giusto do - man: tutto ella sa... Ah! la terra mi manca...

> p
ARCO

D *allarg..... a tempo*

PIZZ. *p*

non ti soor - - dar! 8 morir per

col canto
PIÙ MOSSO ♩=76
ma un poco meno di prima

ATTO TERZO

SCENA ED ARIA VIOLETTA

N° 8

ANDANTE **7** *PIZZ.*

pp

p

ARCO

pp

simile

cresc.

f

molto Dim

ppp

ARCO

PIZZ.

morendo

pppp