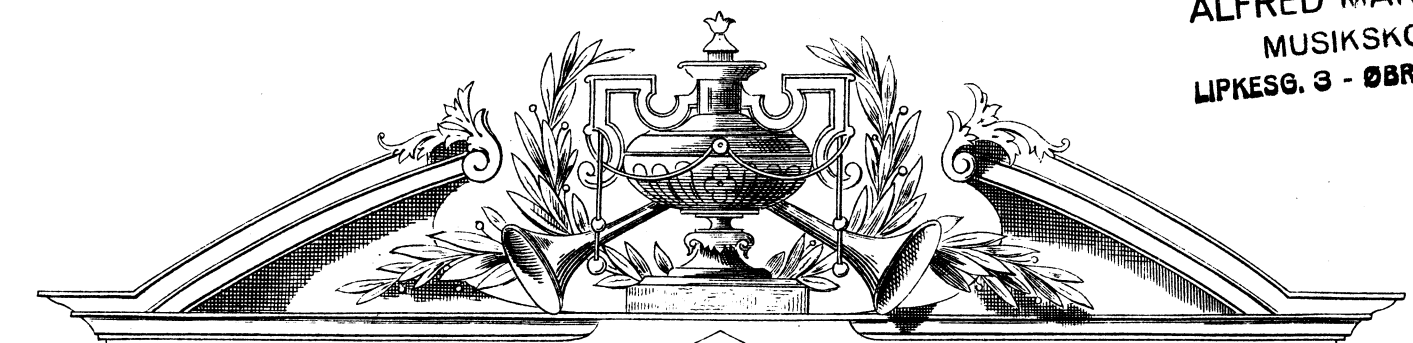
ALFRED MARDAHL
MUSIKSKOLE.
LIPKESG. 3 - ØBRO 395



COLLECTION LITOLFF.

Herrn Heinrich Flinsch,
Mitglied der Gewandhaus-Konzert-Direktion zu Leipzig
hochachtungsvoll zugeeignet.

41 CAPRICES

pour

Alto (Viola)

de

B. CAMPAGNOLI.

OP. 22.

Accompagnement de Piano
par
A. Tottmann.

Propriété pour tous Pays.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

BOSTON & NEW YORK:
ARTHUR P. SCHMIDT.

PARIS:
ENOCH & CIE.

LONDON:
ENOCH & SONS.

MILANO:
CARISCH & JÄNICHEN.

ST. PETERSBOURG:
J. JURGENSON.

MOSCOU:
P. JURGENSON

1315979

Vorwort.

Die vorliegenden 41 Capricen Campagnoli's haben in ihrer ganzen formellen Fassung, sowie in ihrer instrumentalen Behandlung in Bezug auf Figuration, Taktarten u. s. w. manches Verwandte mit Fiorillo's bekannten 36 Violinetuden, — ja, diese mehr oder weniger zur Voraussetzung. Denn wohl kaum dürfte das Bratschenspiel von Anfängern auf Saiteninstrumenten vorgenommen werden; vielmehr gehen meist bereits geübtere Geiger erst zu diesem über, um sich in Kammermusikaufführungen, oder in Conzert- und Opern-Orchestern, desgleichen als Solobratschisten praktisch zu bethätigen. Aber selbst für die geübtesten Violinspieler wird es immer einer längeren Einrichtung auf der grösseren Mensur der Bratsche bedürfen, um den gestellten Aufgaben in Bezug auf Intonation, Tonkraft und Leichtigkeit der Finger gerecht werden zu können.

Da ist denn eine unterstützende Begleitung in noch weit höherem Grade erwünscht und nötig, als bei den Violinetuden unserer Meister Kreutzer, Fiorillo, Rode, Gaviniés etc.

In Hinblick auf das eben Gesagte hat sich denn auch der Verfasser der vorliegenden Begleitung so viel als möglich an die Prinzipalstimme gehalten, namentlich bei denjenigen Capricen, welche lediglich mechanischer Natur sind (wie die Nummern 19, 20 und 37), in denen eben nur die zugehörige Akkordunterlage möglich war. Andere Exercitien wiederum haben — ähnlich den Etuden Fiorillo's — keine feste Form und schliessen in Tonarten, welche der Anfangstonart mehr oder weniger fern liegen. Diesen gegenüber finden sich aber wieder bei Campagnoli eine Anzahl getragener Sätze (No. 6, 8, 23, 26, 28), Variationen (No. 17, 25, 35) und Fugatos (No. 22, 33, 41), die ihrer musikalischen Anlage und ihres Wohlklanges wegen — obwohl stellenweise etwas veraltet — eine ergänzende Begleitung geradezu fordern und mit solcher die bezeichneten Nummern zu sehr verwendbaren Vortragsstücken machen, welche dem Spiele neben der nötigen technischen Gewandtheit die ebenfalls unerlässliche geistige Freiheit und den entsprechenden ästhetischen Abschliff geben: Dinge, deren der Musiker als solcher, vor Allem aber der Solist für die Praxis durchaus benötigt.

Leipzig.

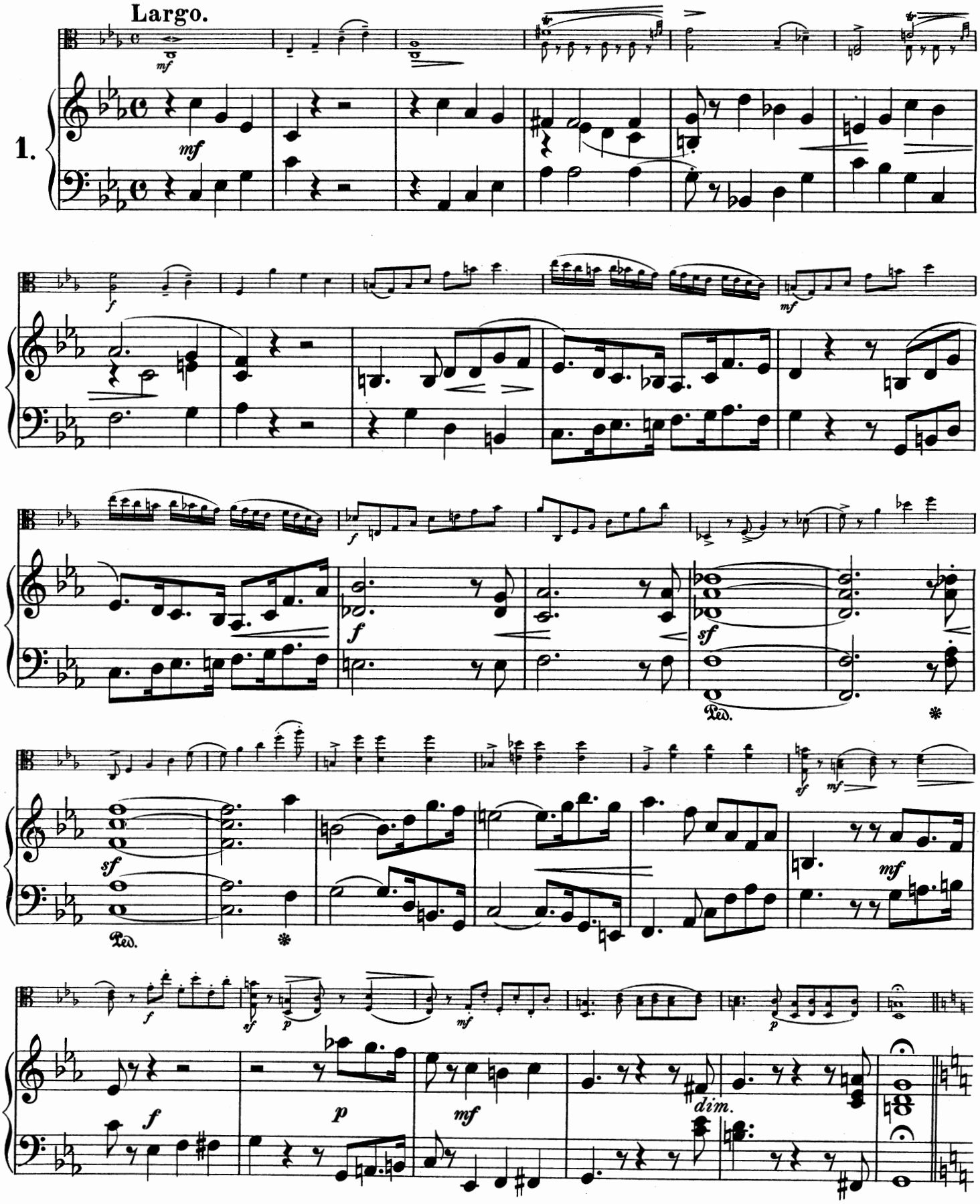
Albert Tottmann

Königl. Bayr. Professor der Musik,

Ritter des Königl. Sächsischen Albrechtsordens.

Caprices pour Alto (Viola) de P. Campagnoli.

Accompagnement de Piano par A. Tottmann.



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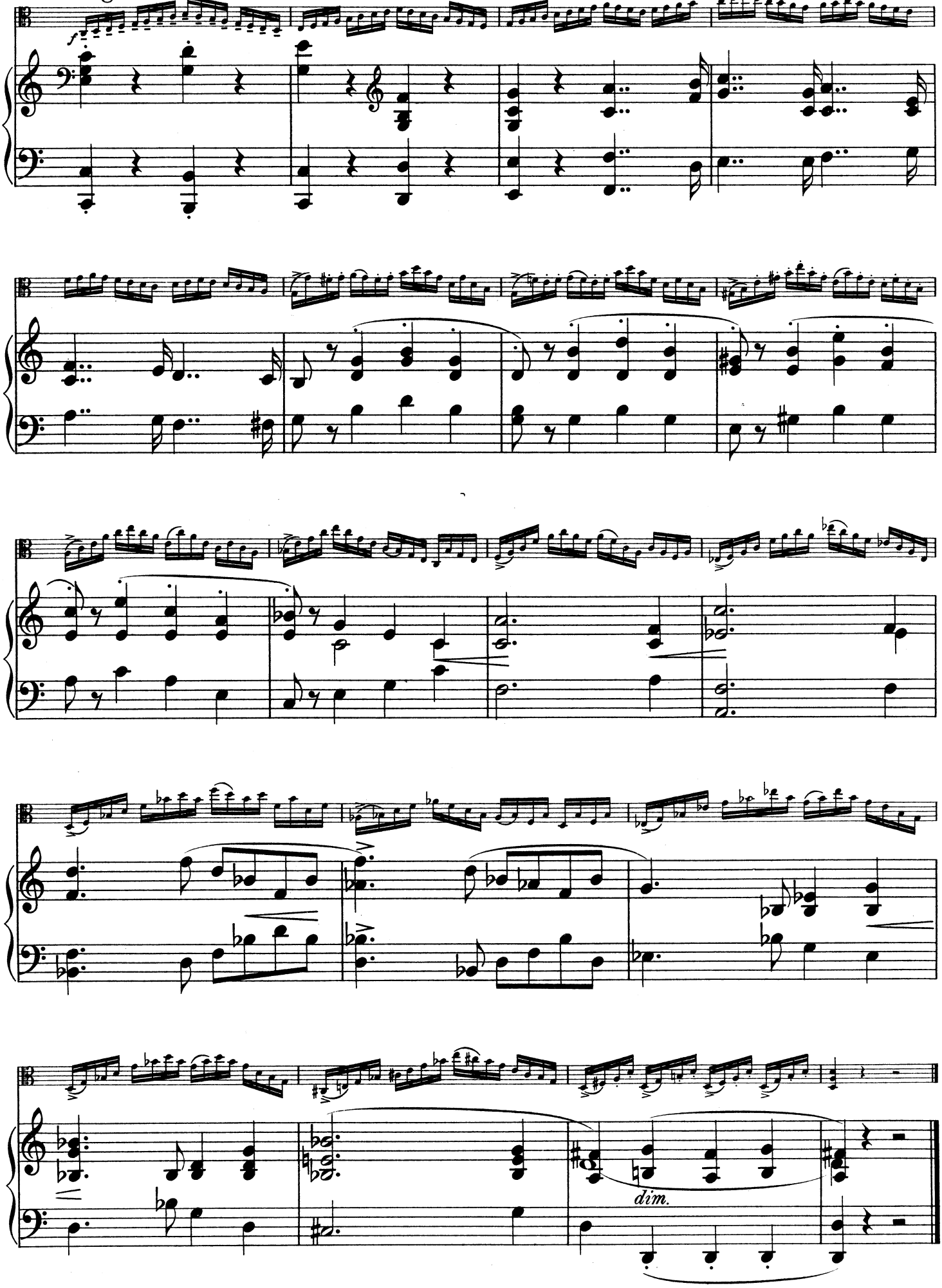
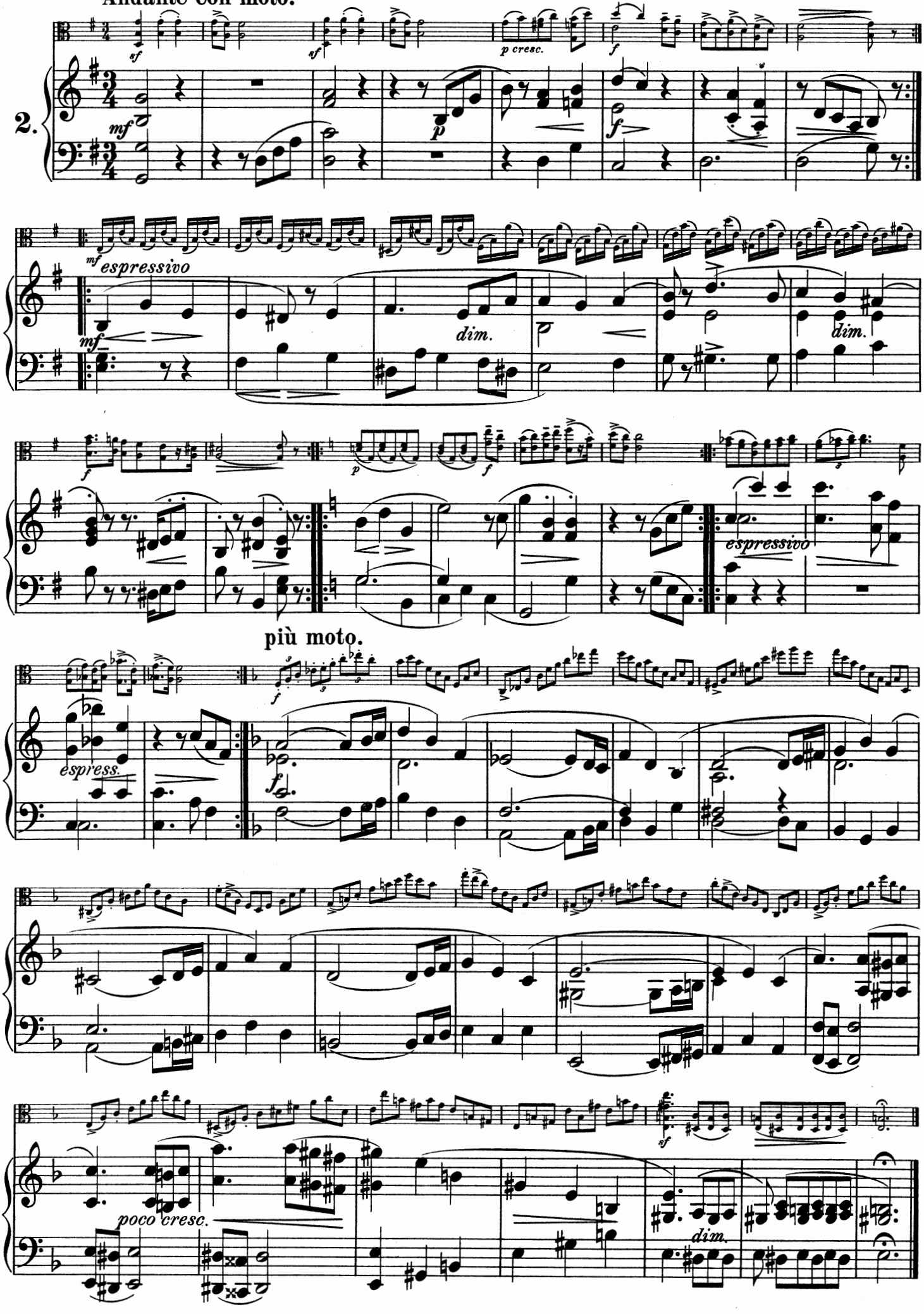
Allegro.



Andante con moto.



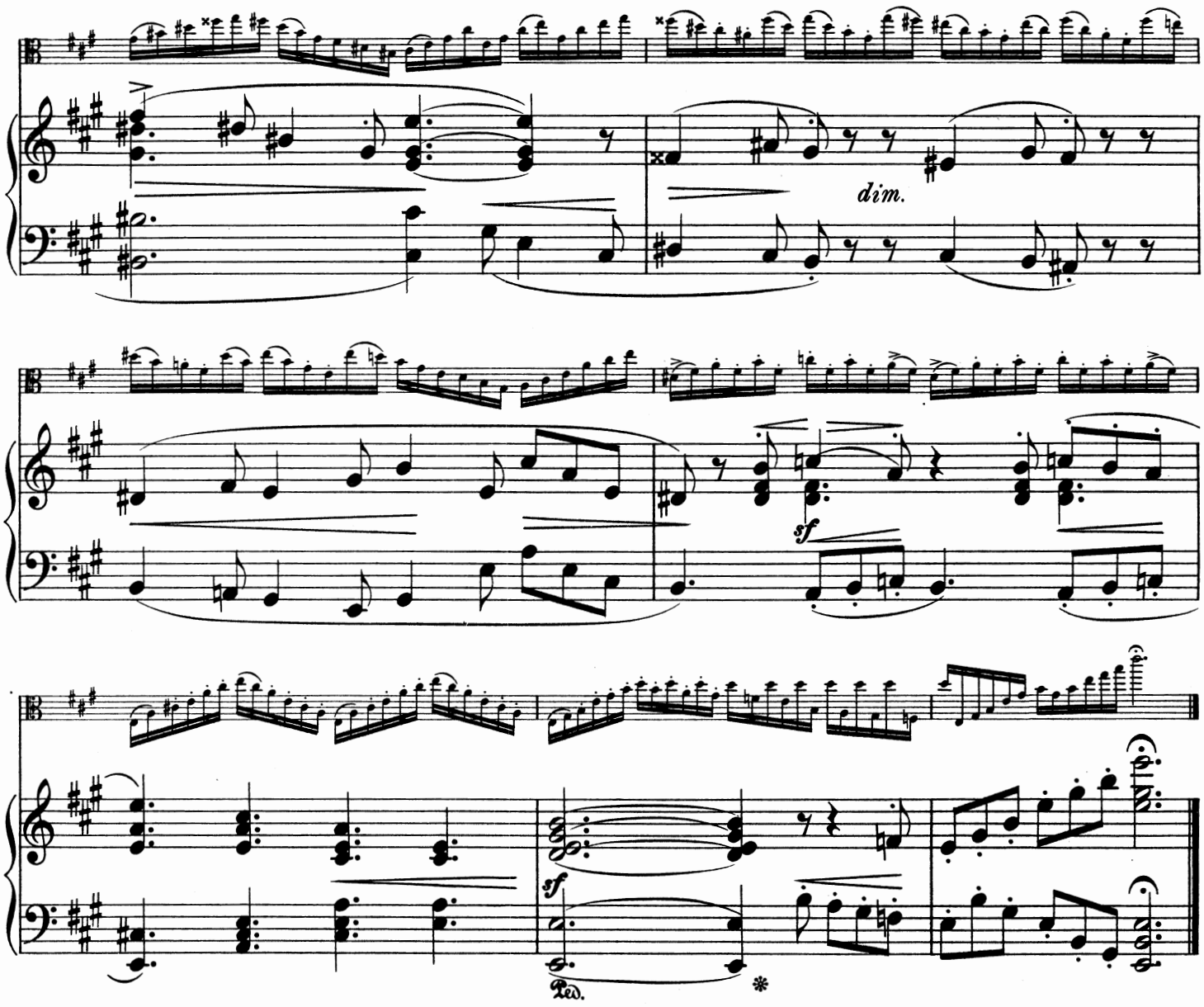
Allegro moderato.

3.

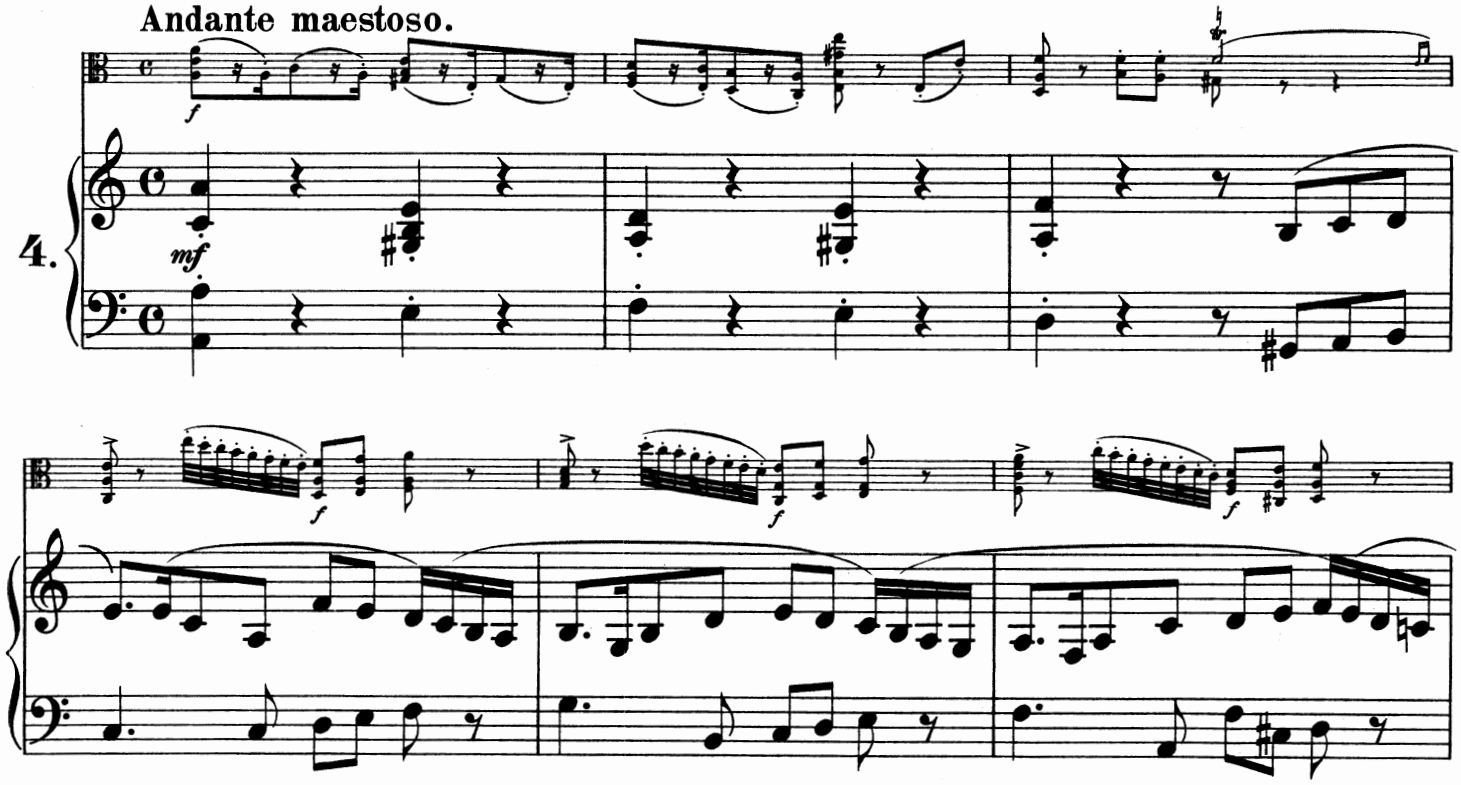
cresc.

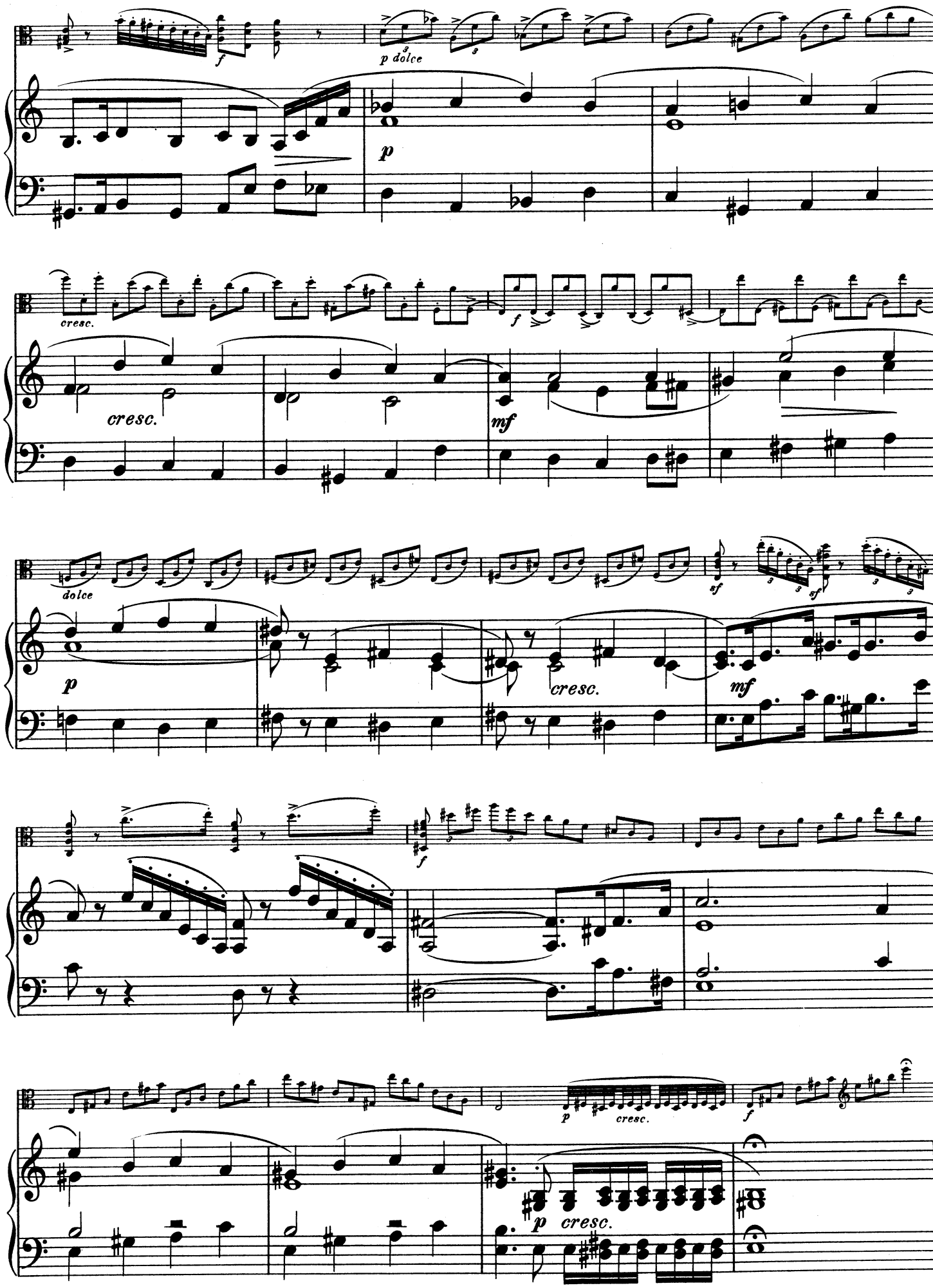
sf

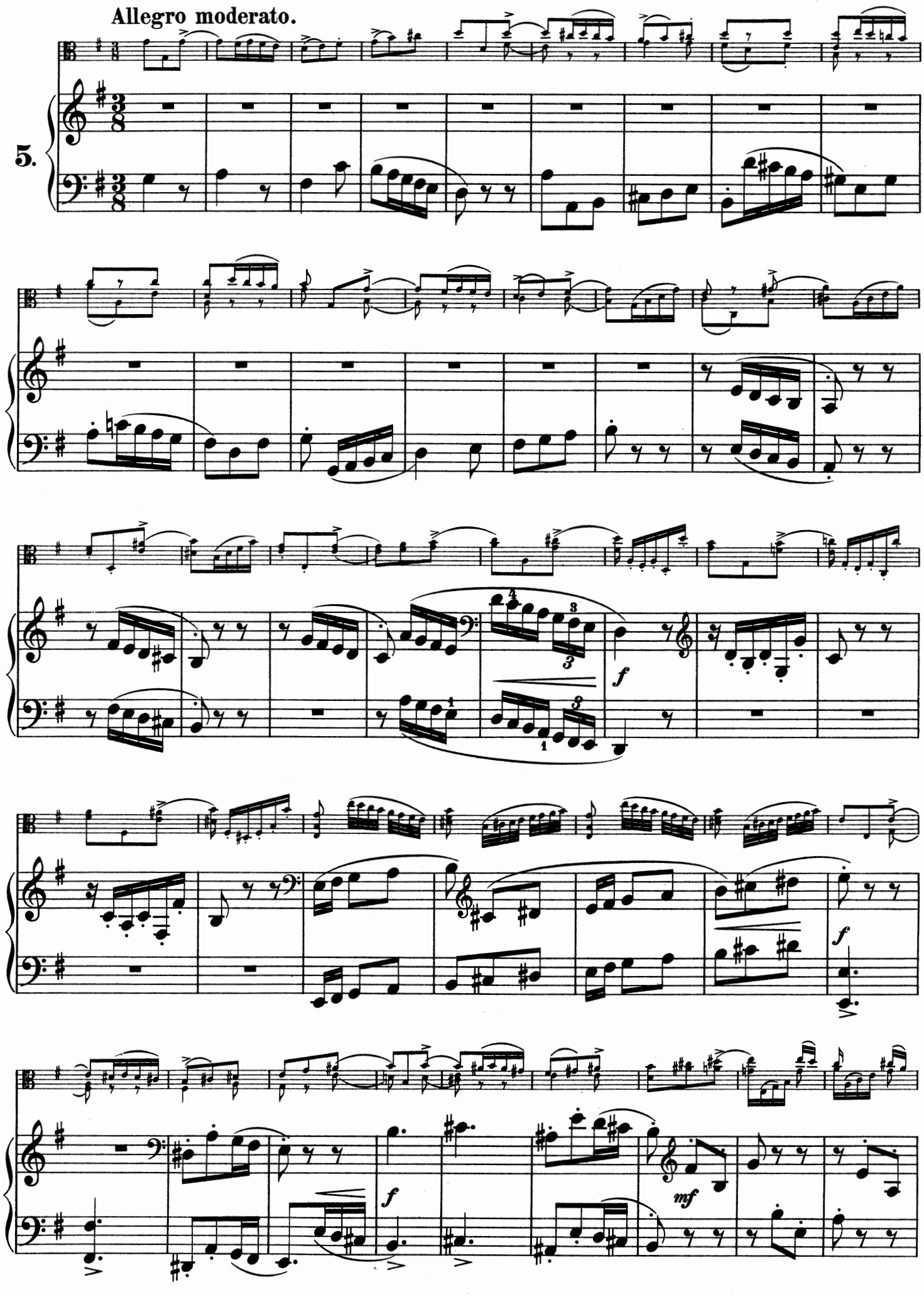
poco cresc.

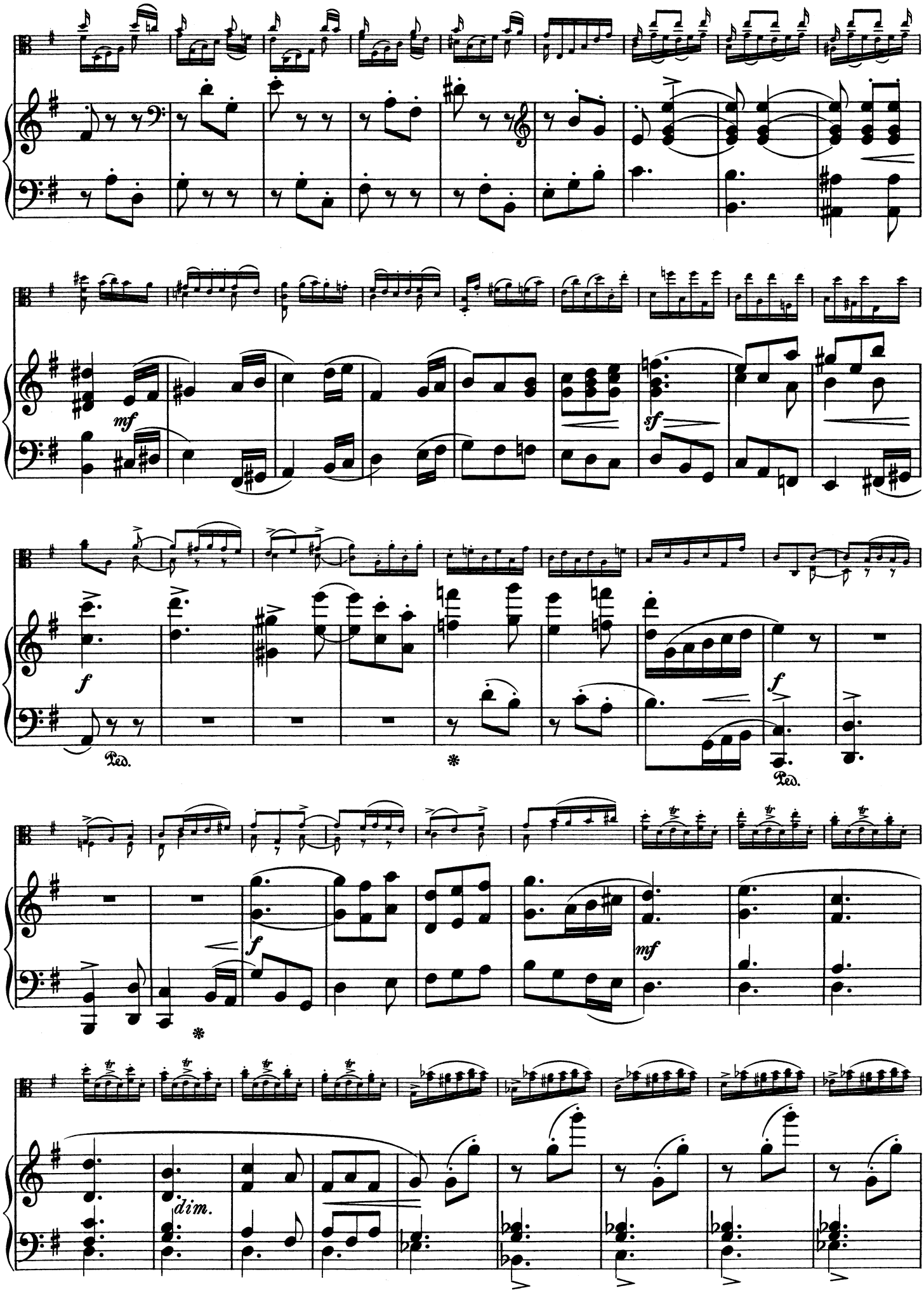


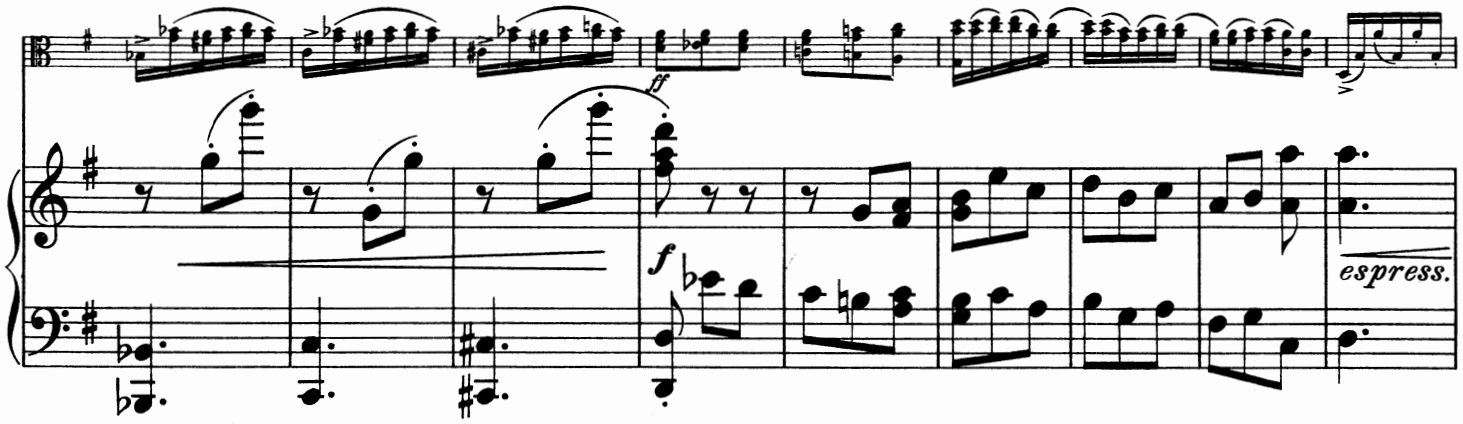
Andante maestoso.

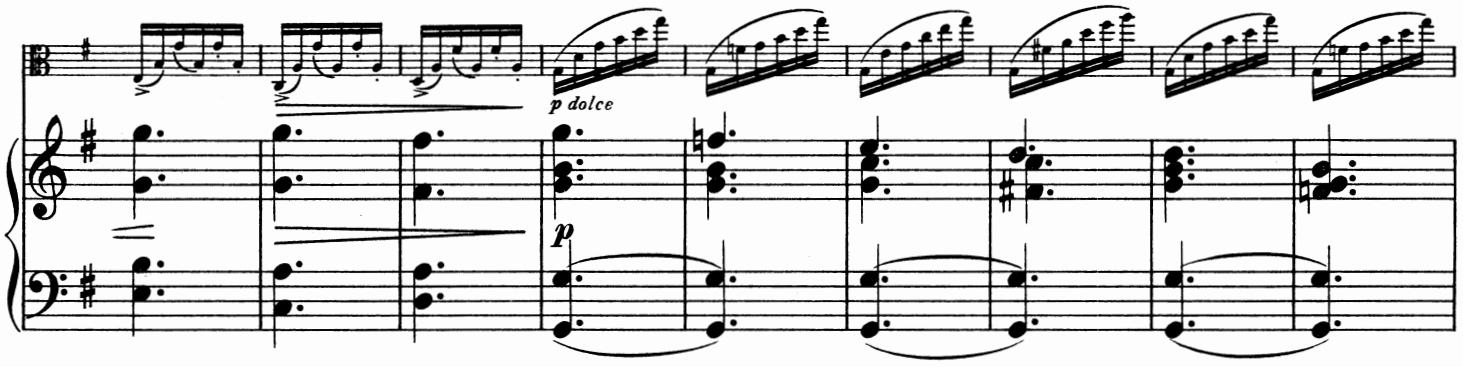


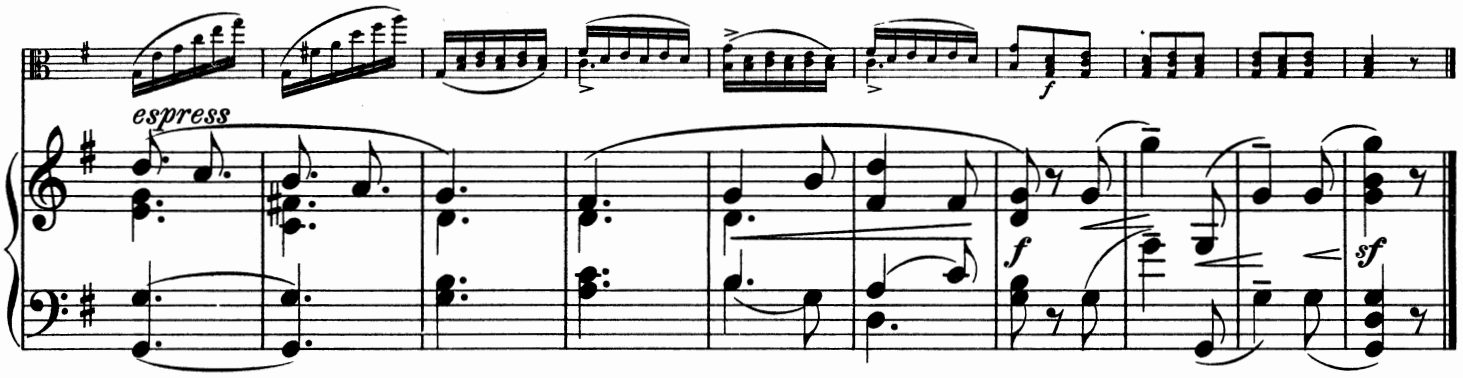

f
p dolce
p
cresc.
cresc.
f
mf
dolce
p
cresc.
mf
sf
sf
f
p
cresc.
f
p
cresc.


Allegro moderato.
5.
f
f
f
mf


mf
sf
f
Ped.
*
f
Ped.
*
f
mf
dim.

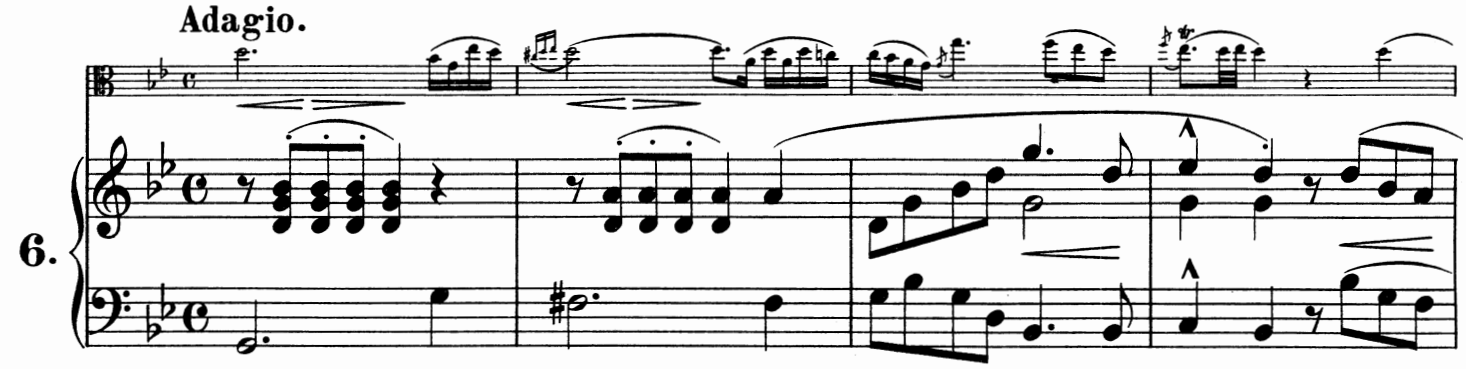


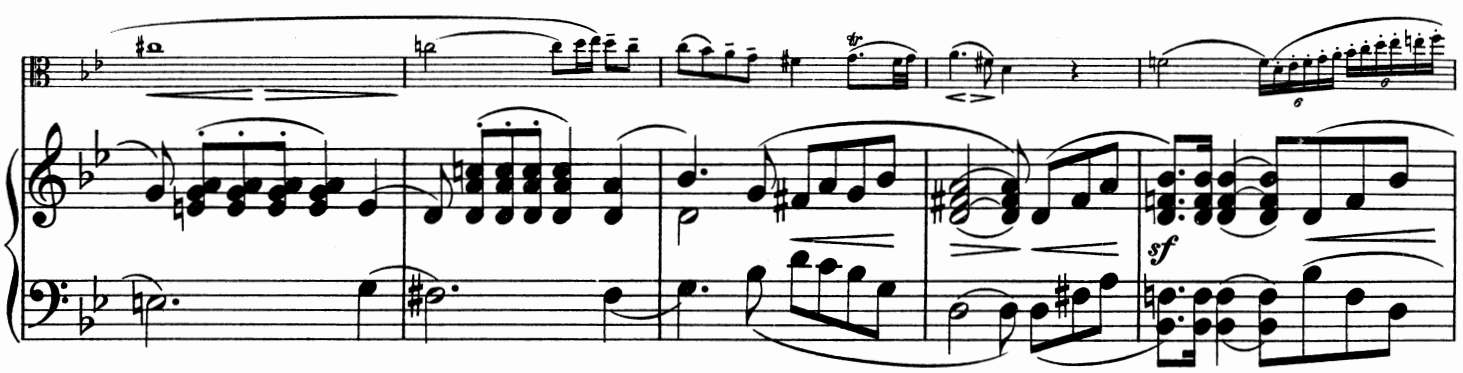


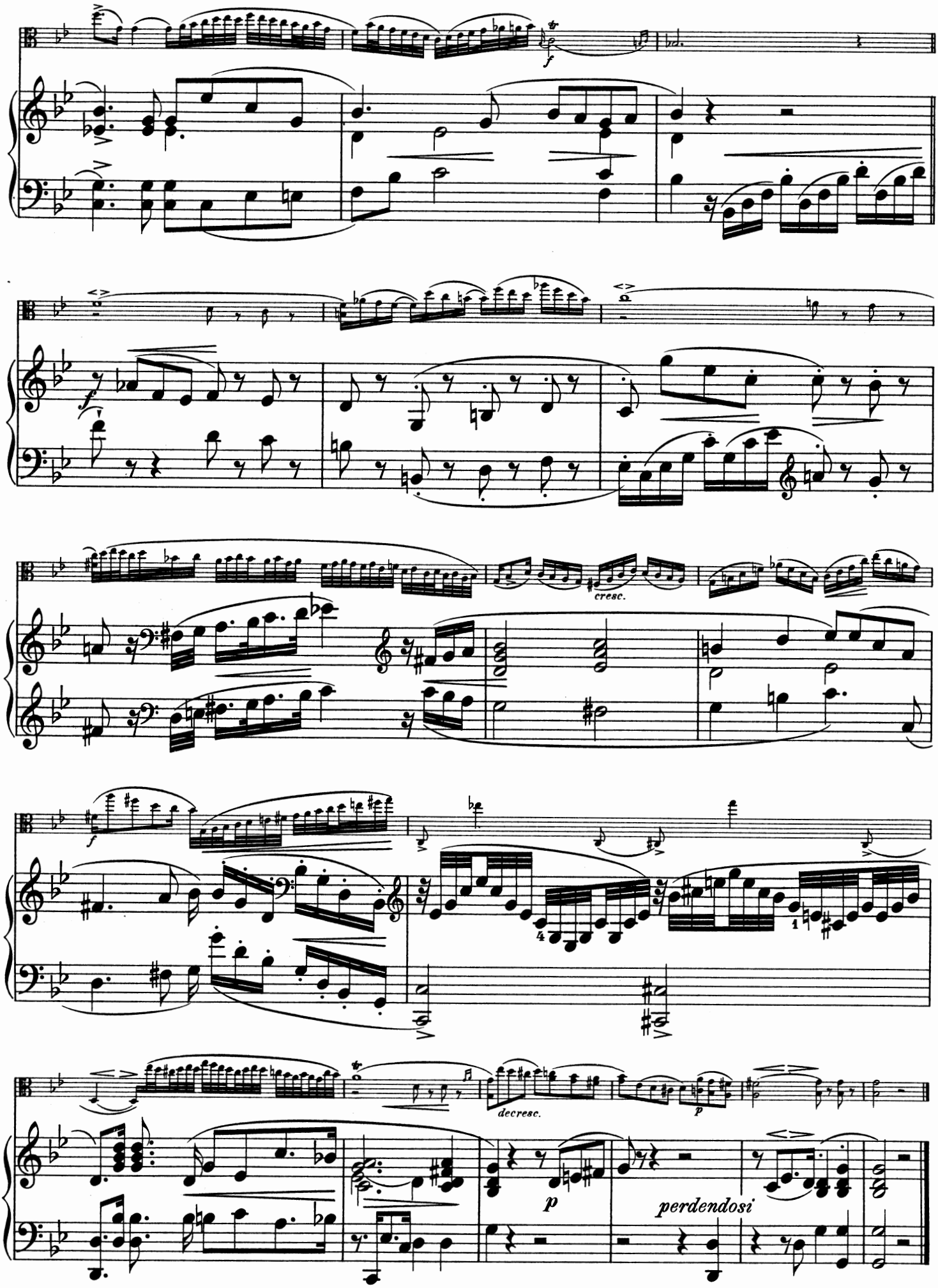


Adagio.

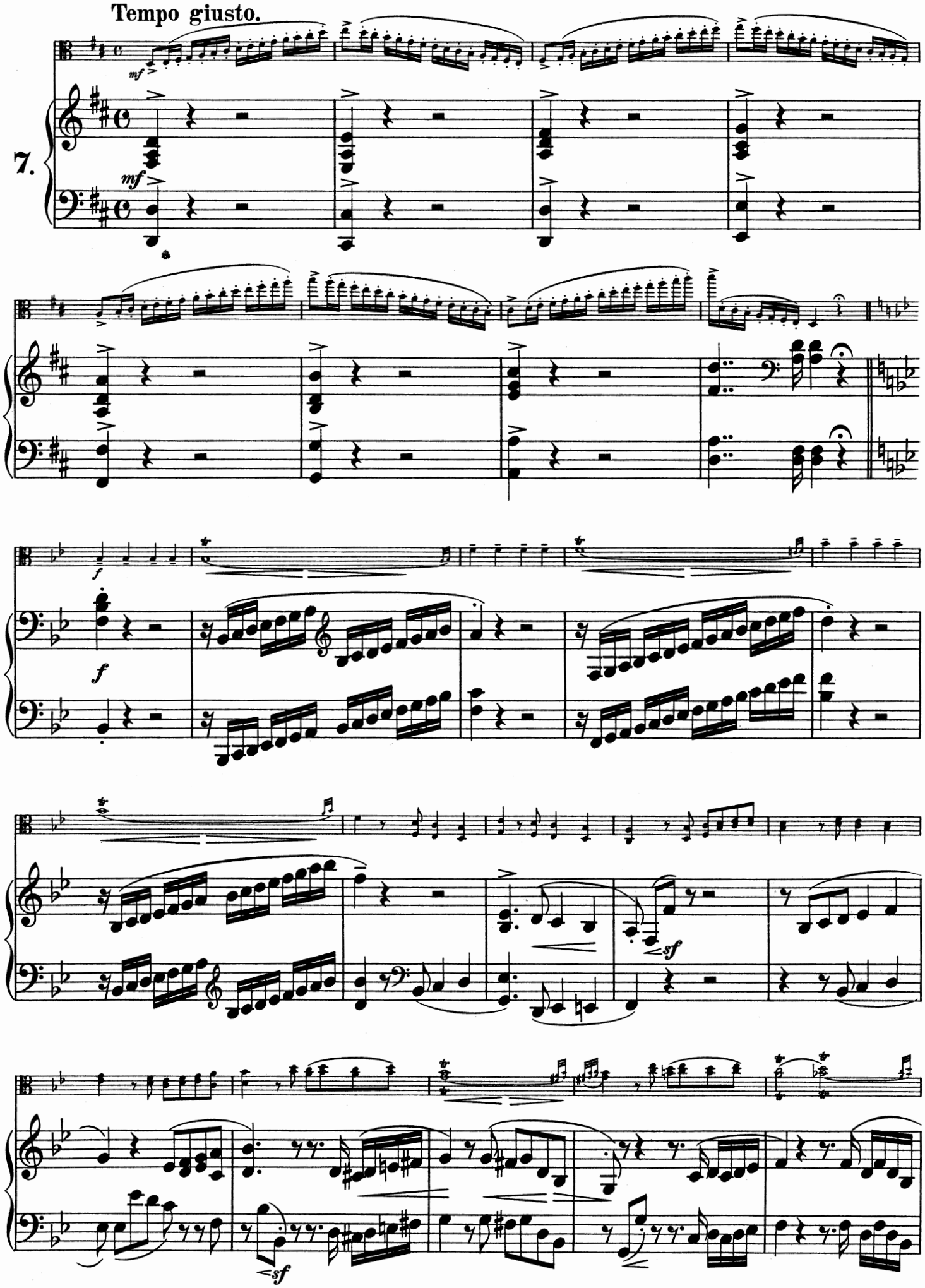
6.

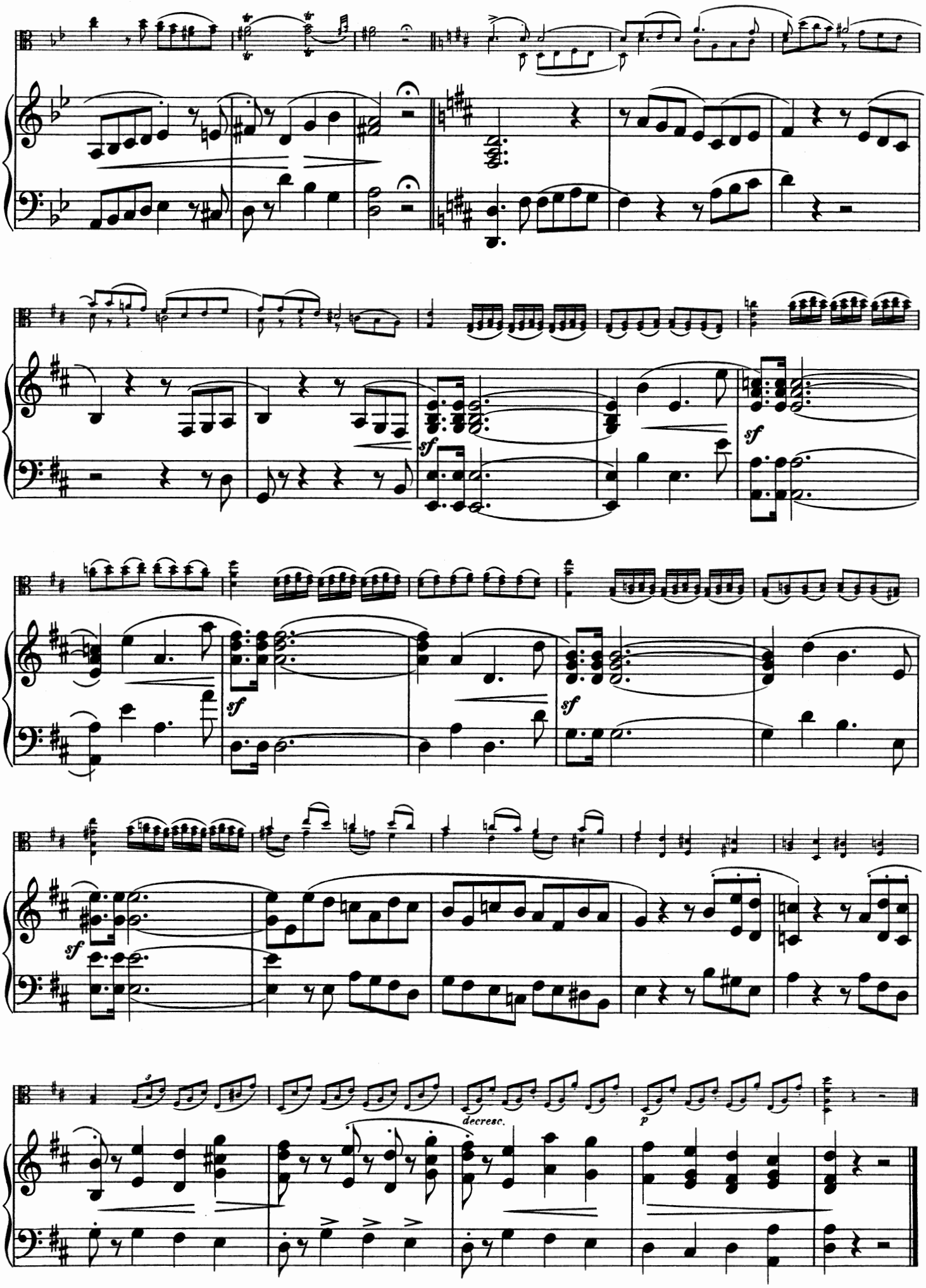


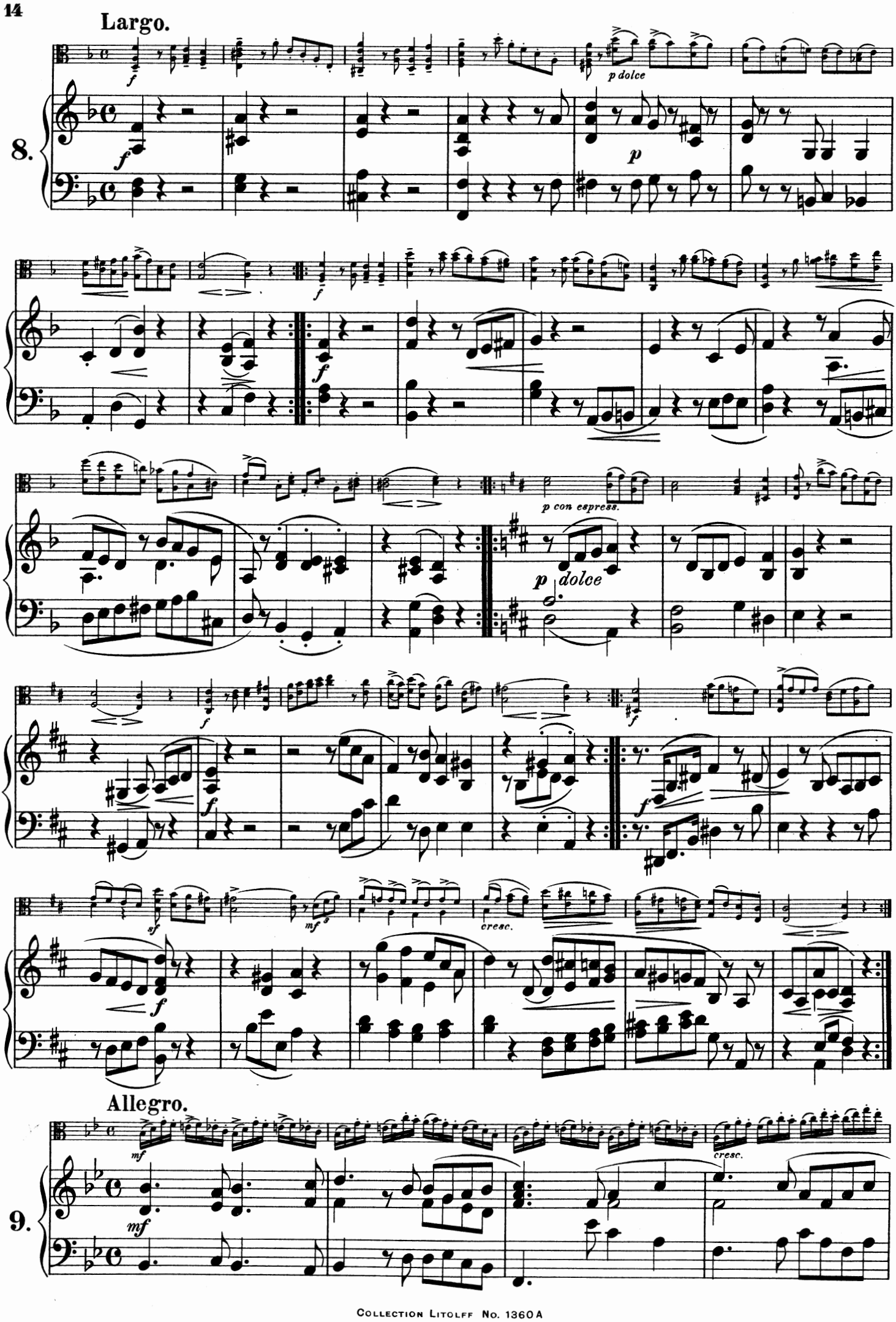


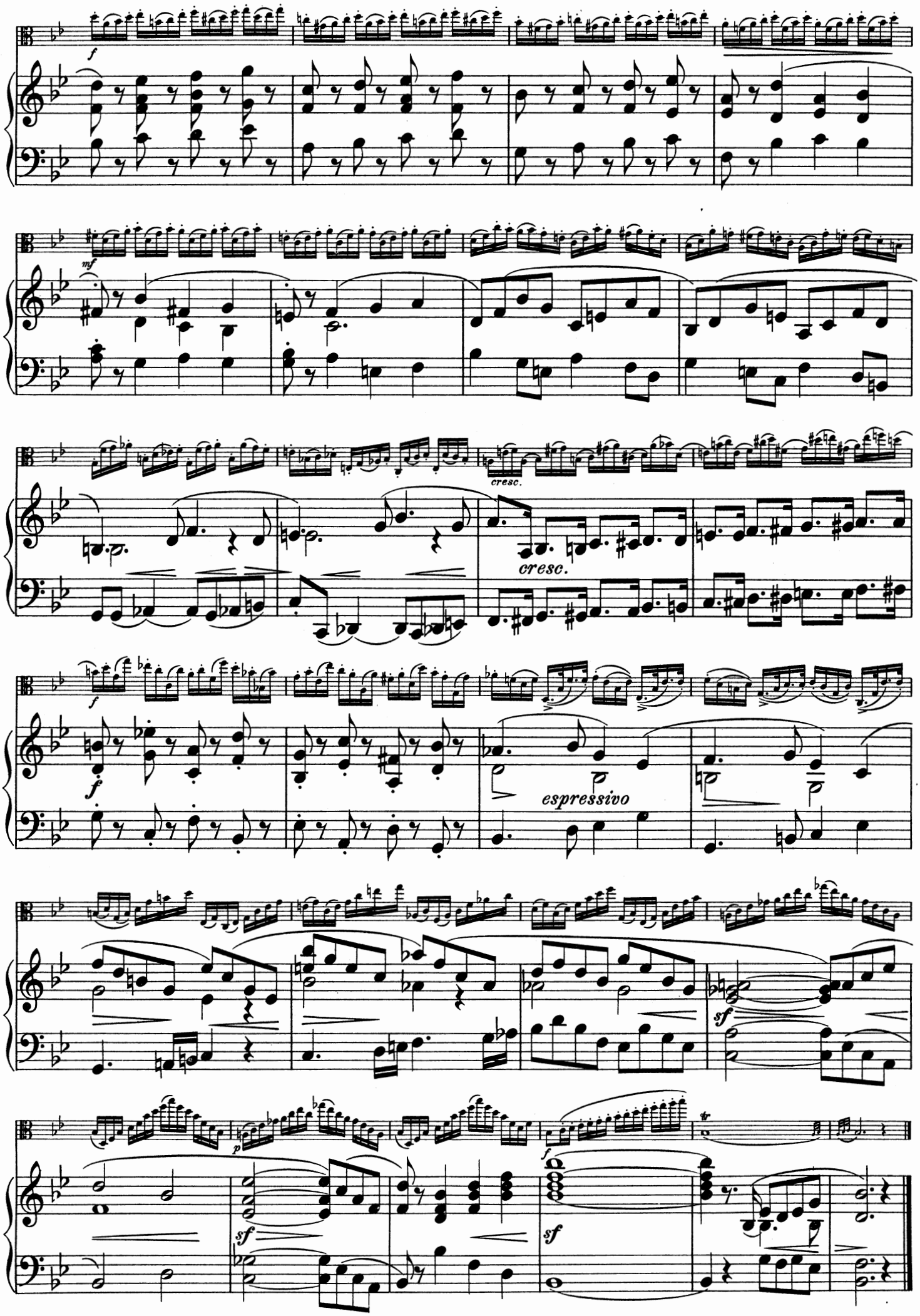

f
cresc.
f
decresc.
p
p
perdendosi

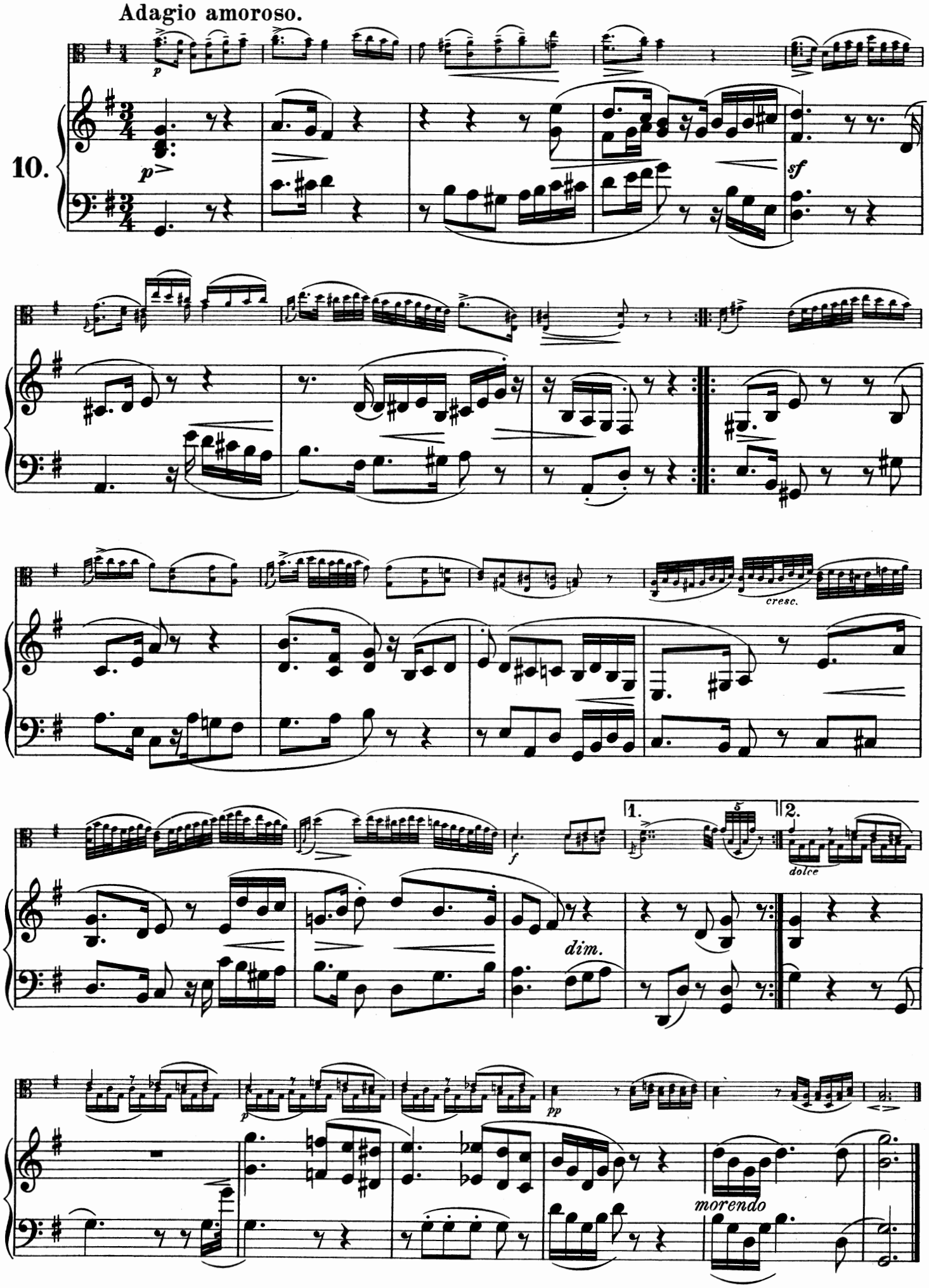
Tempo giusto.

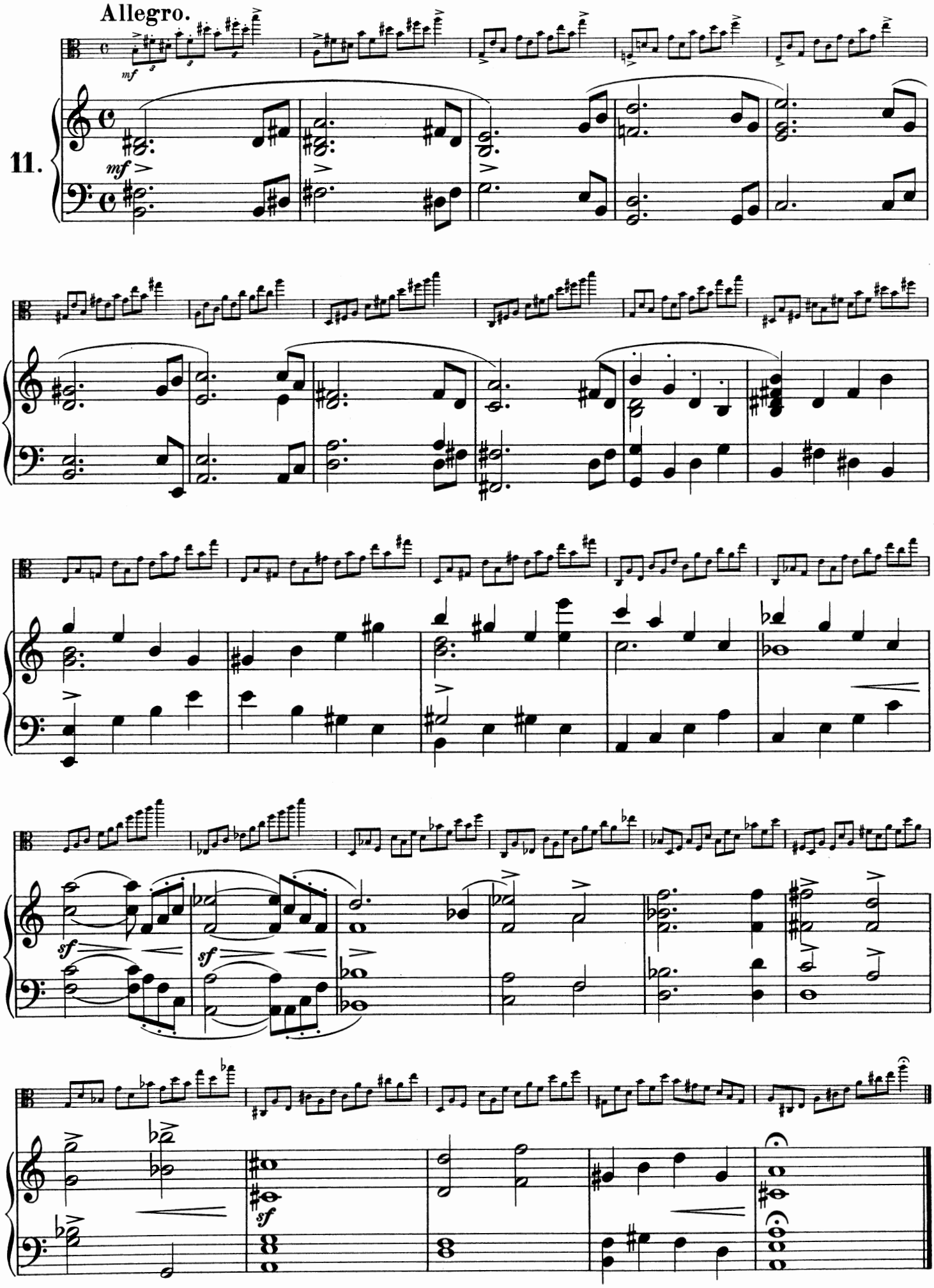



sf
sf
sf
sf
sf
decresc.
p


Largo.
8.
p dolce
p
p con espress.
p dolce
cresc.
Allegro.
9.
cresc.


f
mf
cresc.
cresc.
f
f
espressivo
sf
p
f
sf
sf


Adagio amoroso.
10.
p
sf
cresc.
f
1.
2.
dolce
dim.
pp
morendo


Allegro.
11.

Allegro assai.

12.

mf

mp

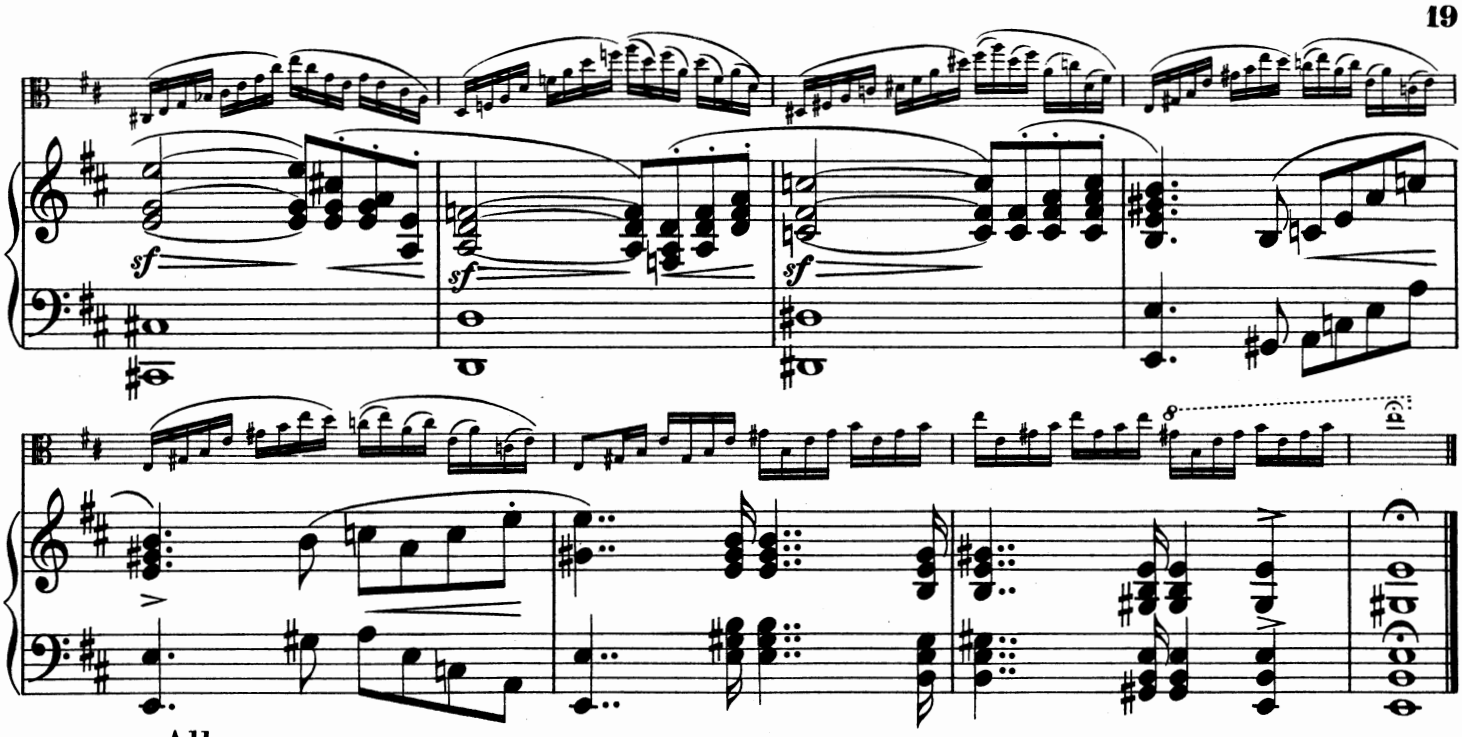
la melodia sempre molto espressivo

sempre giocoso

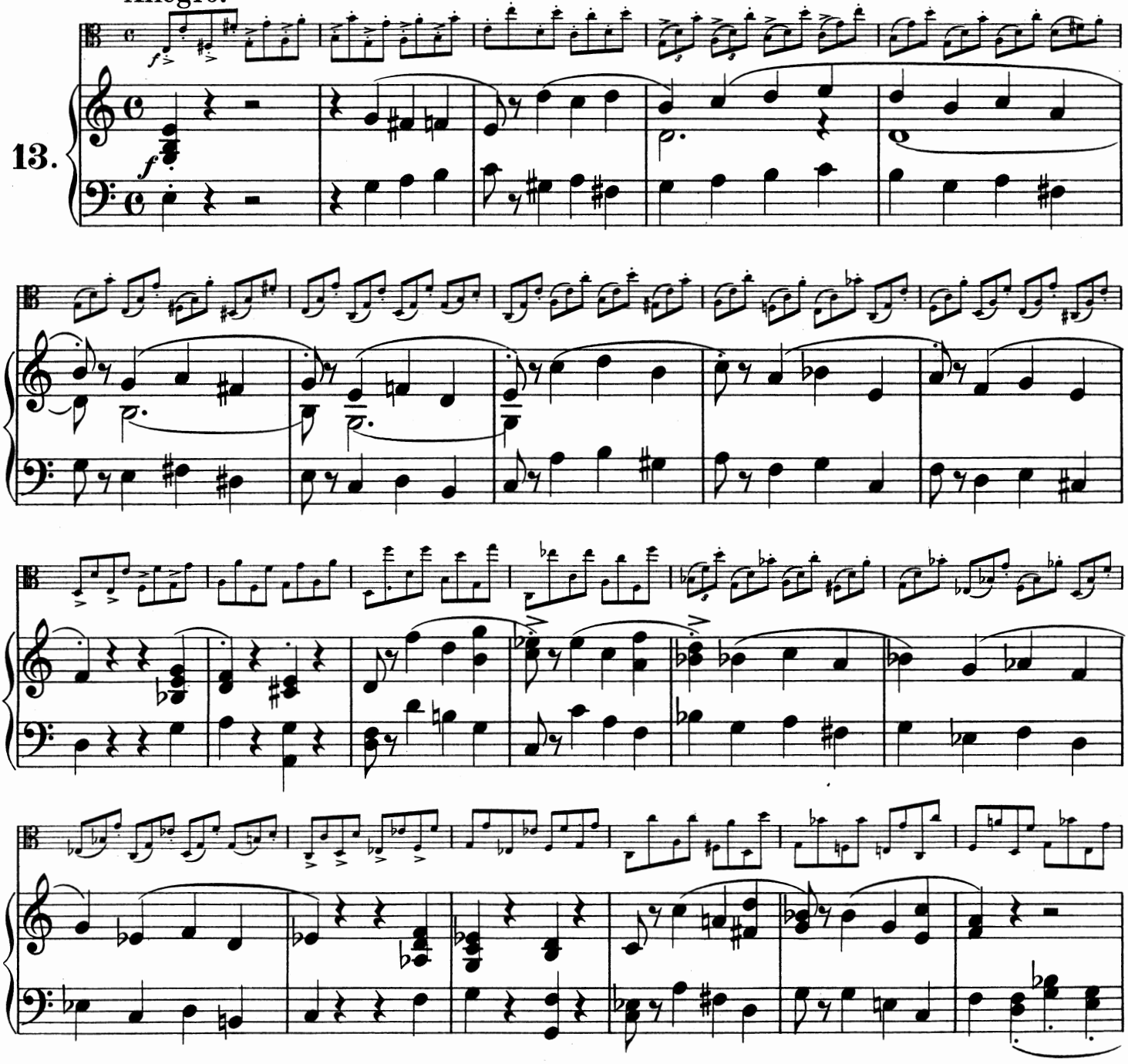
cresc.

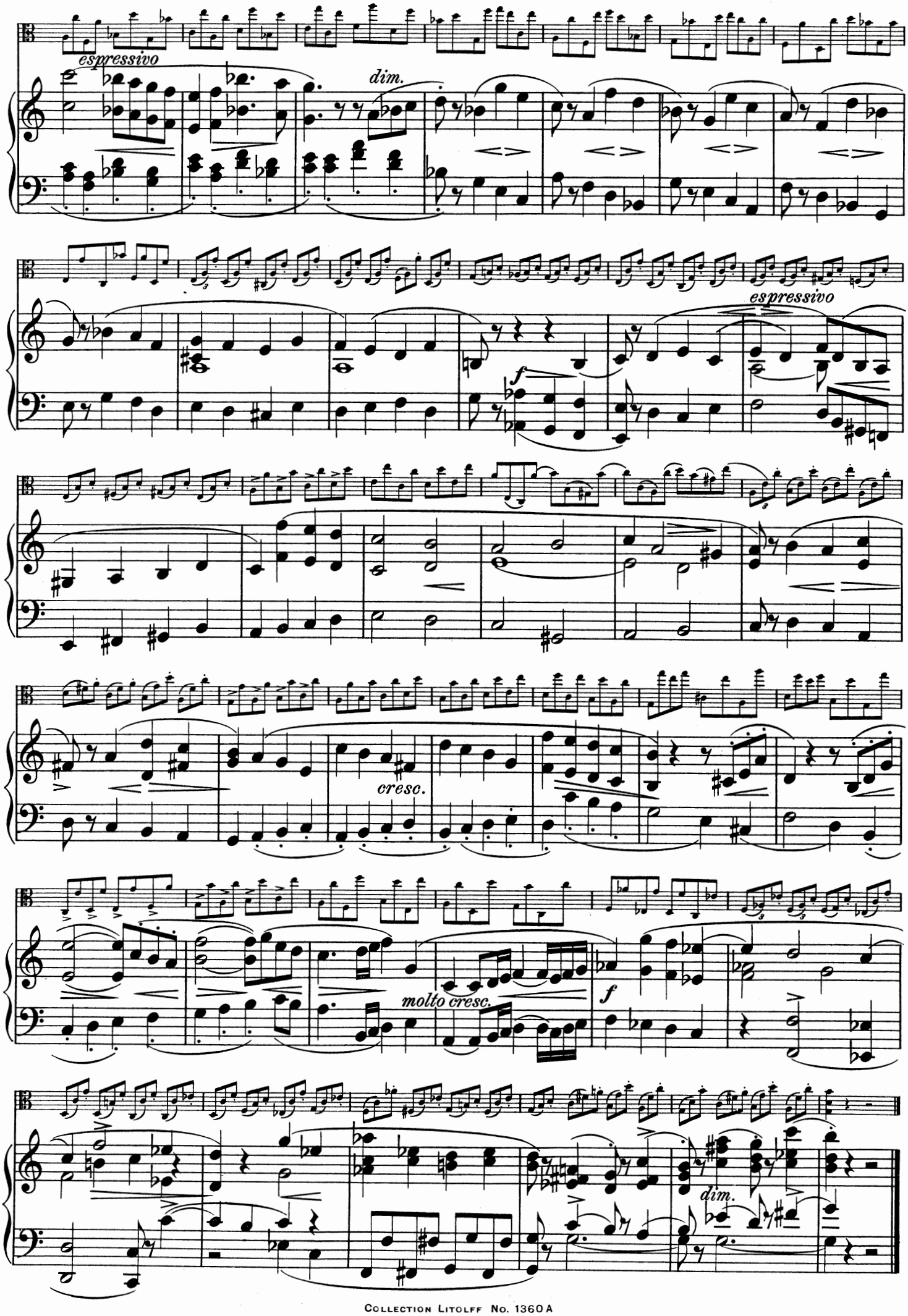
il basso ben marcato

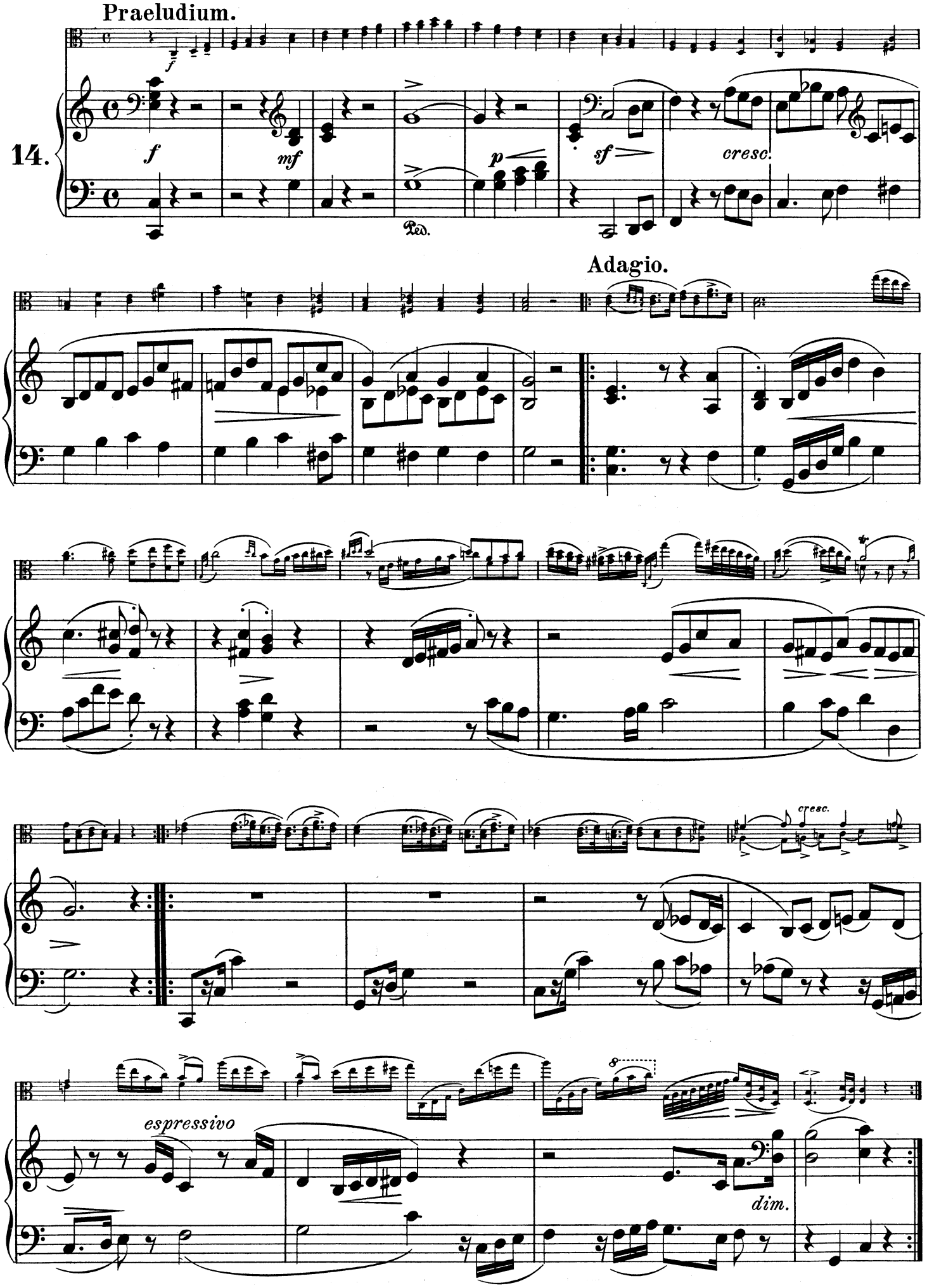
f



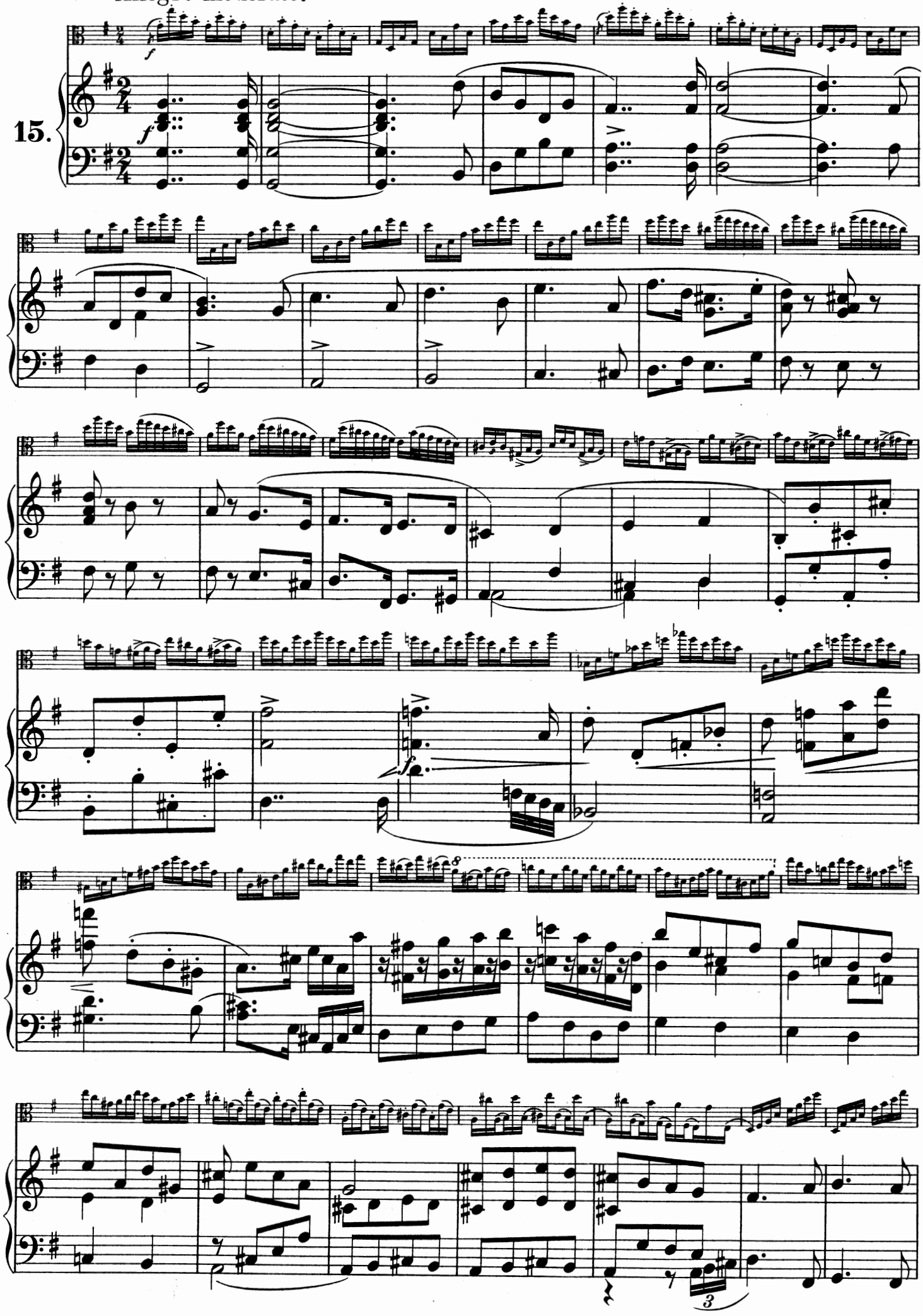
Allegro.

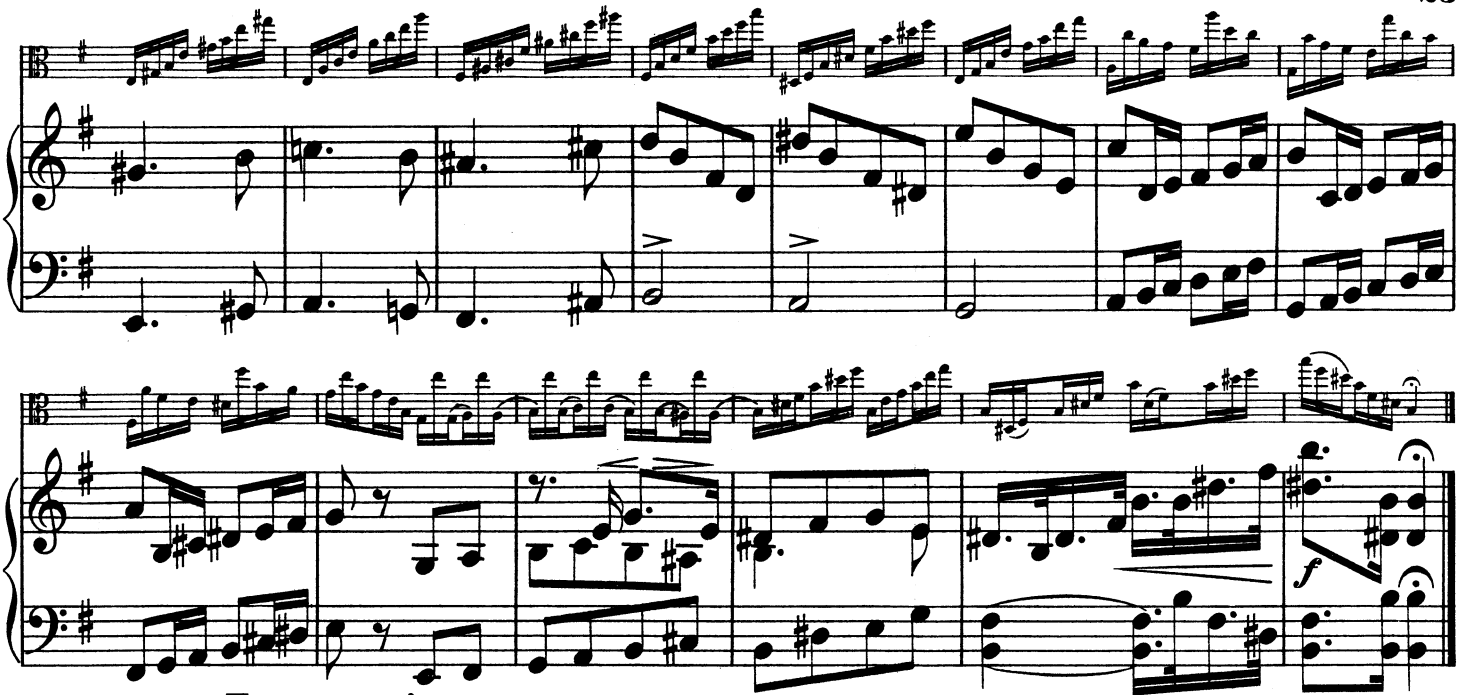



espressivo
dim.
espressivo
f
cresc.
molto cresc.
f
dim.

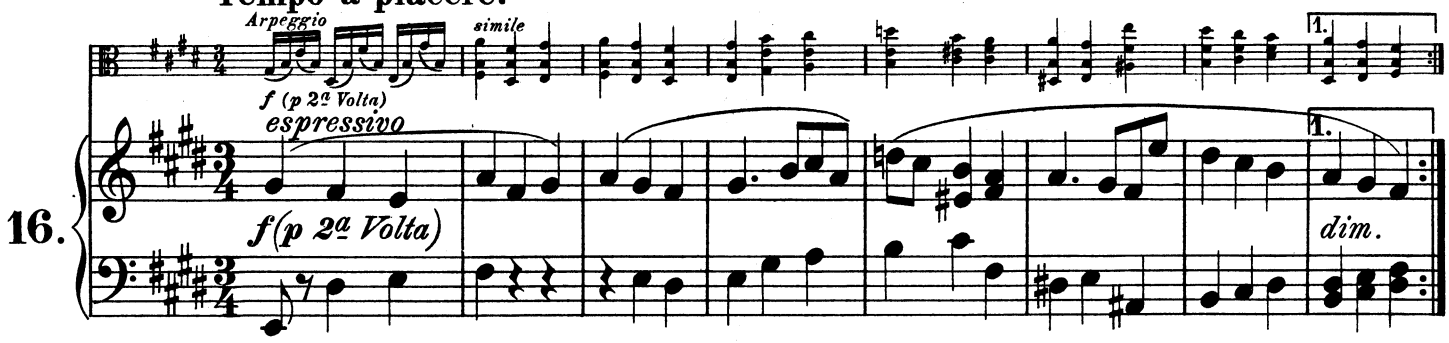

Praeludium.
14.
Adagio.
cresc.
espressivo
dim.

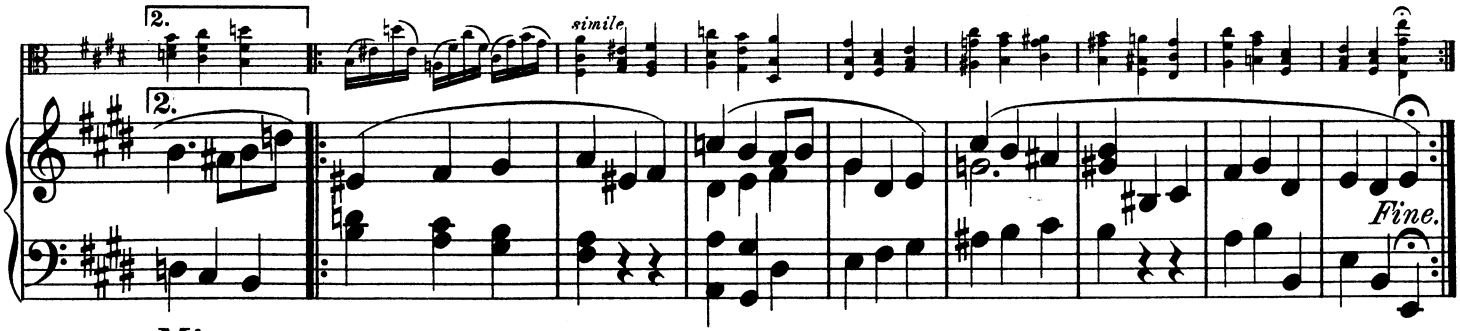
Allegro moderato.



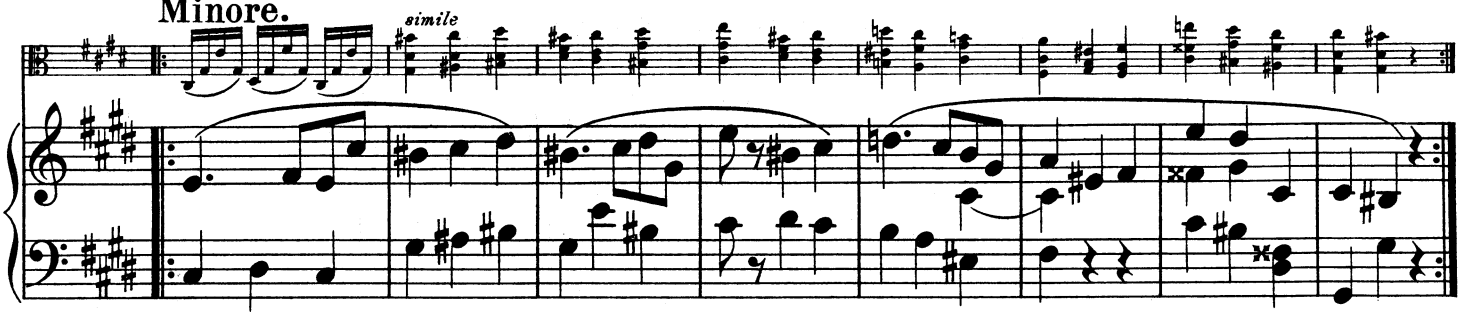


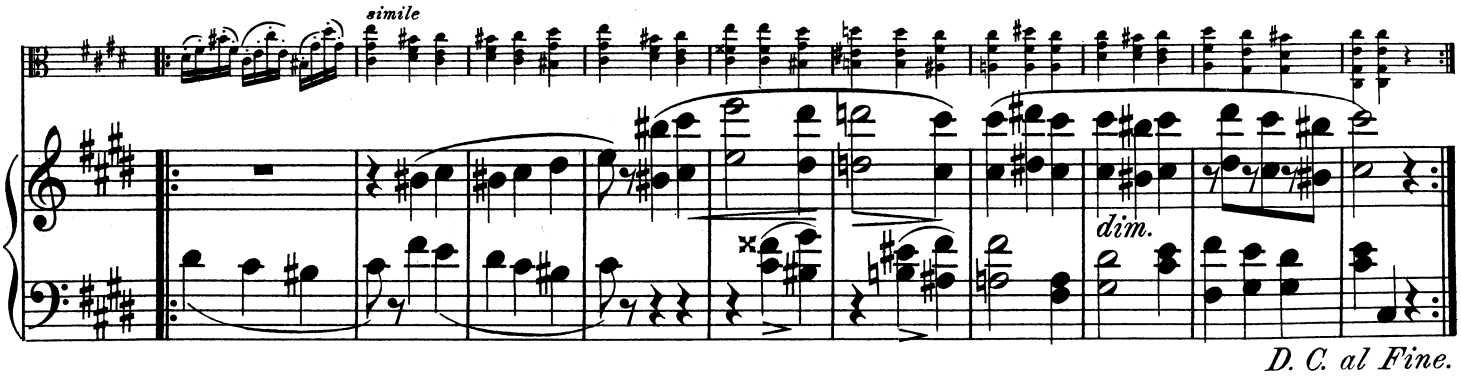
Tempo a piacere.





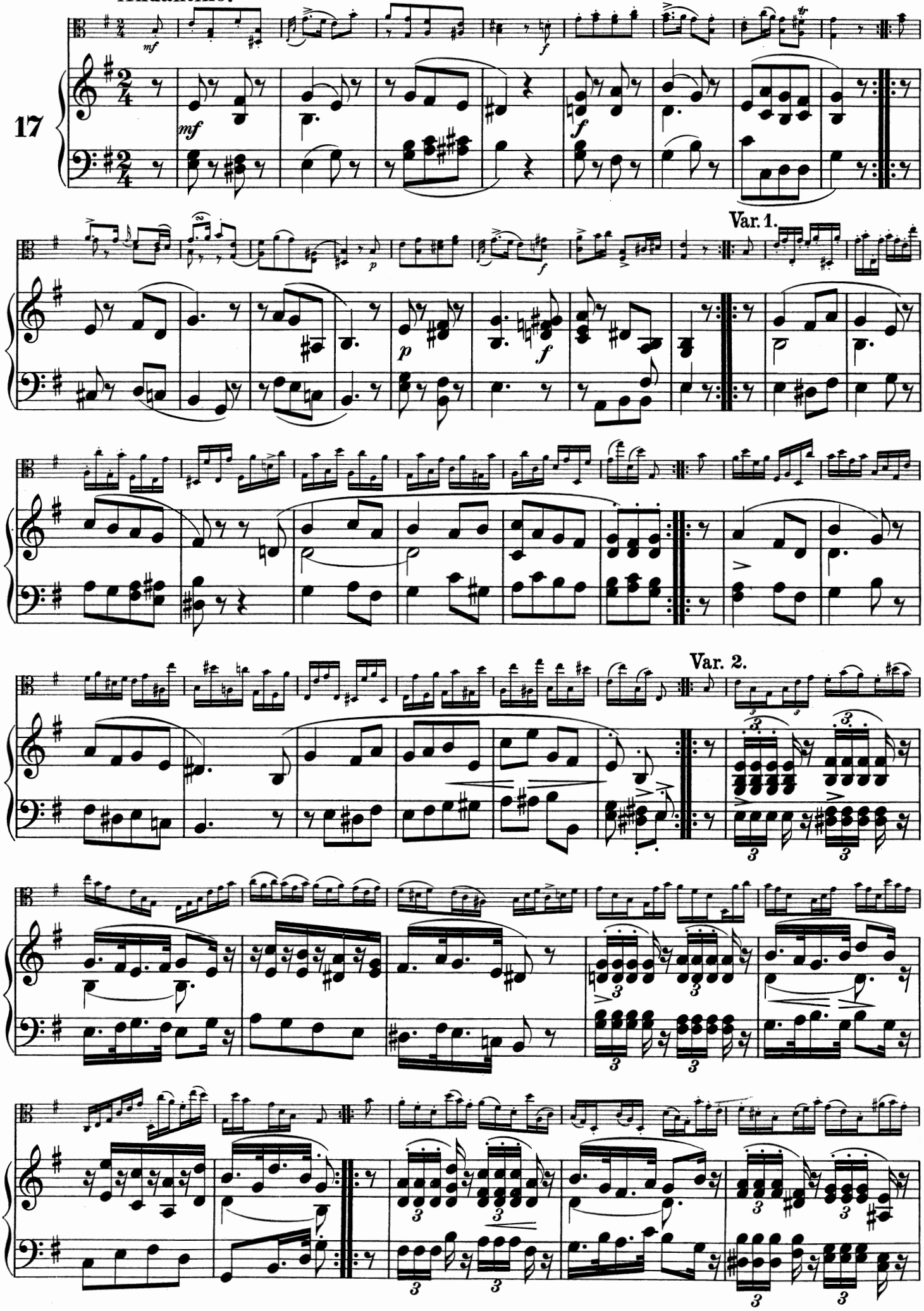
Minore.

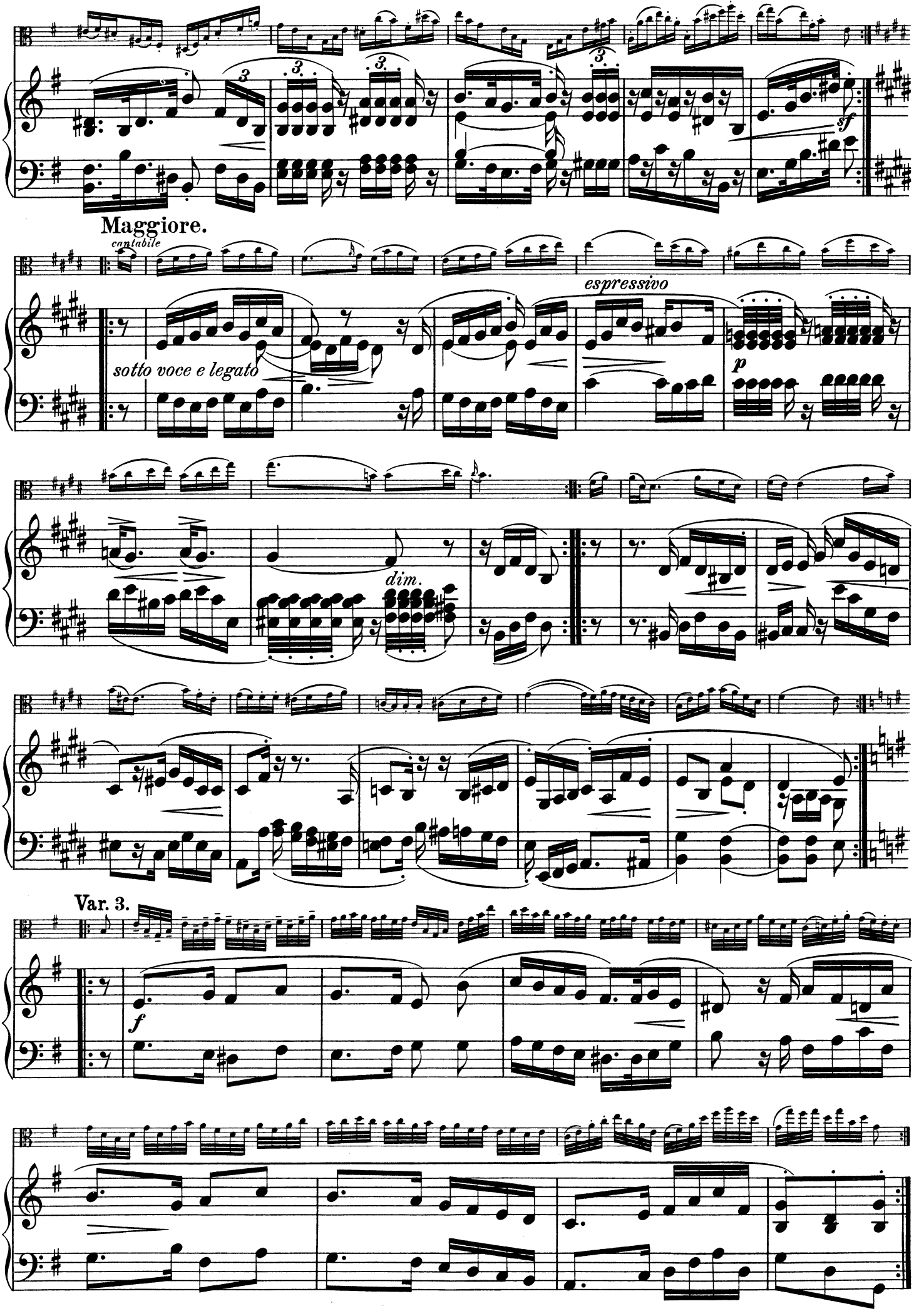


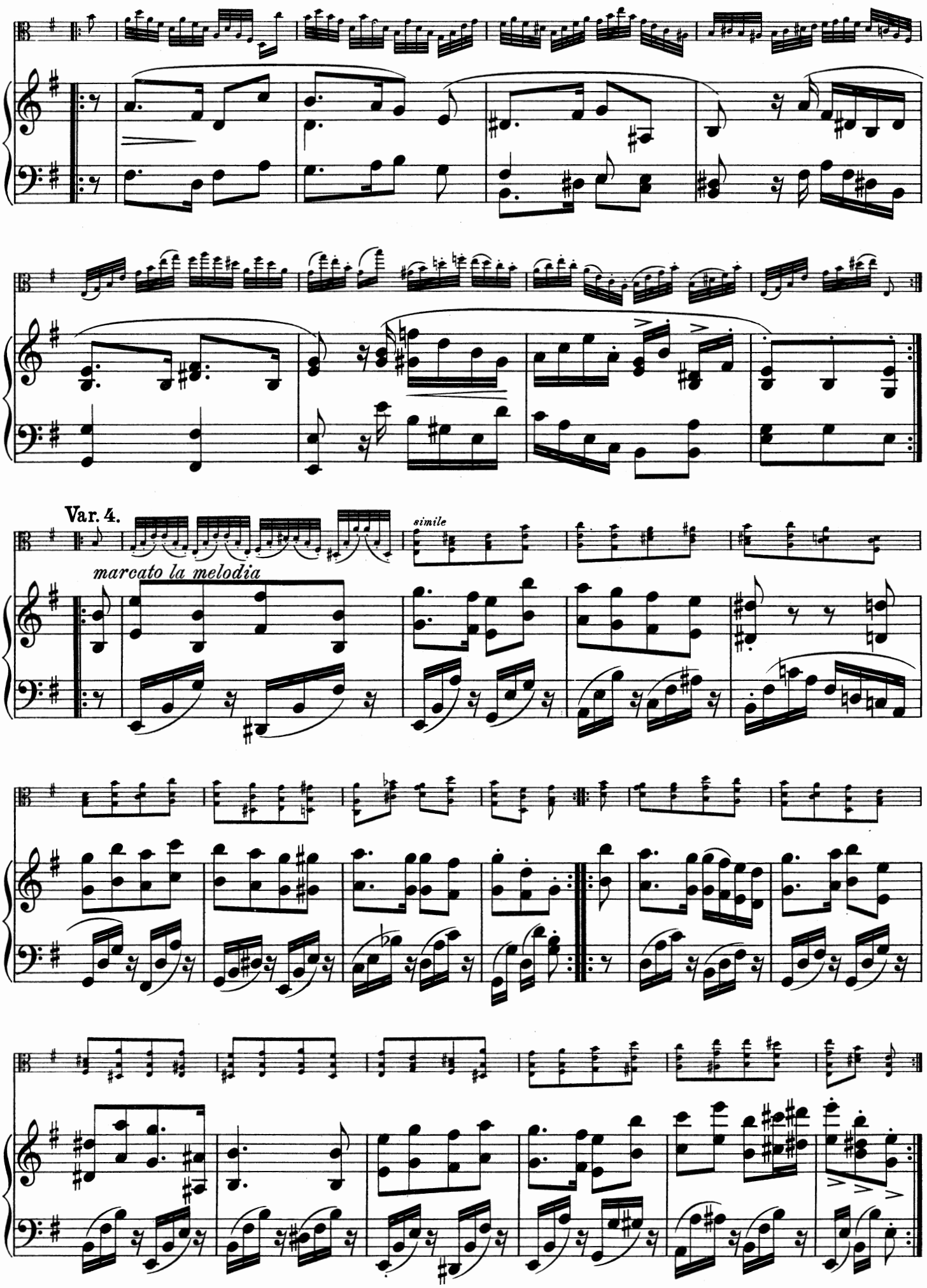


D. C. al Fine.

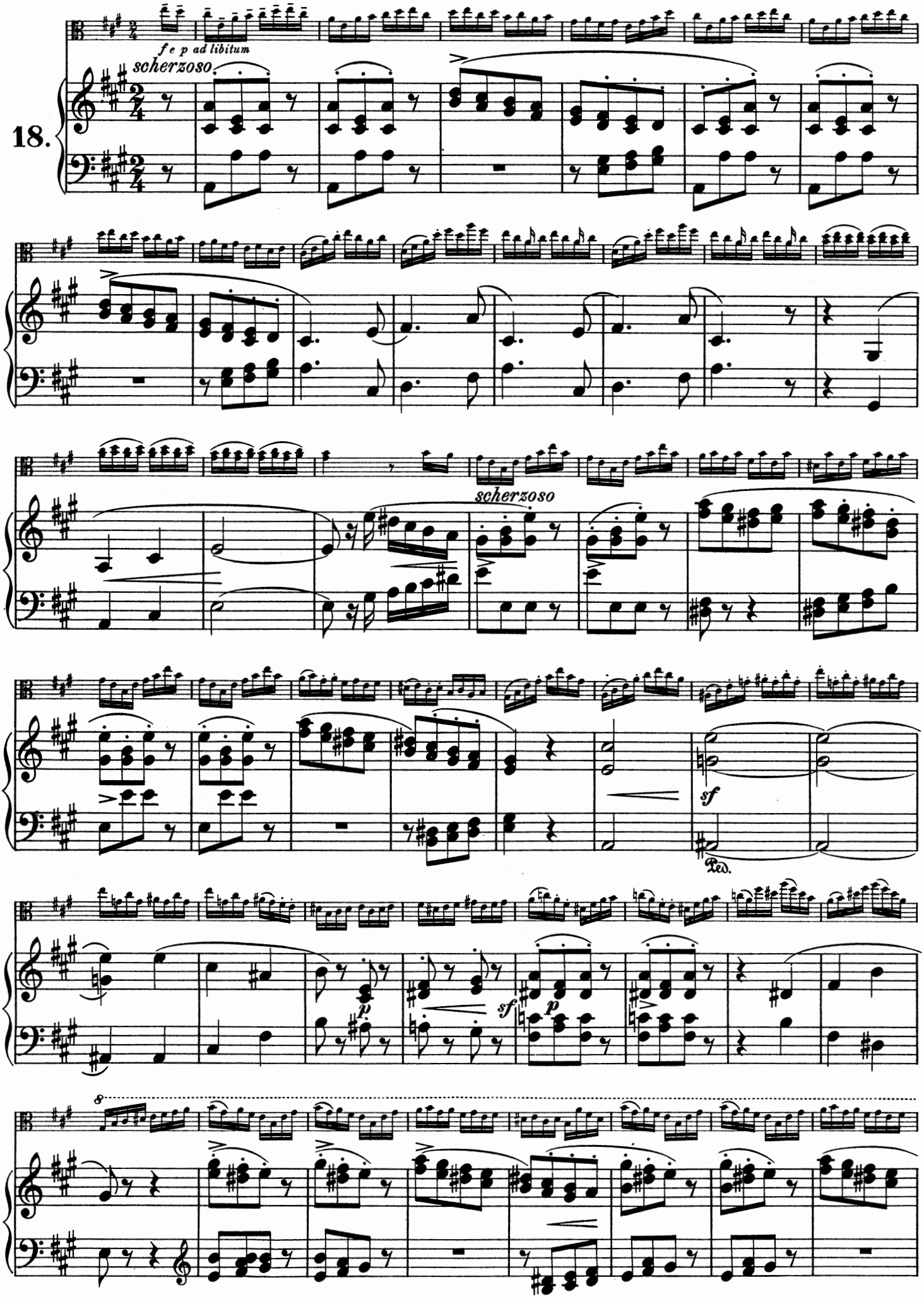
Andantino.

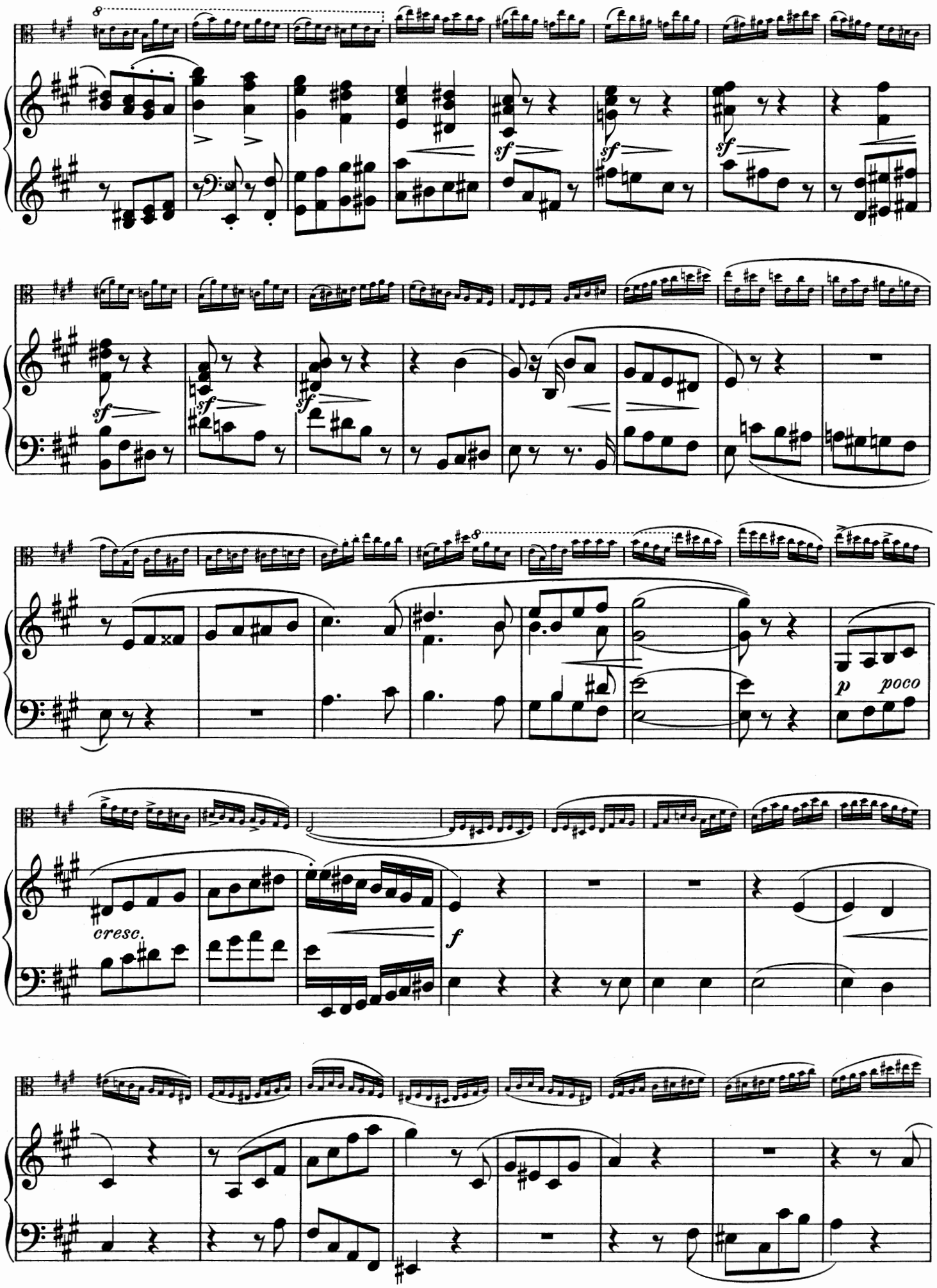


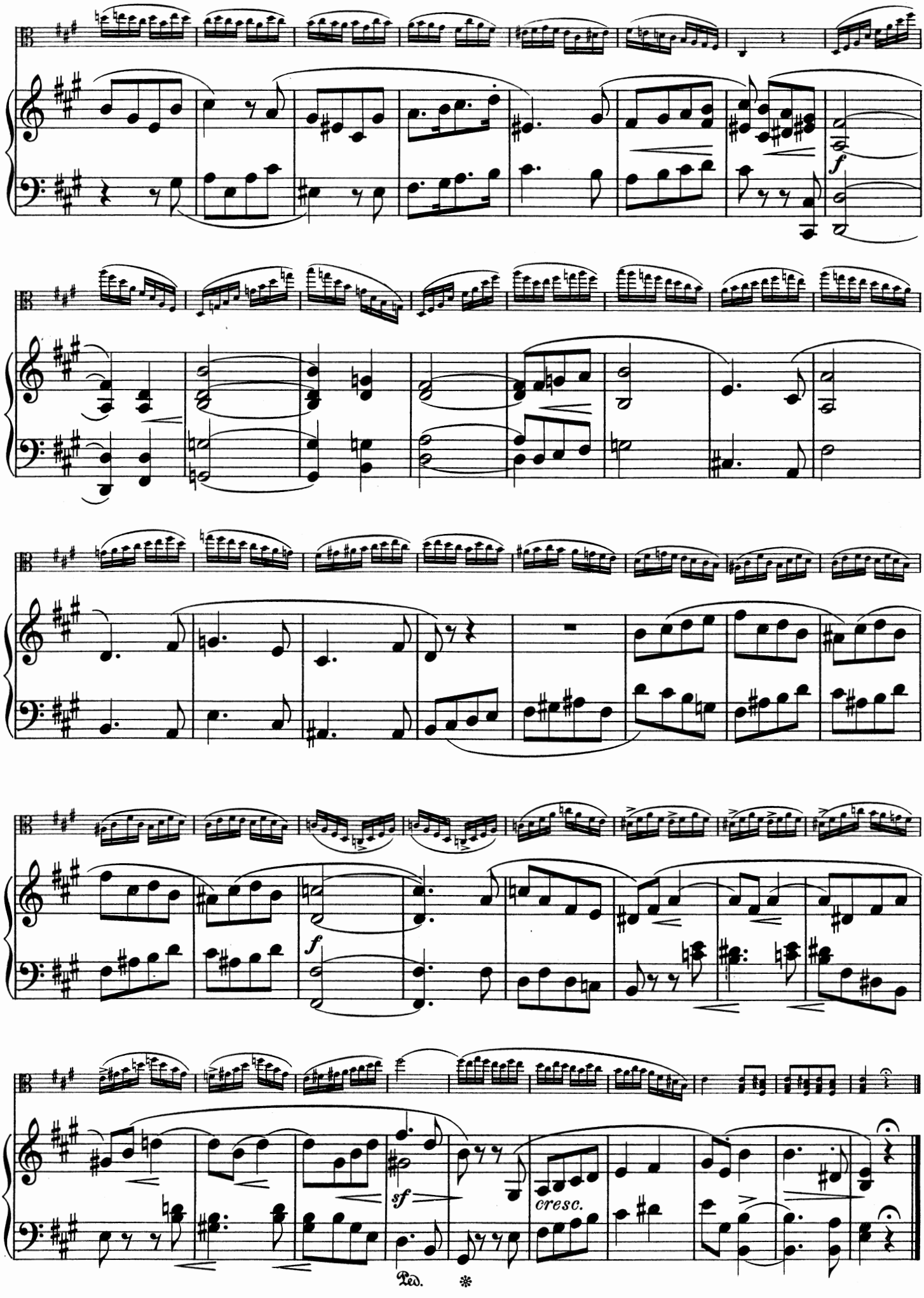

Maggiore.
cantabile
sotto voce e legato
espressivo
dim.
Var. 3.


Var. 4.
marcato la melodia
simile

Presto.




sf
sf
sf
sf
sf
sf
sf
p poco
cresc.
f

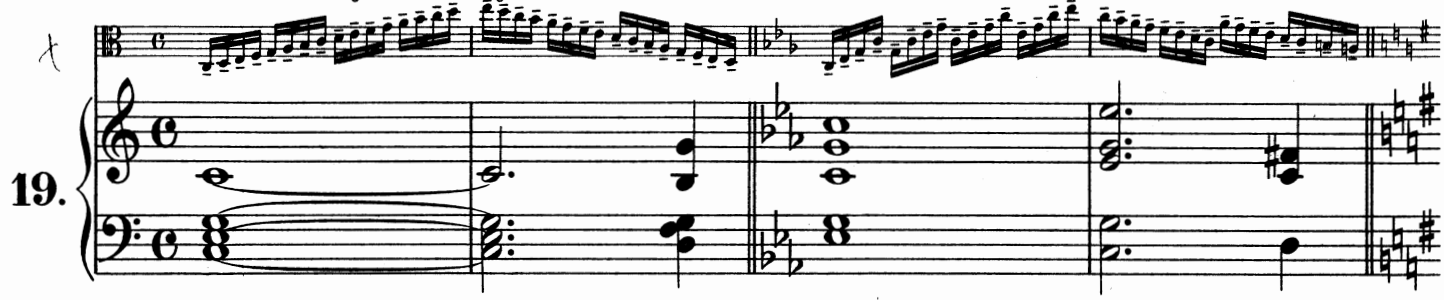

f
f
sf
cresc.
Ped.
*

Tempo a piacere.

C dur.– Ut majeur.– C major.

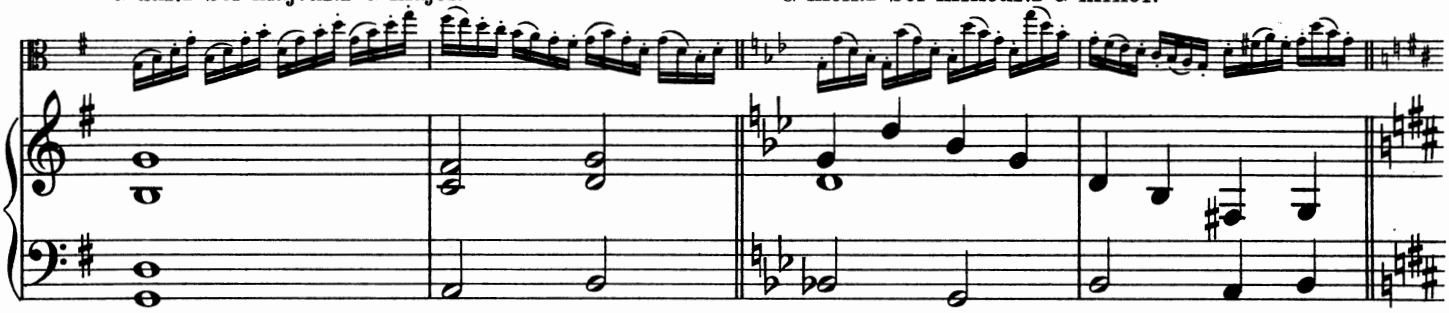
C moll.– Ut mineur.– C minor.

19.



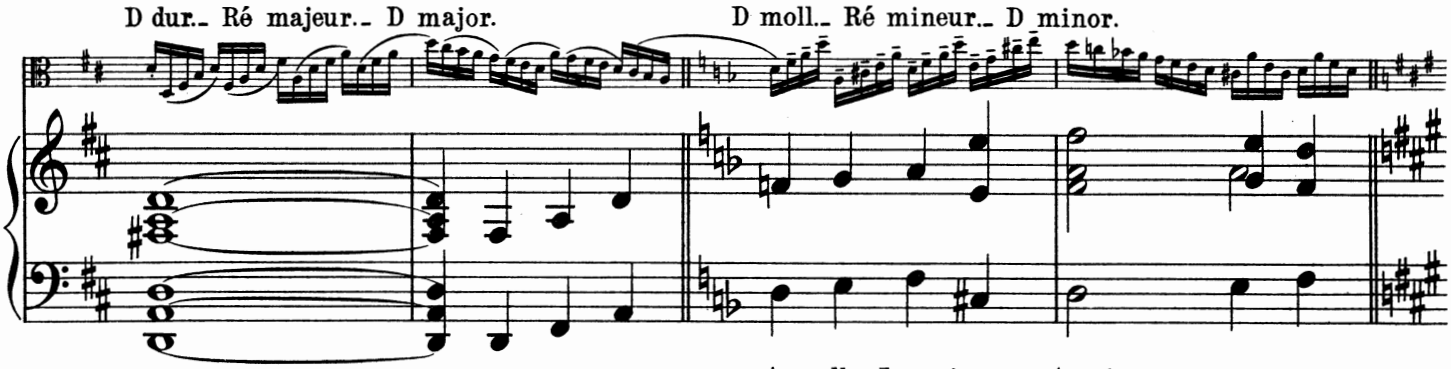
G dur.– Sol majeur.– G major.

G moll.– Sol mineur.– G minor.



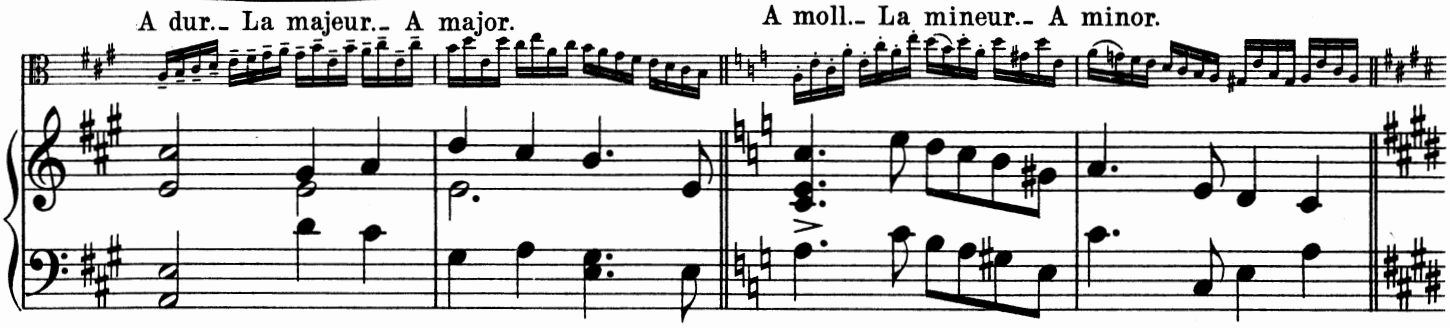
D dur.– Ré majeur.– D major.

D moll.– Ré mineur.– D minor.



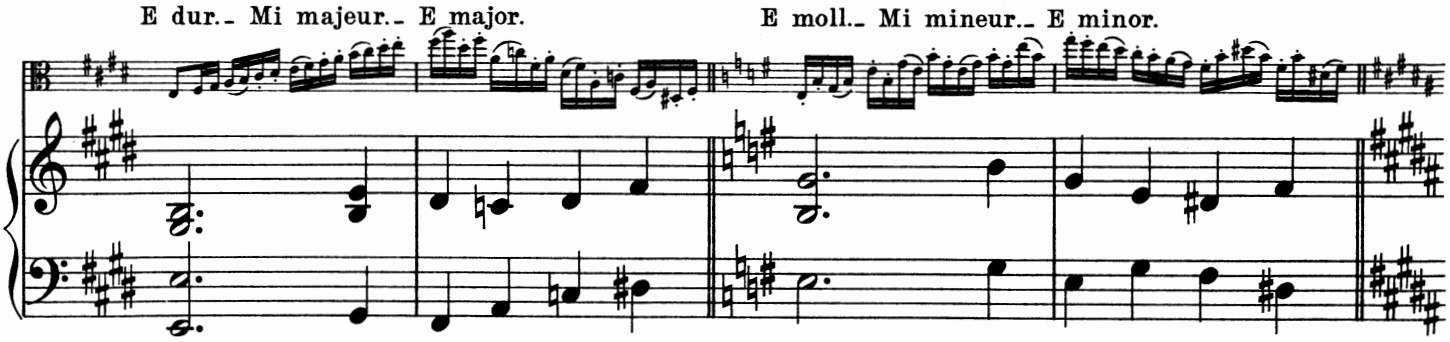
A dur.– La majeur.– A major.

A moll.– La mineur.– A minor.



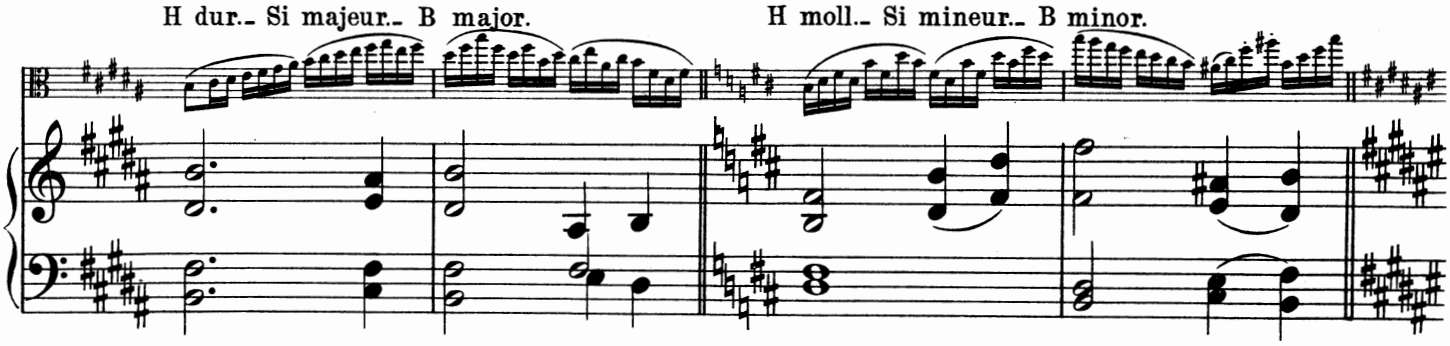
E dur.– Mi majeur.– E major.

E moll.– Mi mineur.– E minor.



H dur.– Si majeur.– B major.

H moll.– Si mineur.– B minor.



Fis dur.– Fa♯ majeur.– F♯ major.

Fis moll.– Fa♯ mineur.– F♯ minor.

Cis dur.– Ut♯ majeur.– C♯ major.

Cis moll.– Ut♯ mineur.– C♯ minor.

As dur.– La♭ majeur.– A♭ major.

As moll.– La♭ mineur.– A♭ minor.

sf

Es dur.– Mi♭ majeur.– E♭ major.

Es moll.– Mi♭ mineur.– E♭ minor.

B dur.– Si♭ majeur.– B♭ major.

B moll.– Si♭ mineur.– B♭ minor.

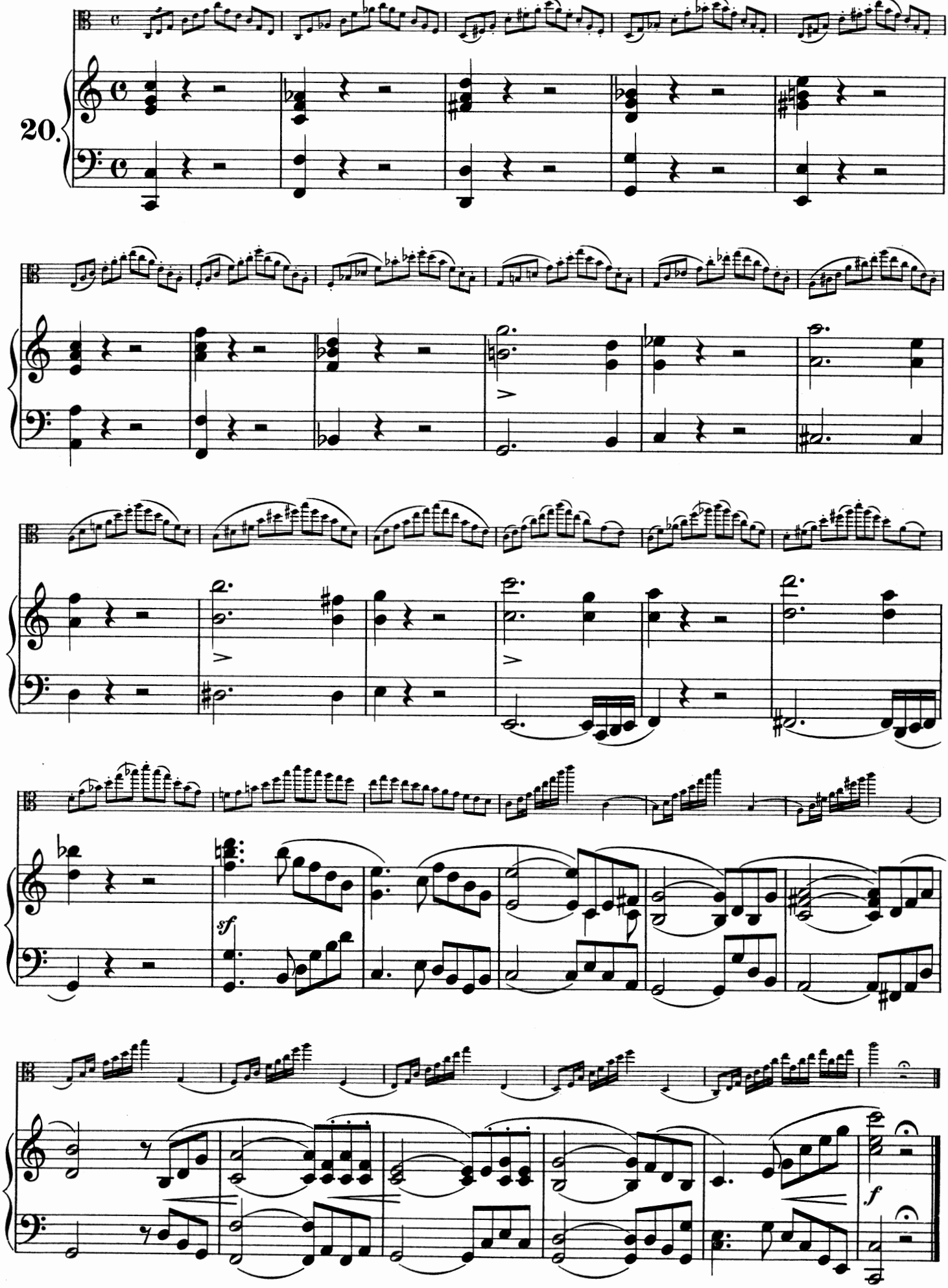
F dur.– Fa majeur.– F major.

F moll.– Fa mineur.– F minor.

poco rit.

Tempo a piacere.

20.



Alla Polacca.

21.

f

Fine.

Trio.

p dolce

p

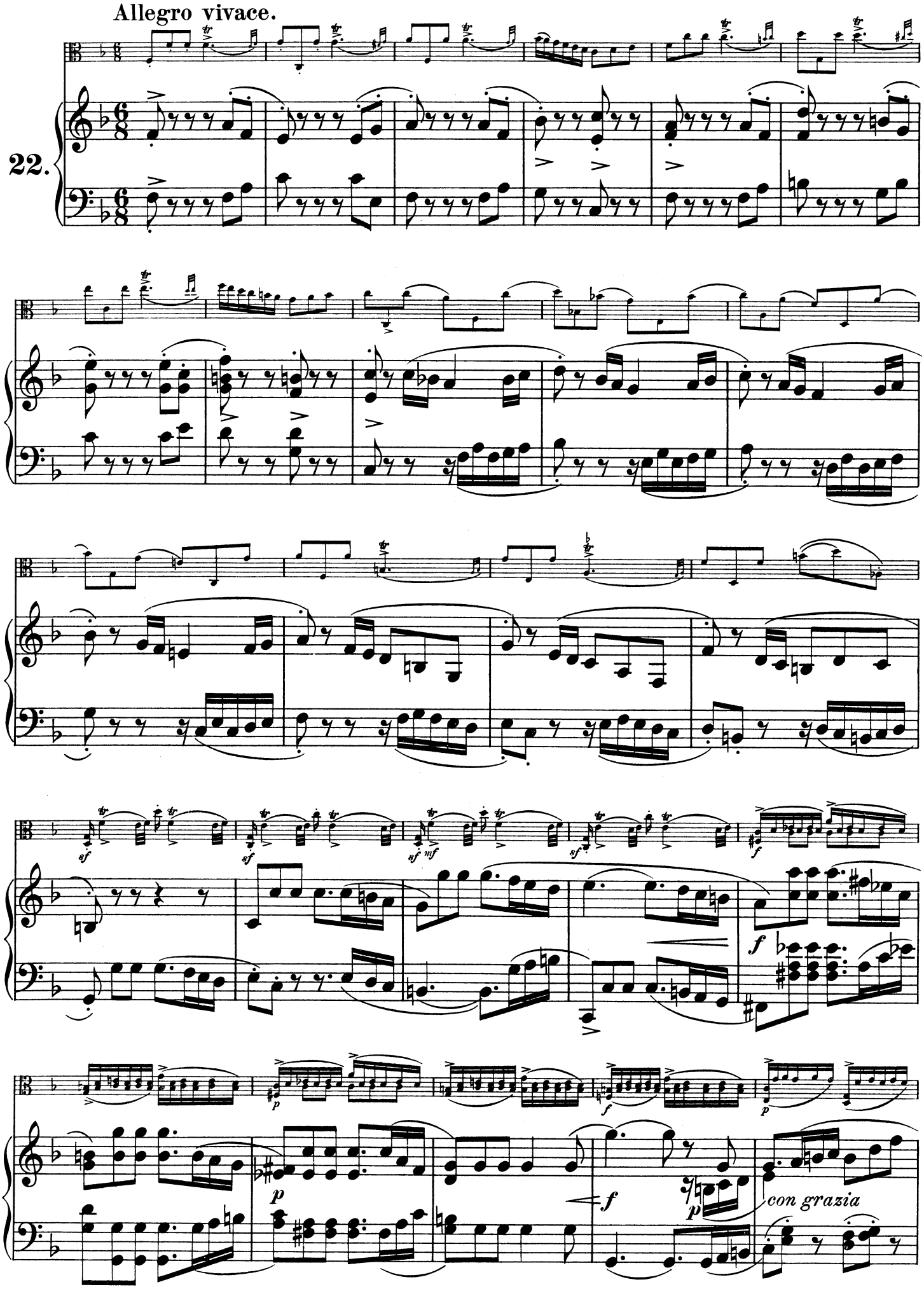
D. C. al Fine e poi il Trio.

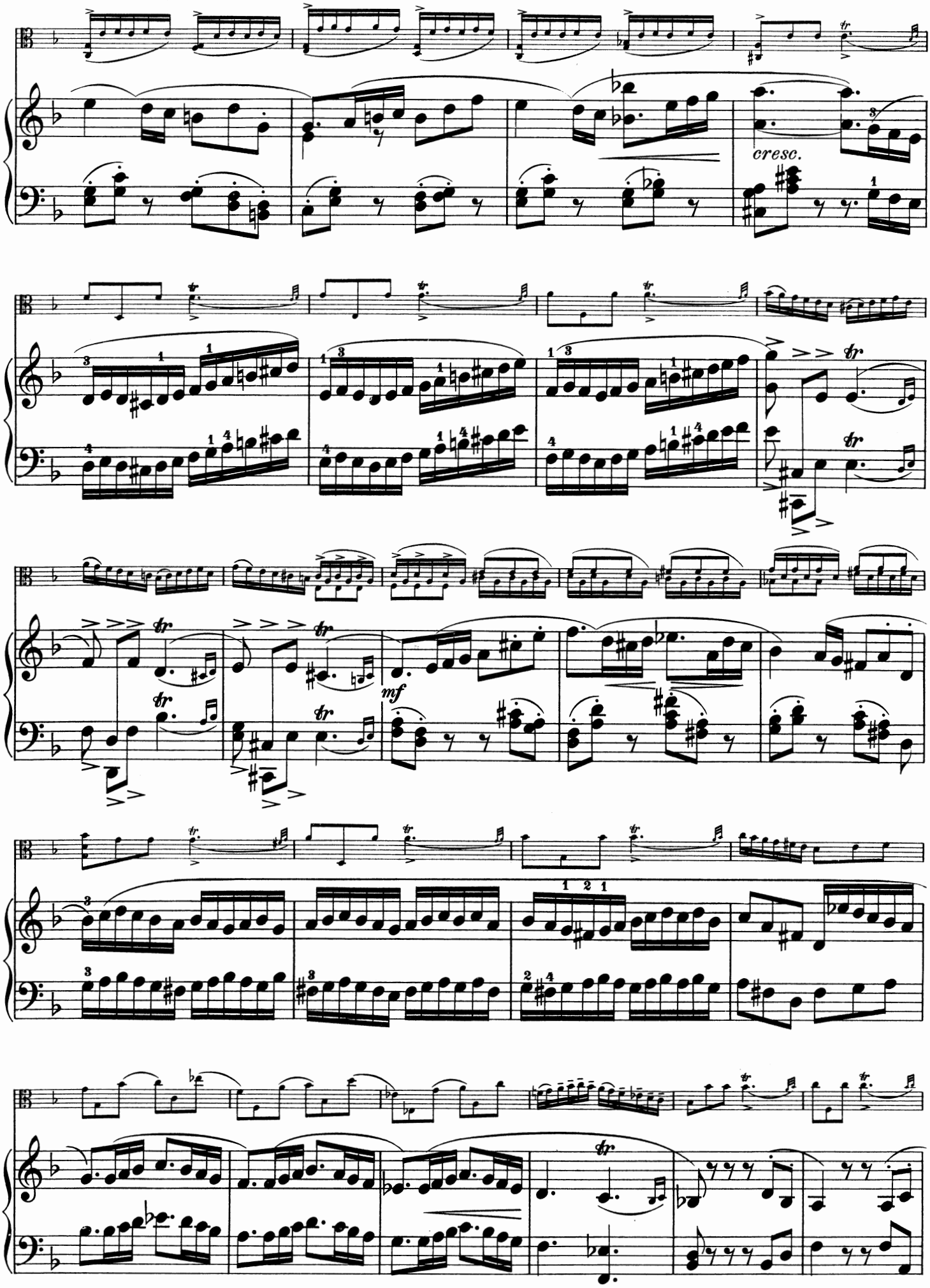
sf

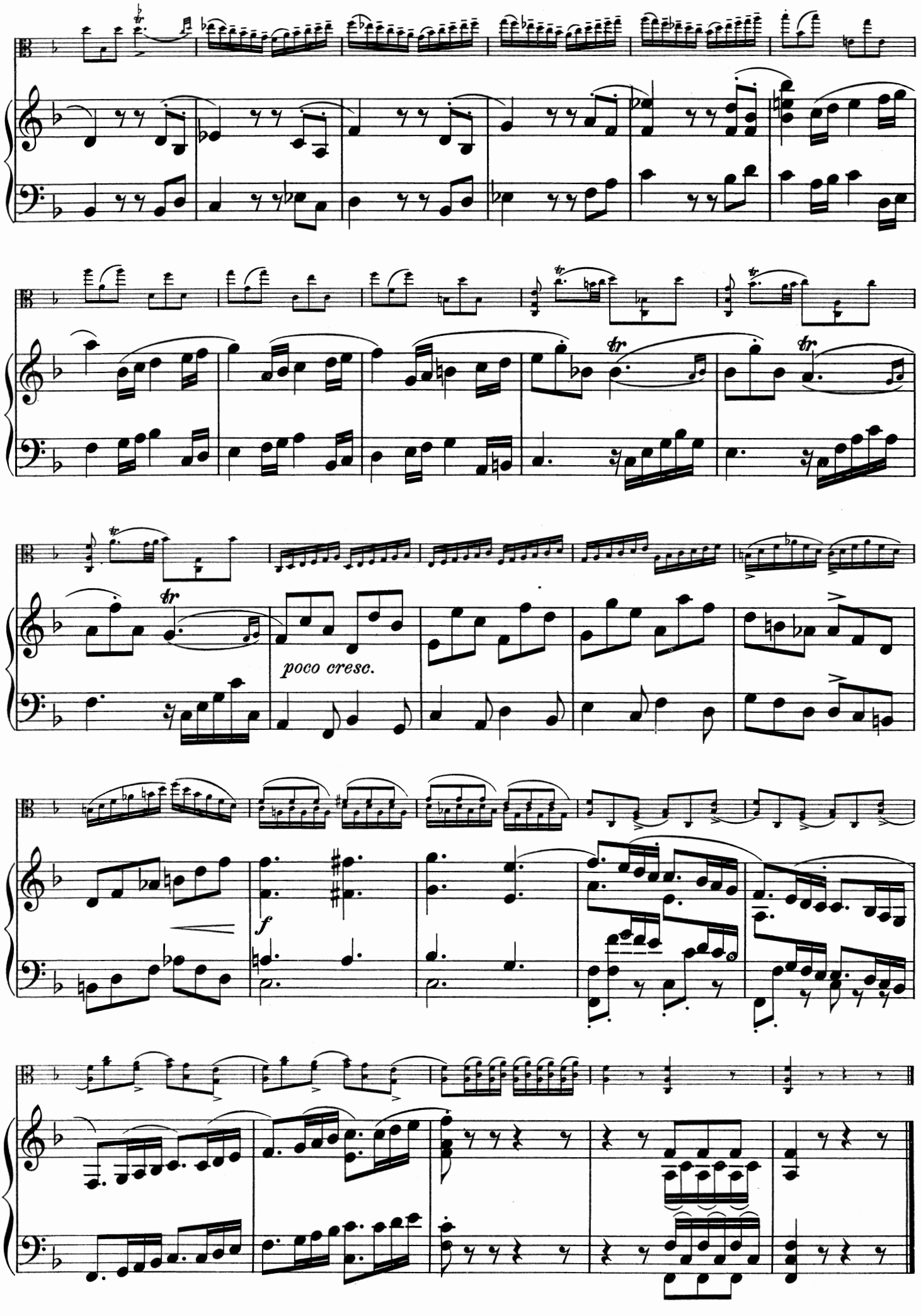
D. C. al Fine.

Allegro vivace.

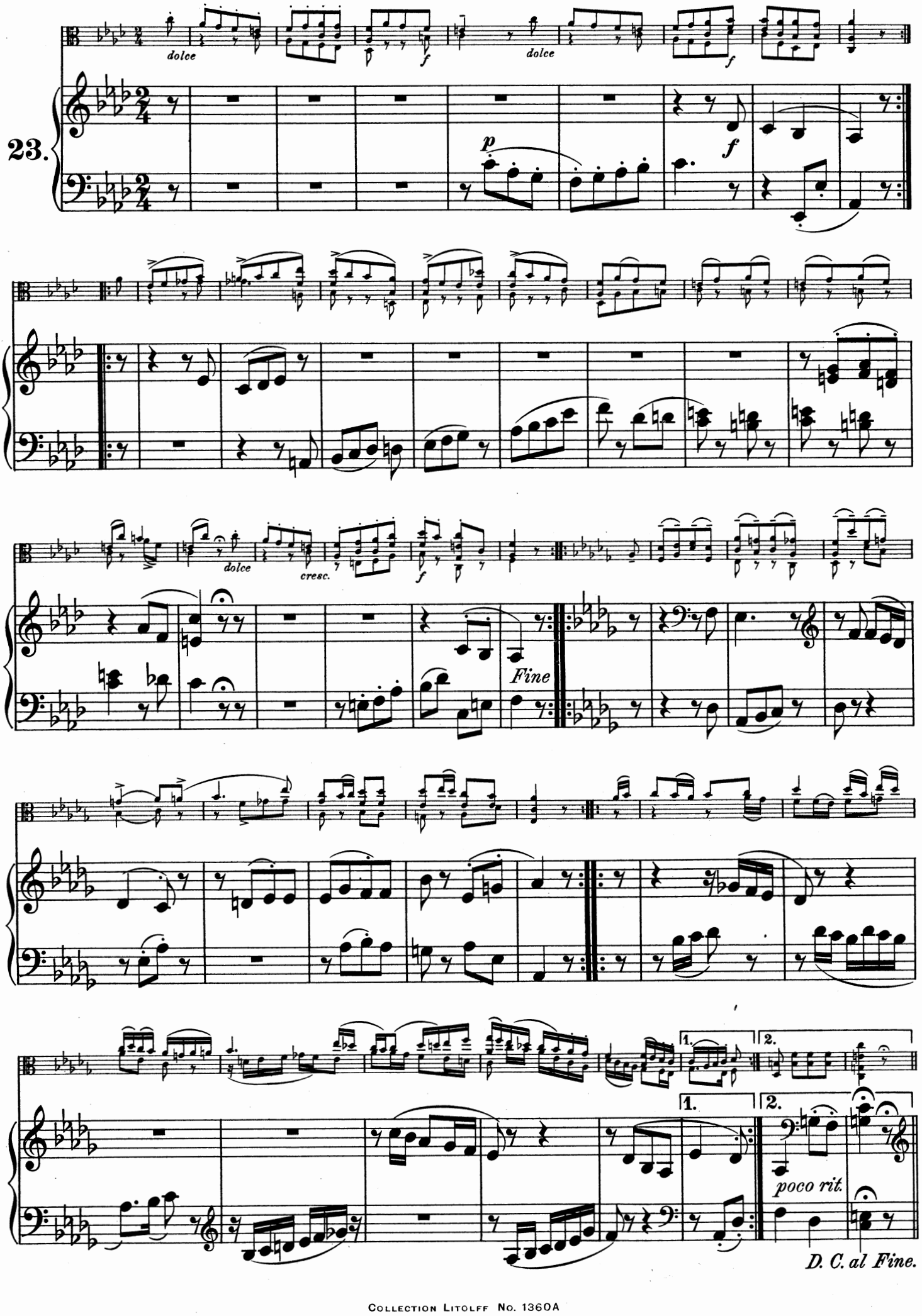
22.

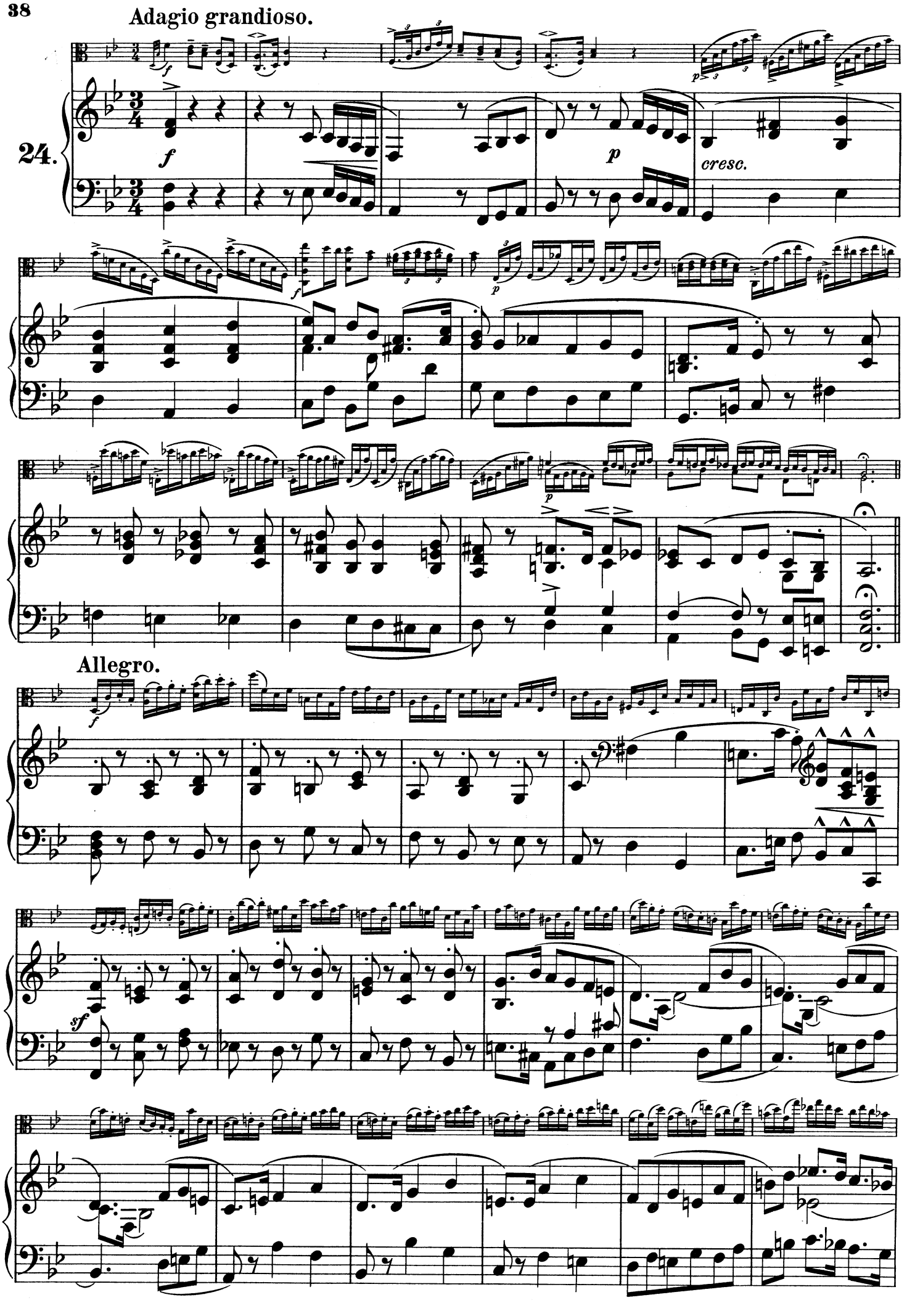


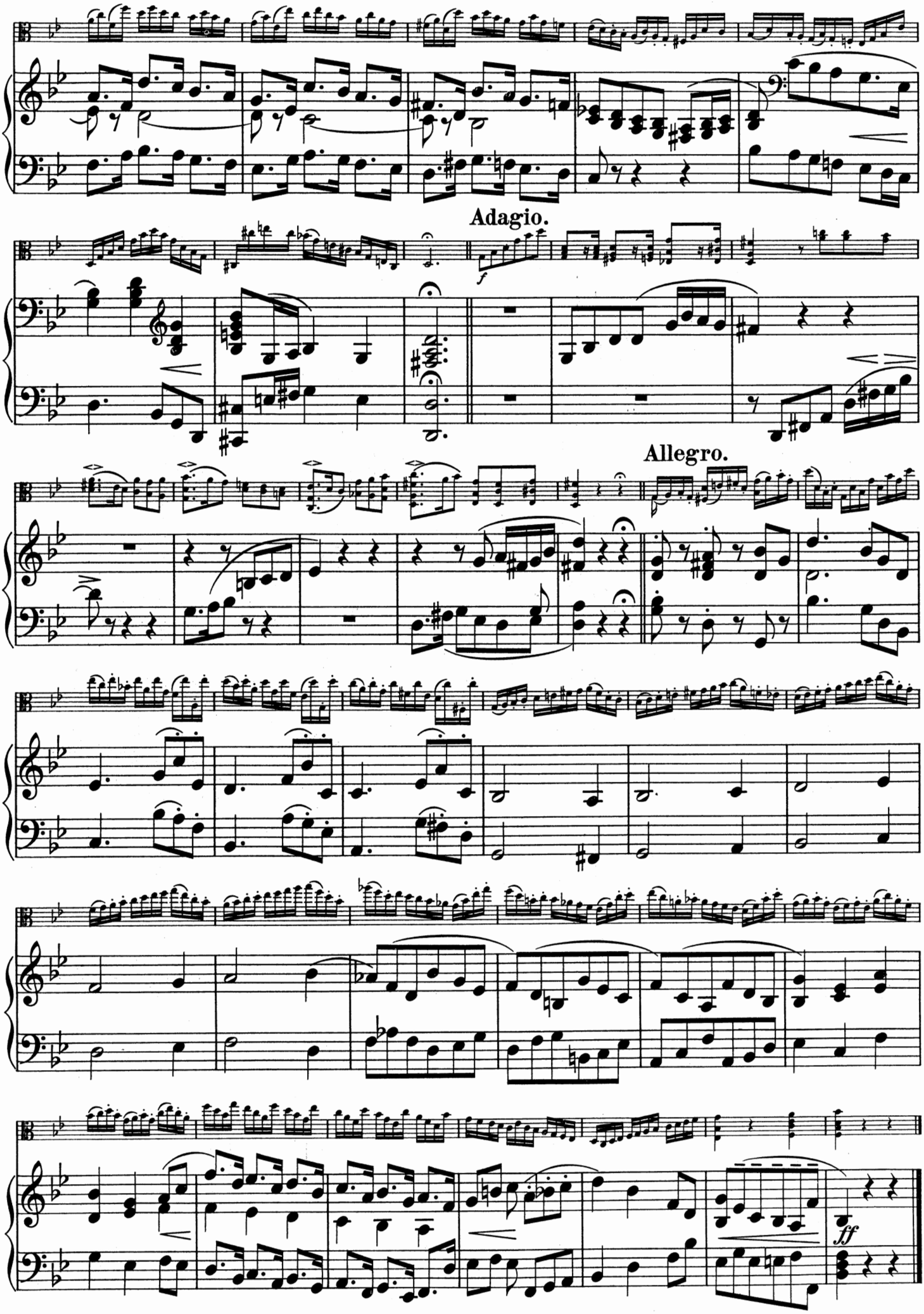

cresc.
mf

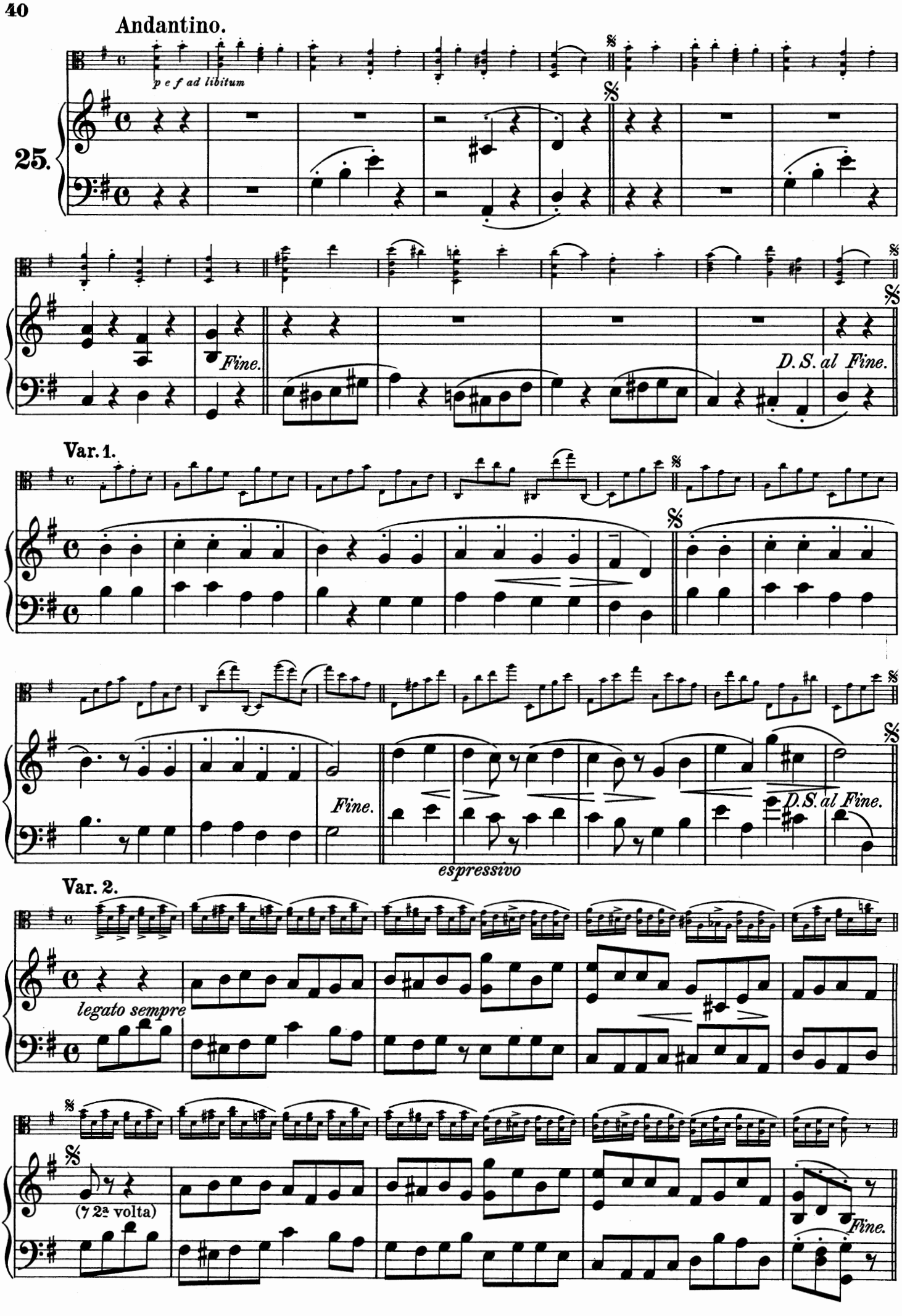

poco cresc.
f

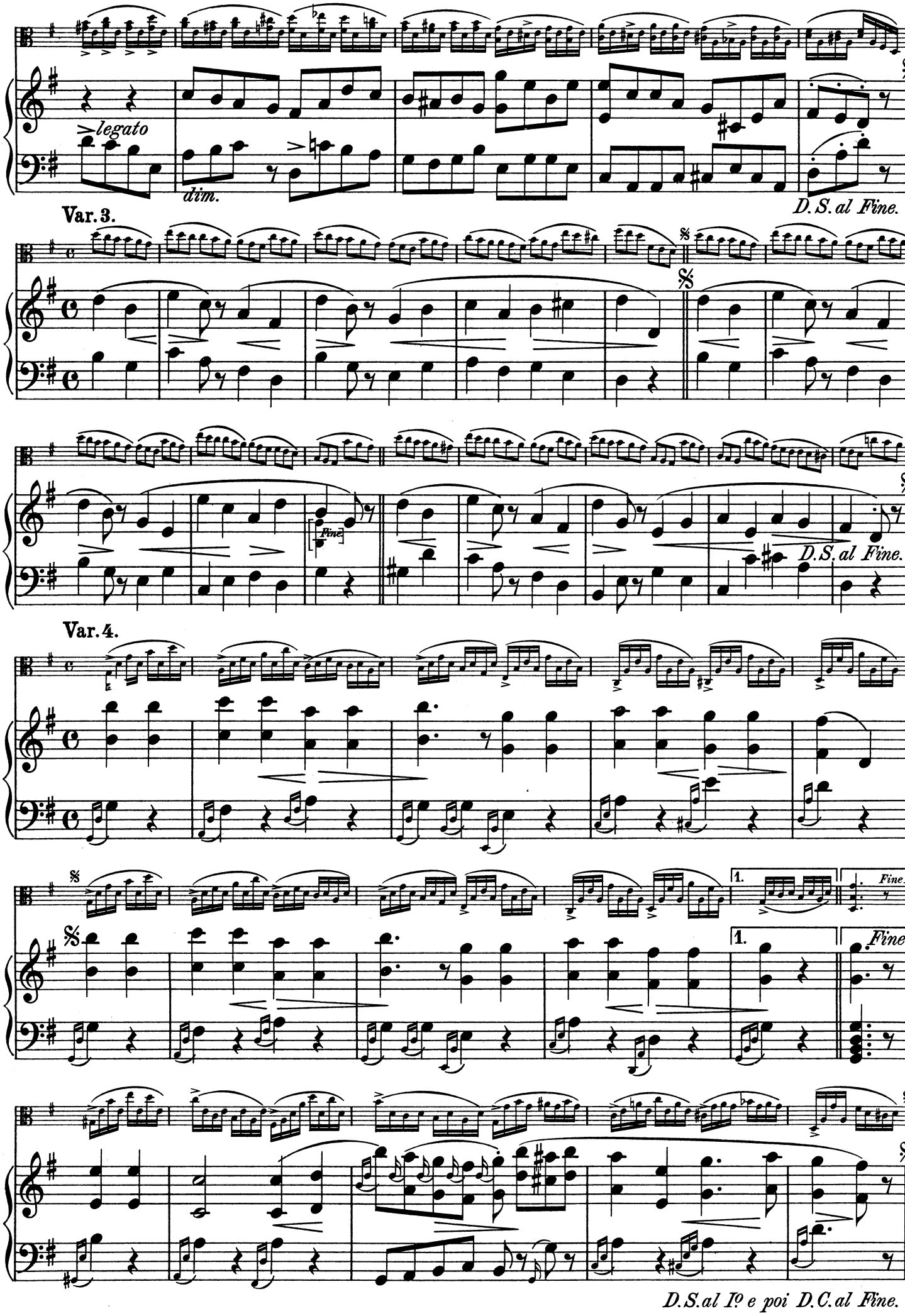
Andante sostenuto.




Adagio grandioso.
24.
f
p
cresc.
Allegro.
sf


Adagio.
f
Allegro.
ff


Andantino.
p e f ad libitum
25.
Fine.
D.S. al Fine.
Var. 1.
Fine.
D.S. al Fine.
espressivo
Var. 2.
legato sempre
(7 2a volta)
Fine.


legato
dim.
D.S. al Fine.
Var. 3.
Fine
D.S. al Fine.
Var. 4.
1.
Fine.
D.S. al Fine.
D.S. al Io e poi D.C. al Fine.

Adagio.

26.

mf

espressivo

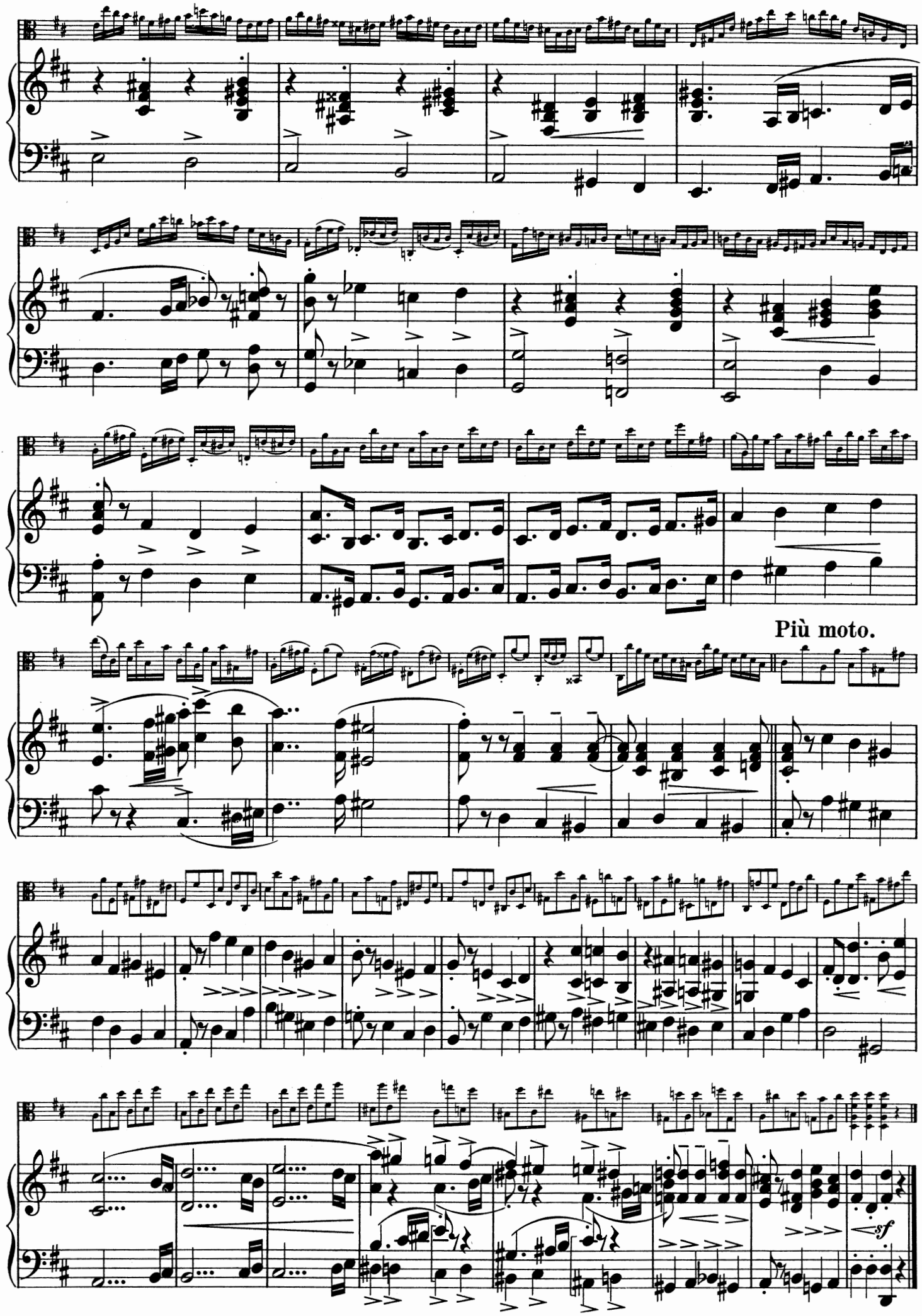
tenuto

smorzando

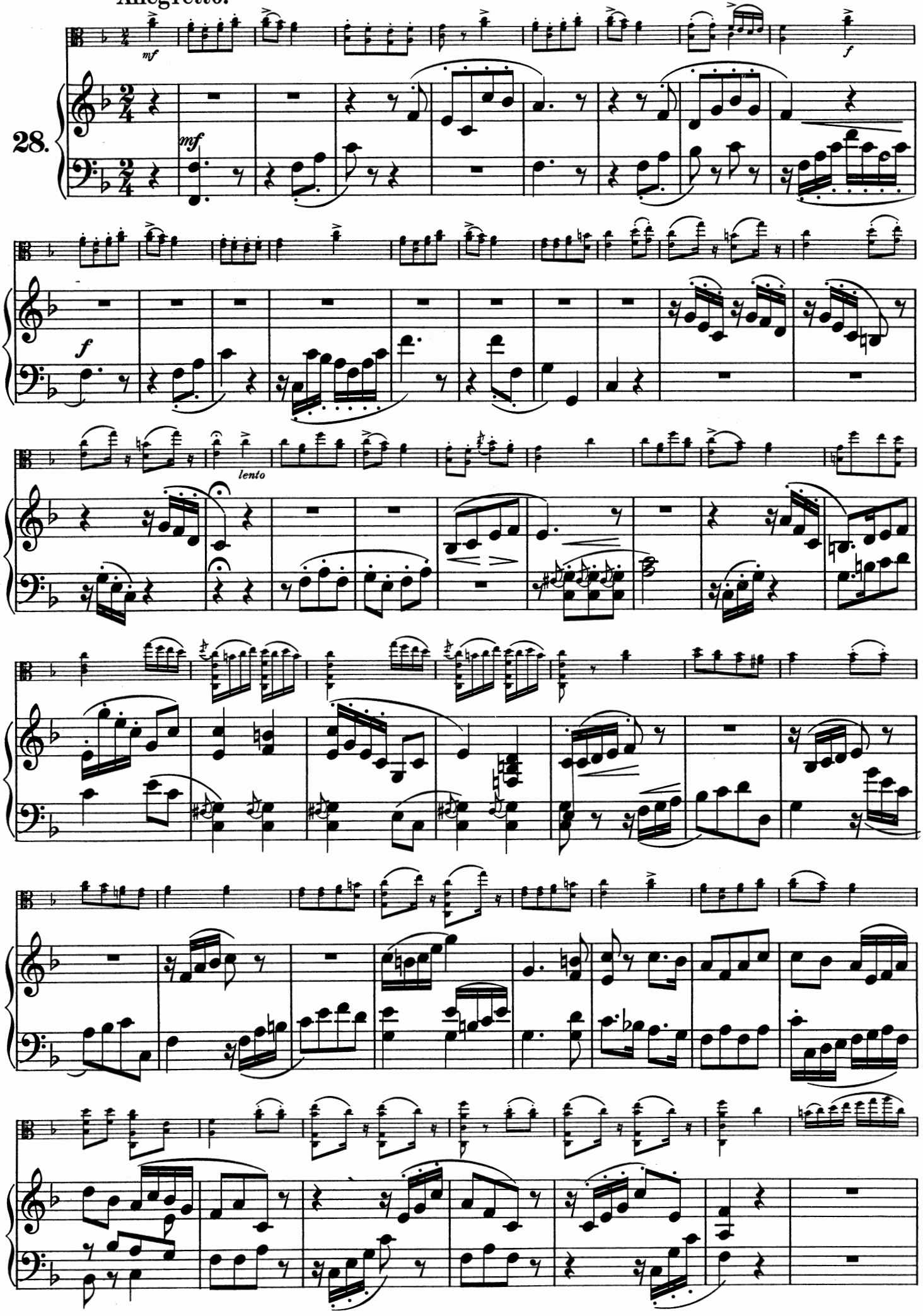
Allegro non troppo.

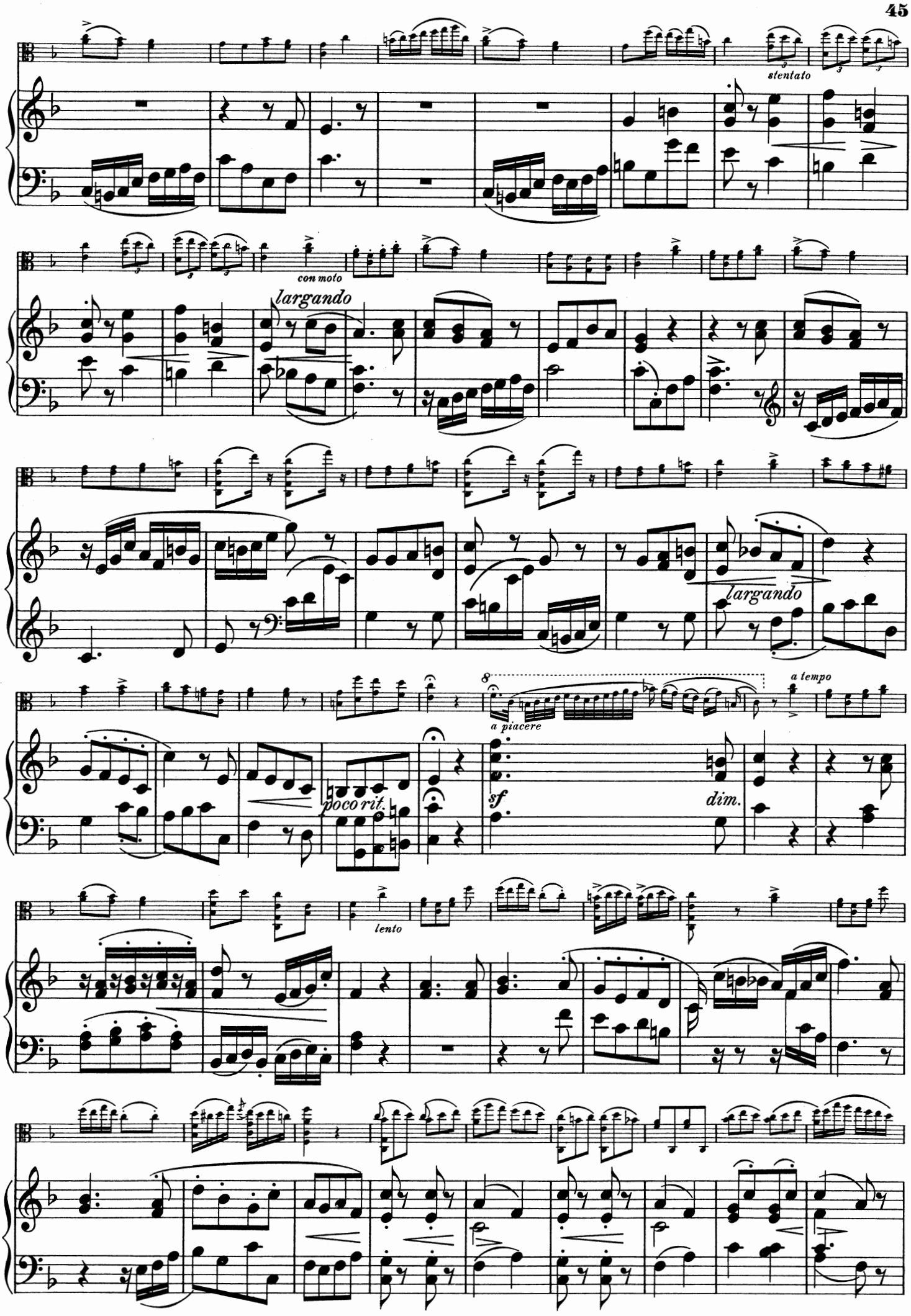
27.

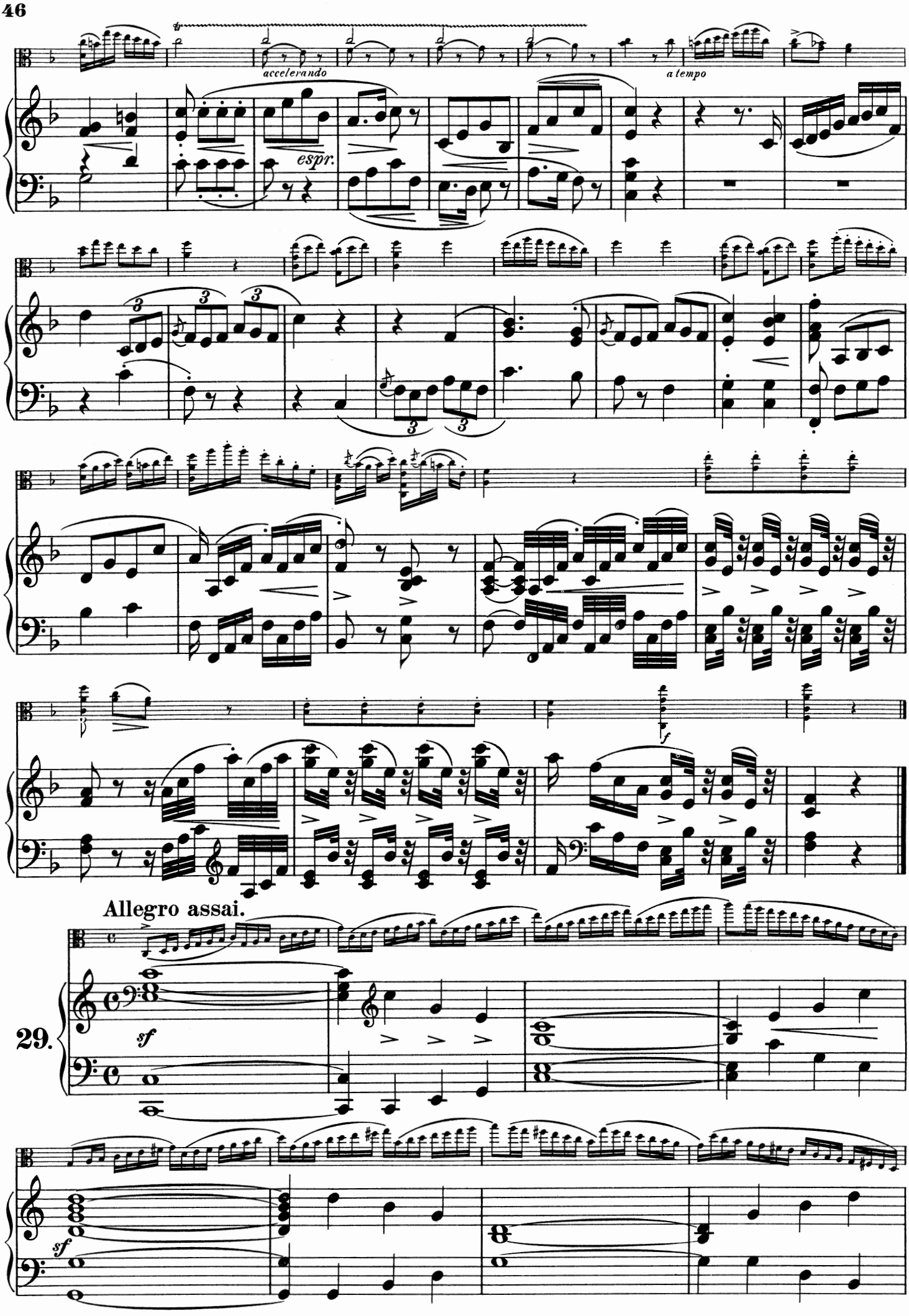
energico

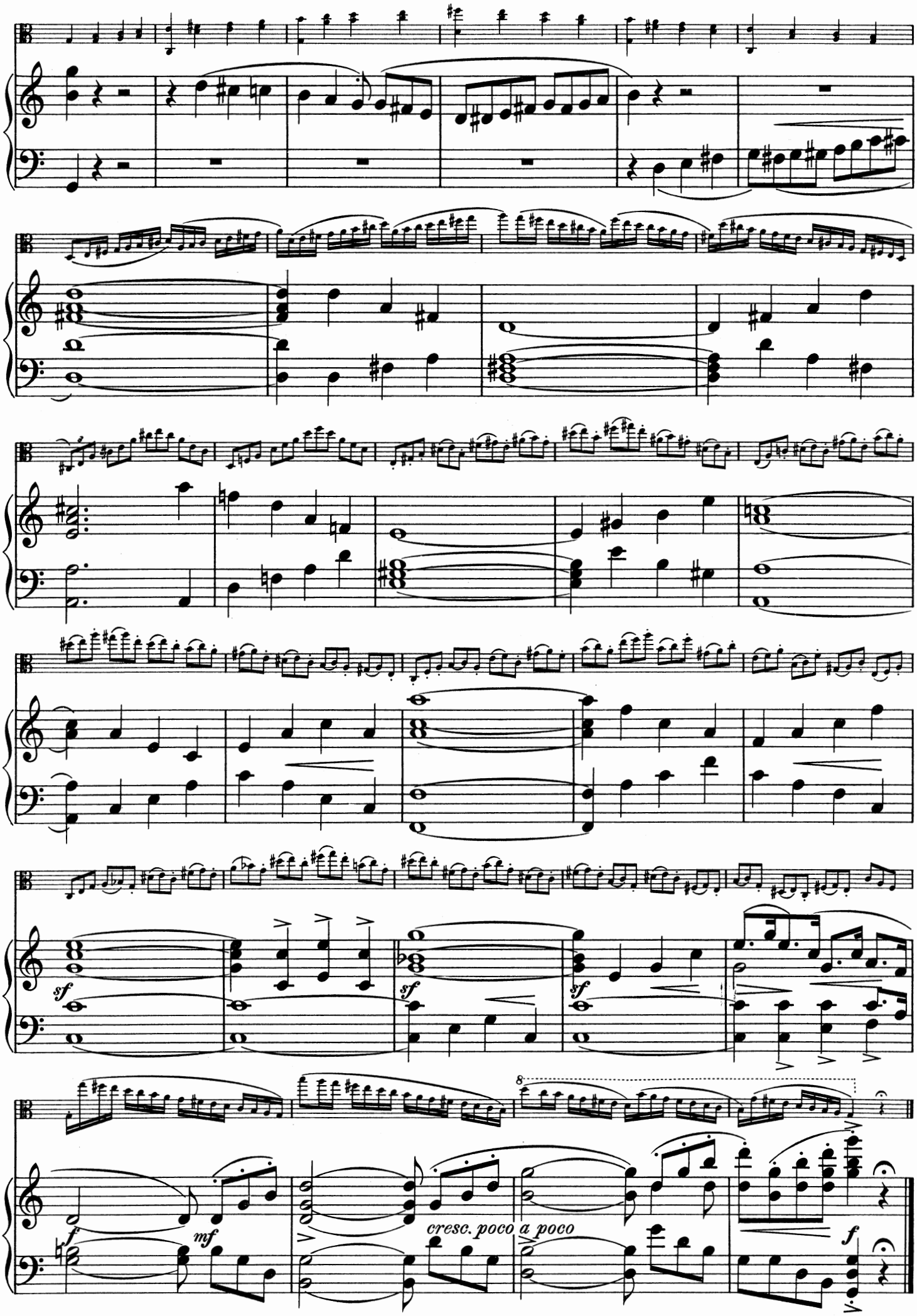

Più moto.
sf

Allegretto.



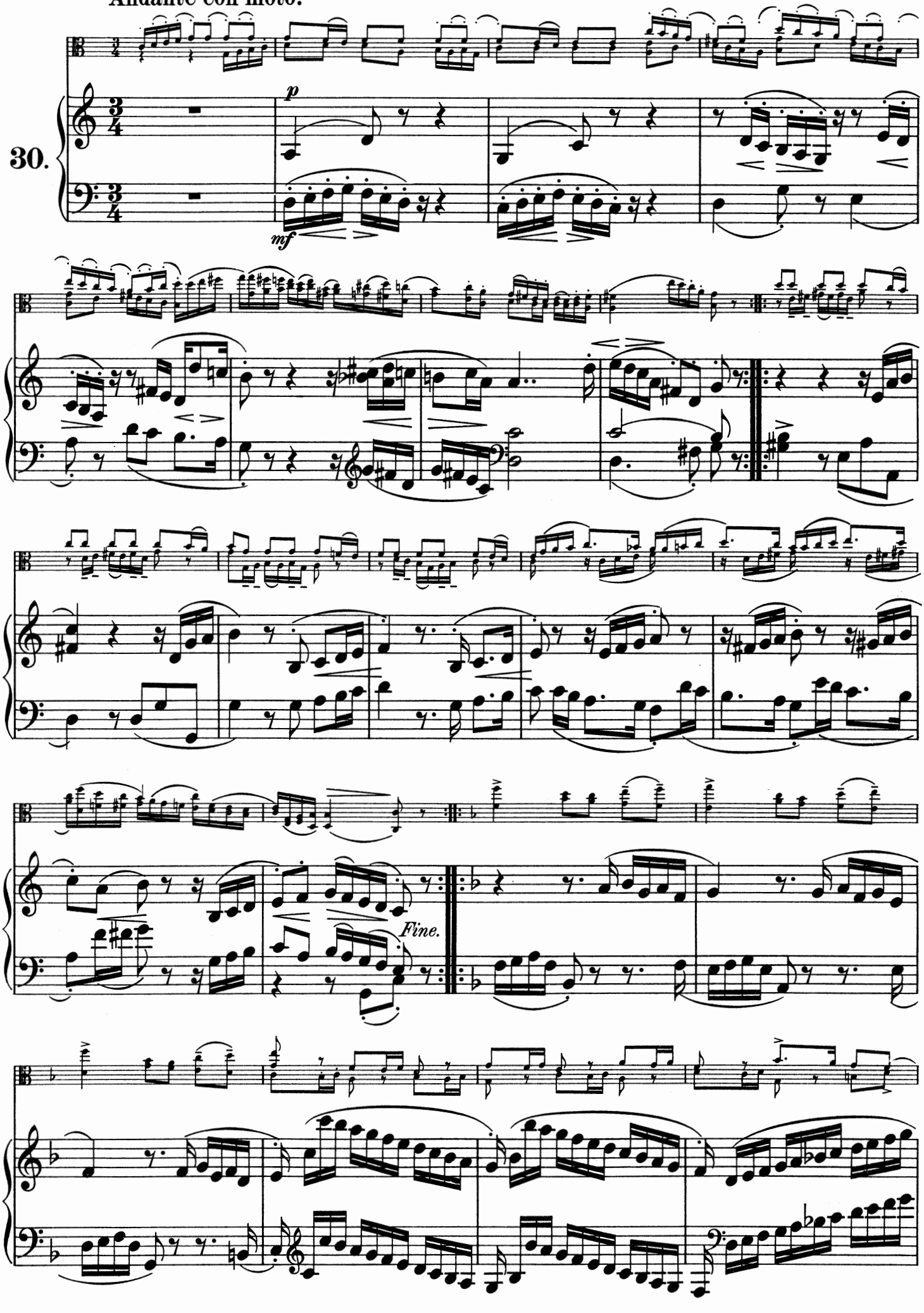

stentato
con moto
largando
largando
a piacere
a tempo
poco rit.
sf
dim.
lento

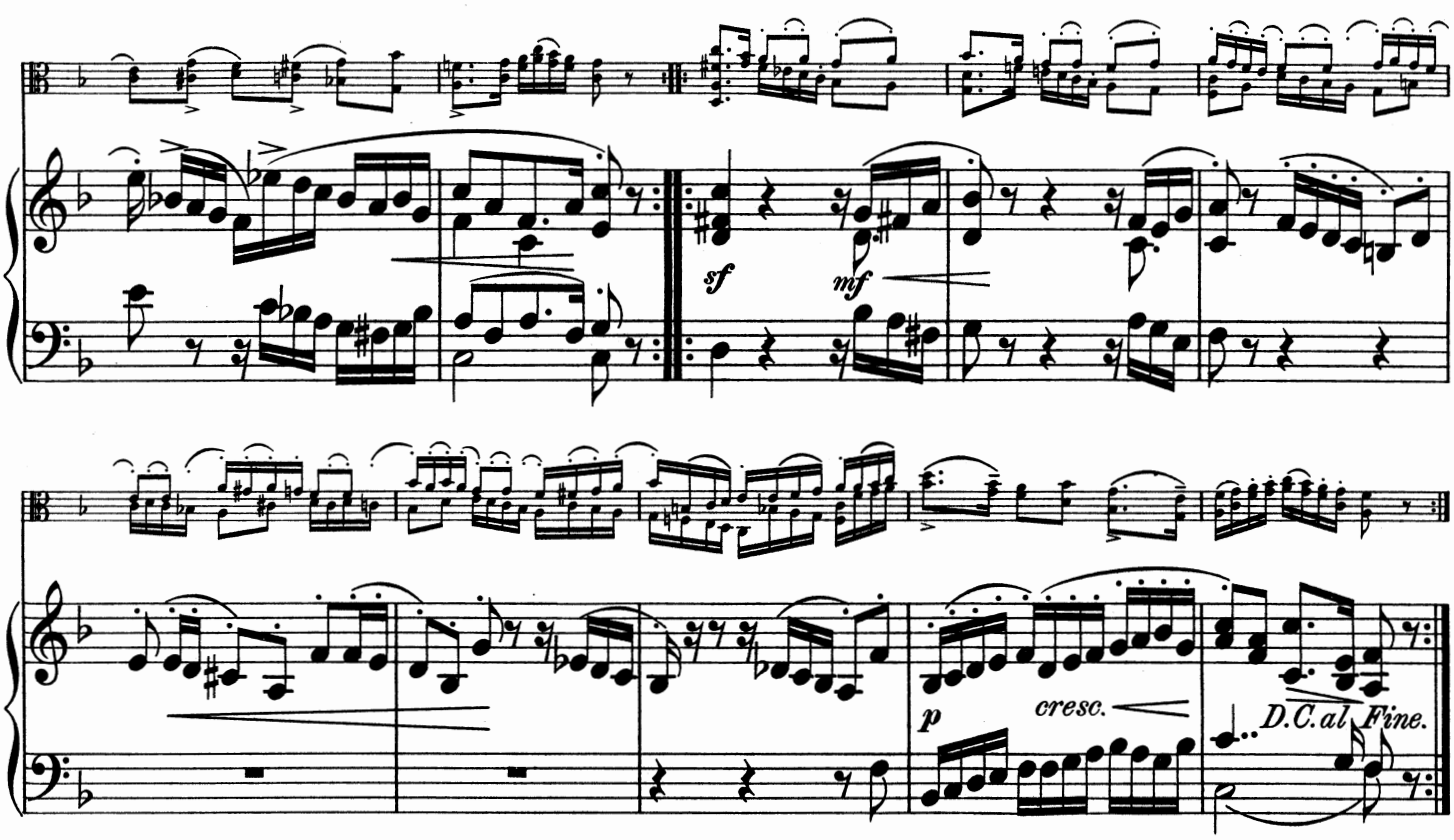

accelerando
espr.
a tempo
Allegro assai.
29.
sf
sf


sf
sf
sf
f
mf
cresc. poco a poco
f

Andante con moto.

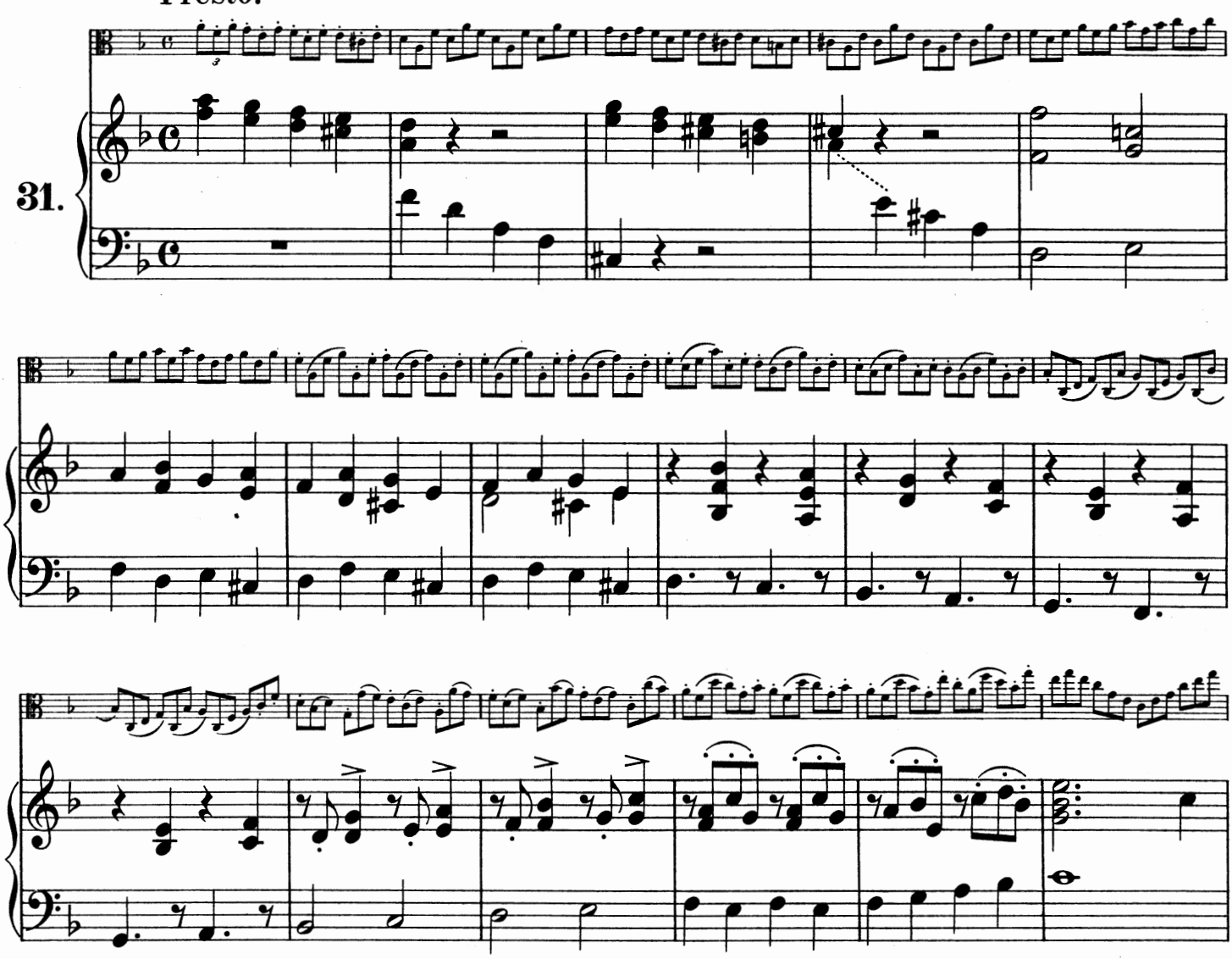
30.

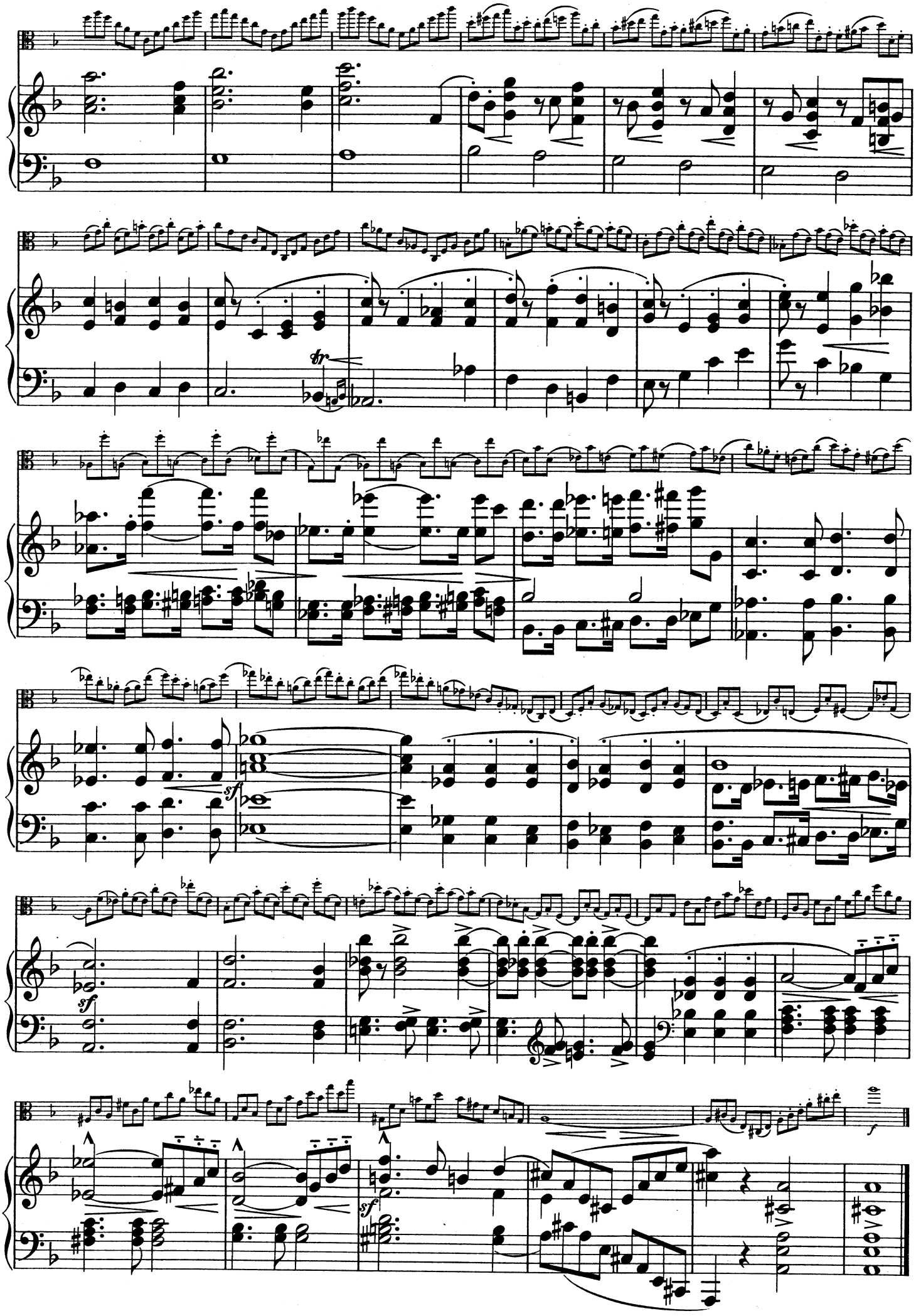




Presto.

31.




tr
sf
sf
sf
f

Larghetto.

32.

poco dim.

Fine.

espress.

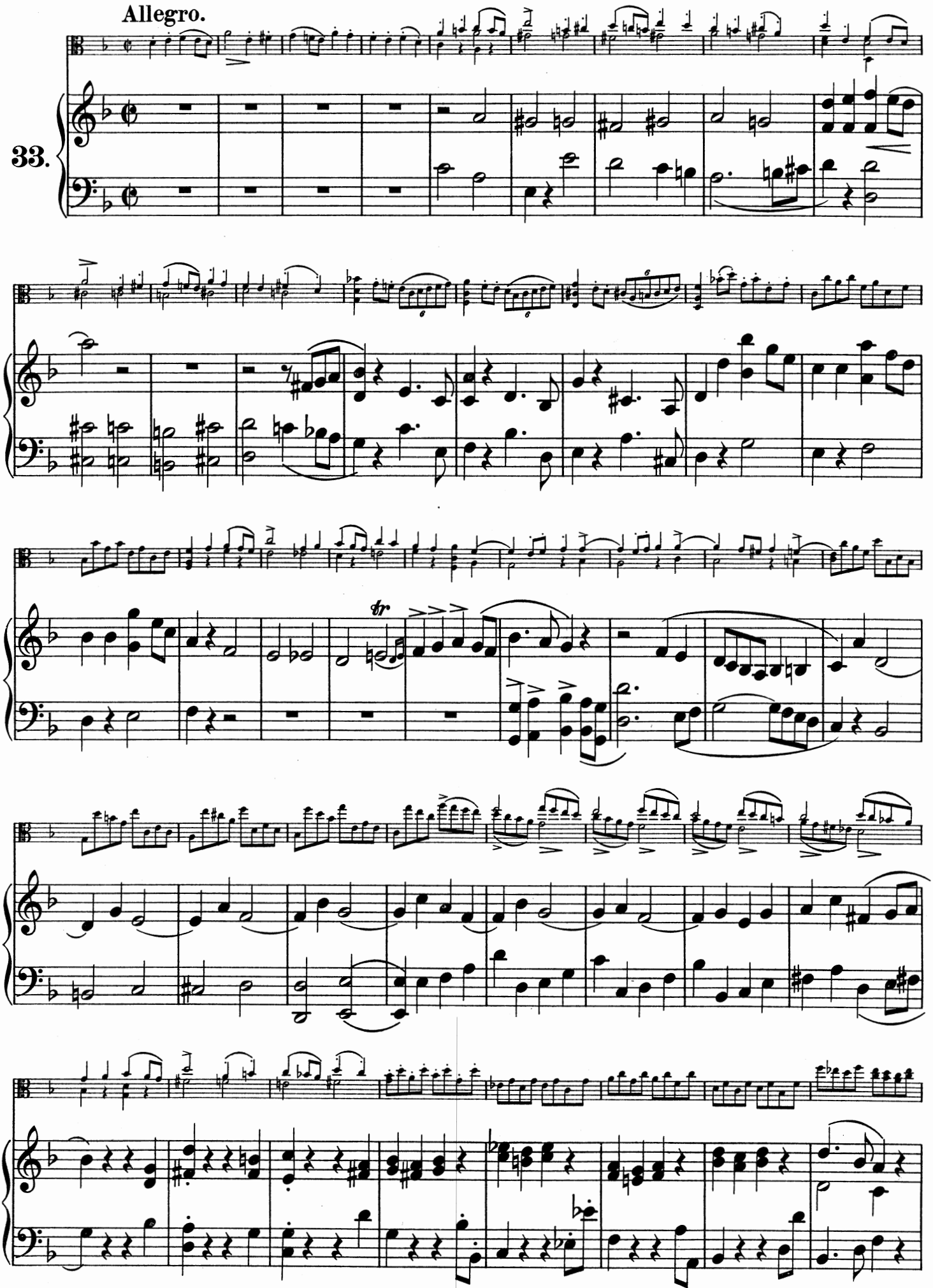
Minore.

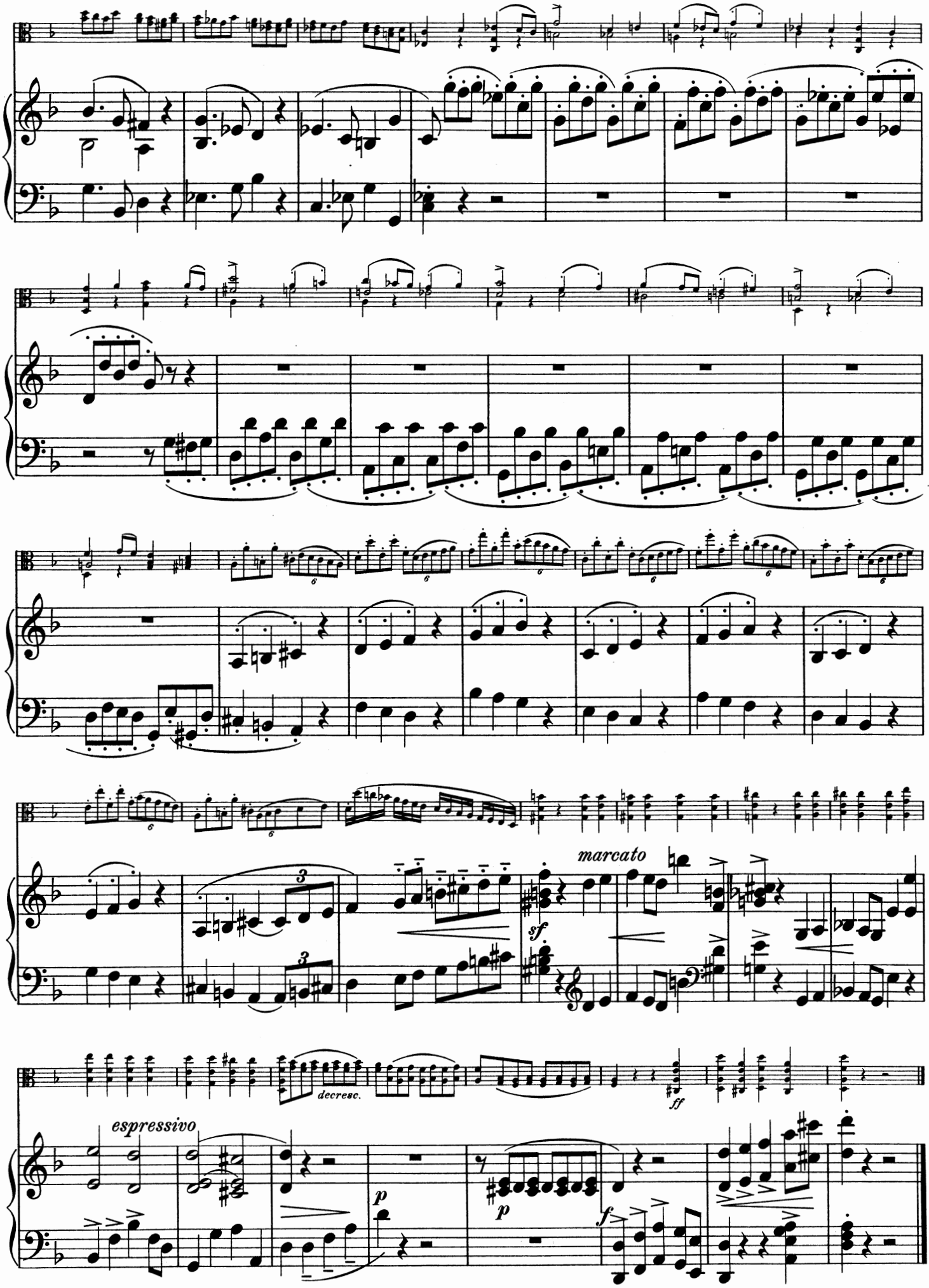
D.C.al Fine e poi Minore.

dim.

sf

D.C.al Fine.


Allegro.
33.
tr


marcato
sf
decresc.
ff
espressivo
p
p
f

Andantino.

34.

2ª volta (1ª volta tacet)

mf

2ª volta (1ª volta tacet)

Presto.

sf *sf* *sf*

Tempo I.

mf

2ª volta (1ª volta tacet)

mf

2ª volta (1ª volta tacet)

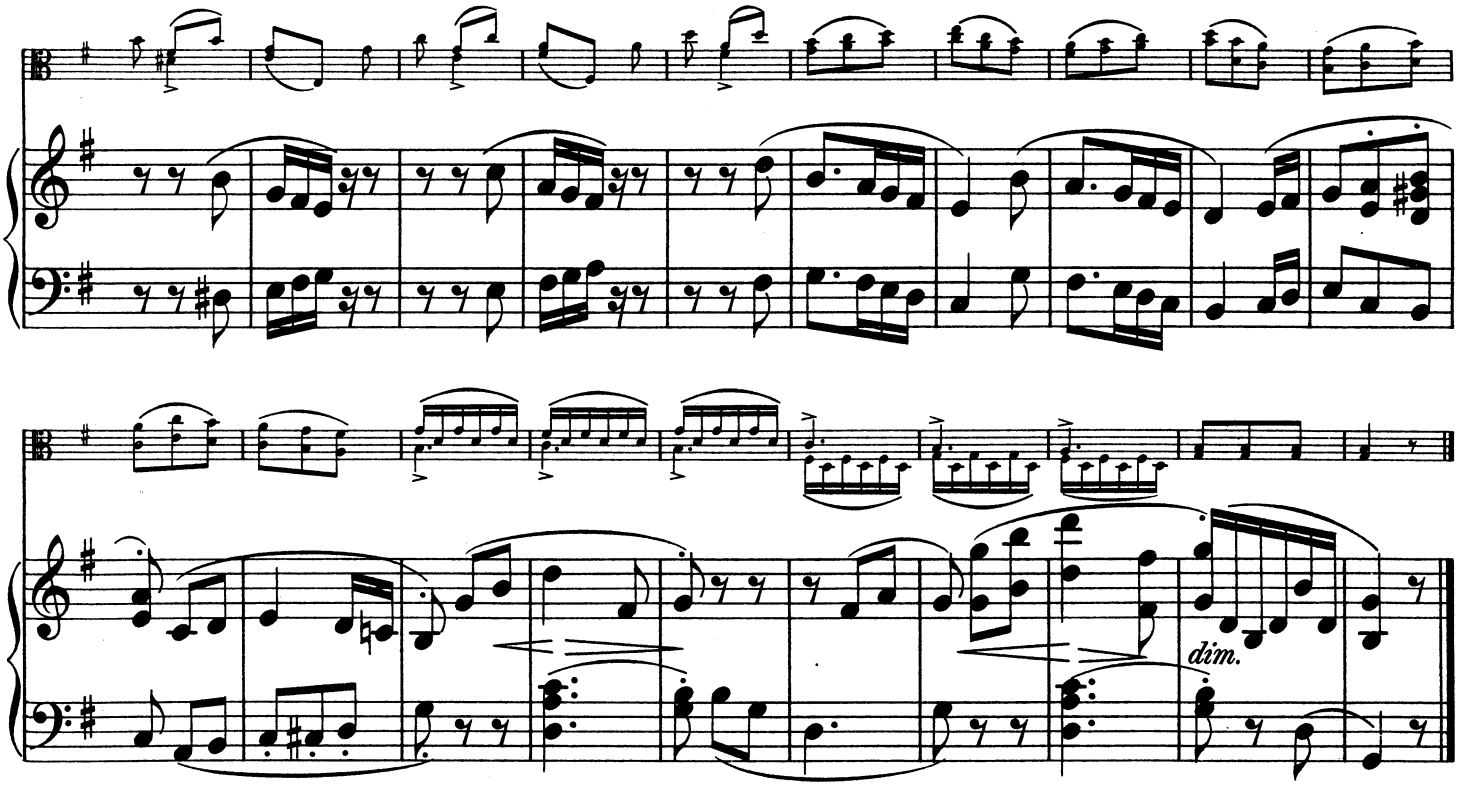
Presto.

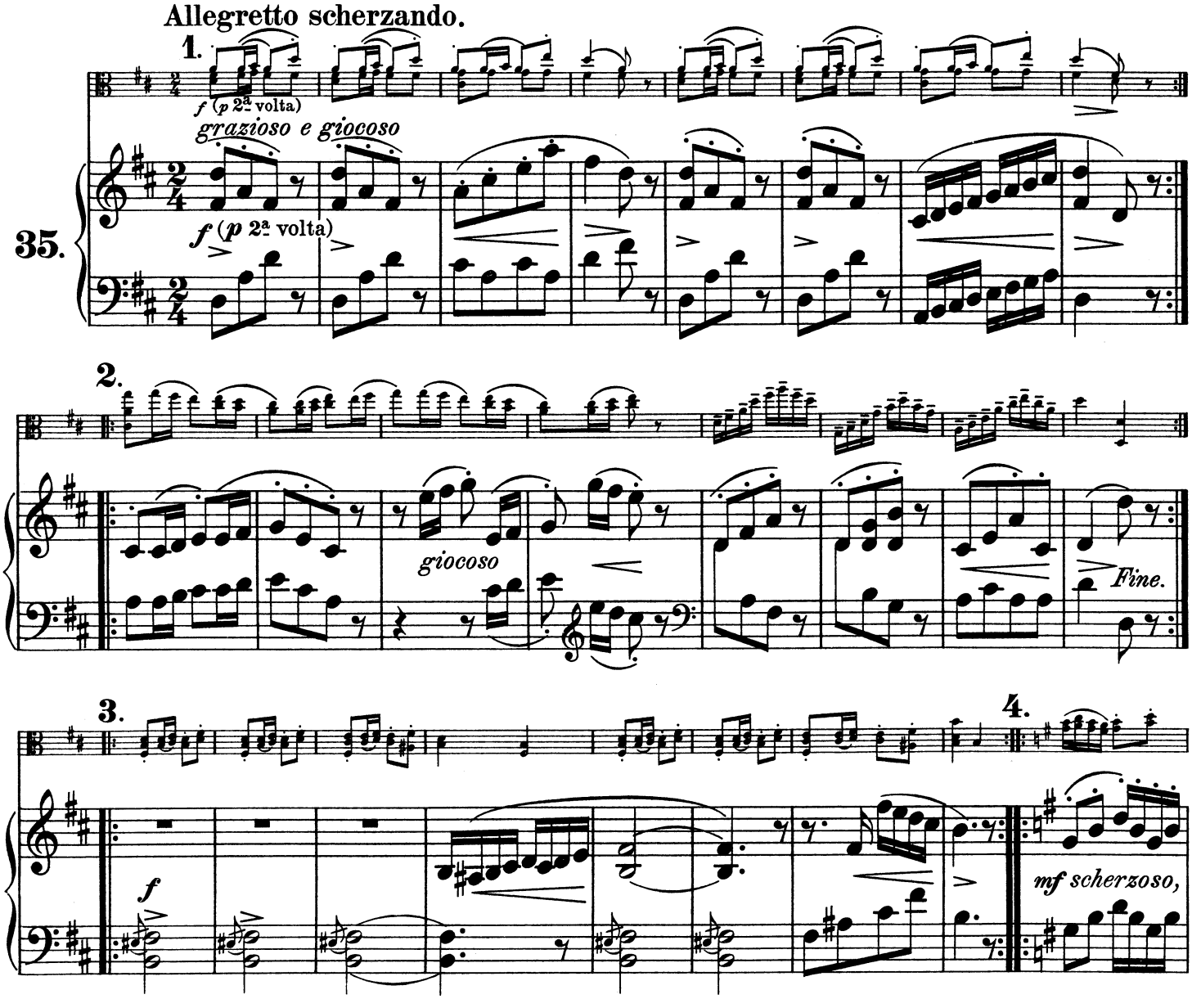
espressivo

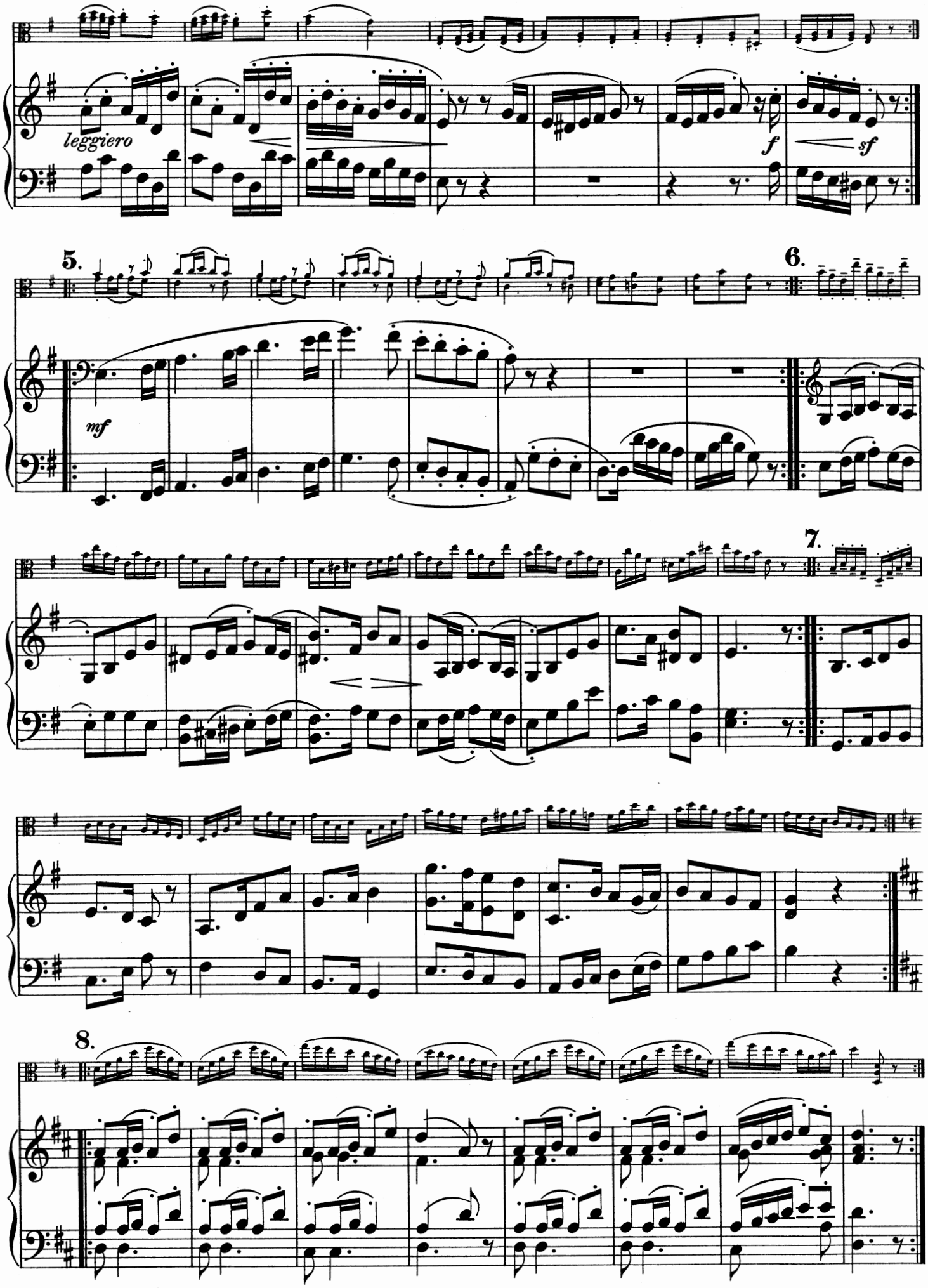
f

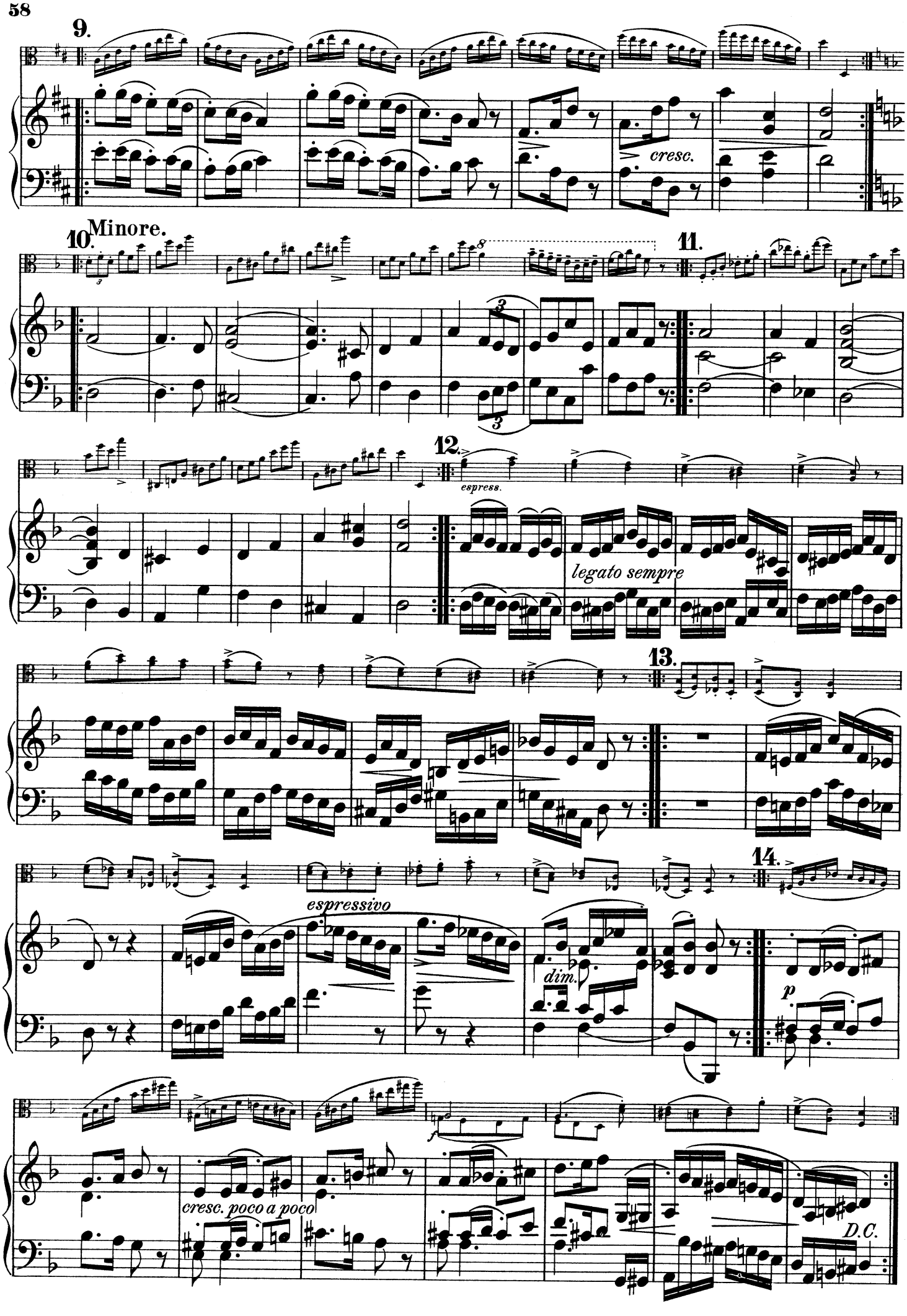
dim.

mf


dim.

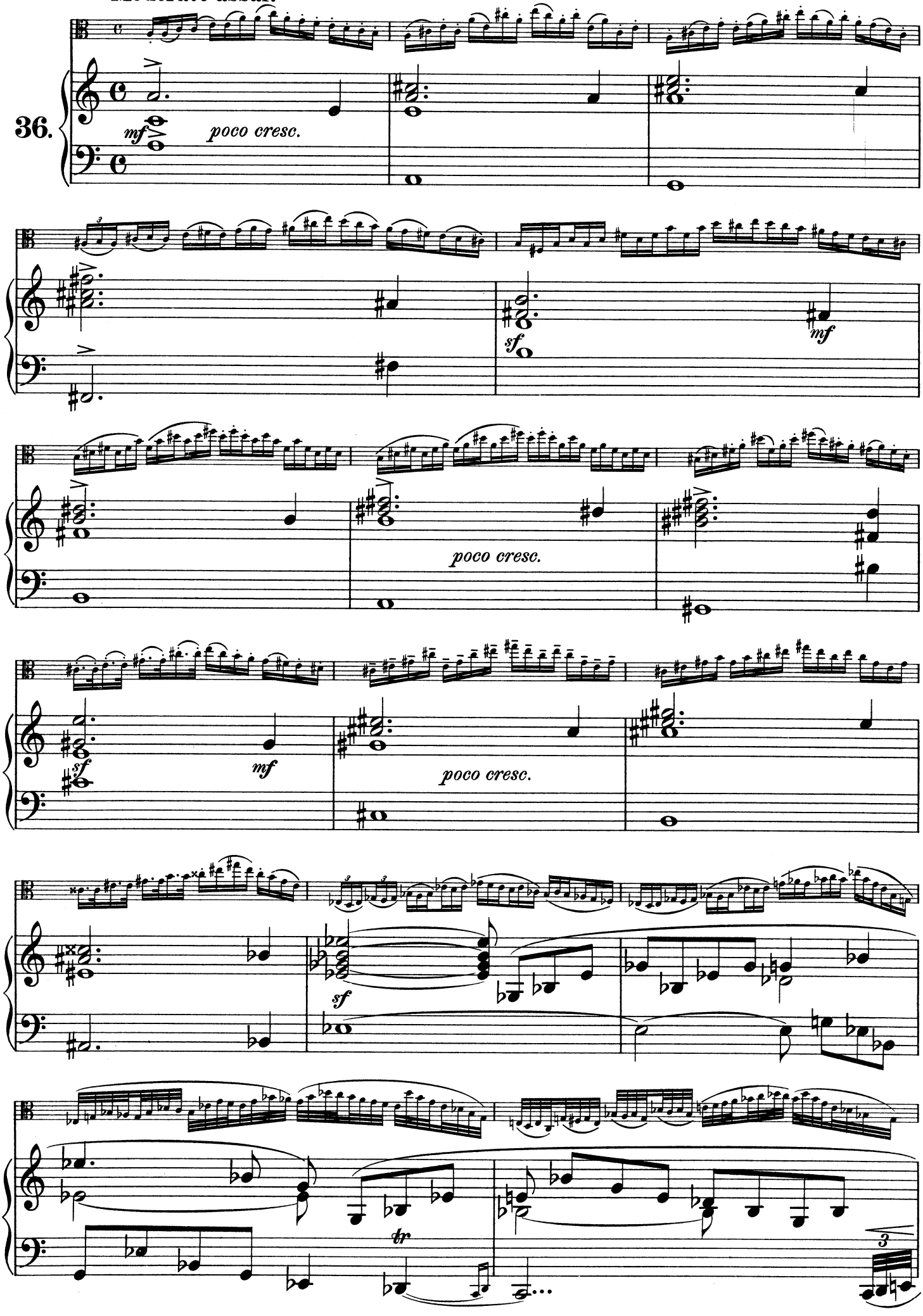

Allegretto scherzando.
1.
f (p 2a volta)
grazioso e giocoso
35.
f (p 2a volta)
2.
giocoso
Fine.
3.
f
4.
mf scherzoso,

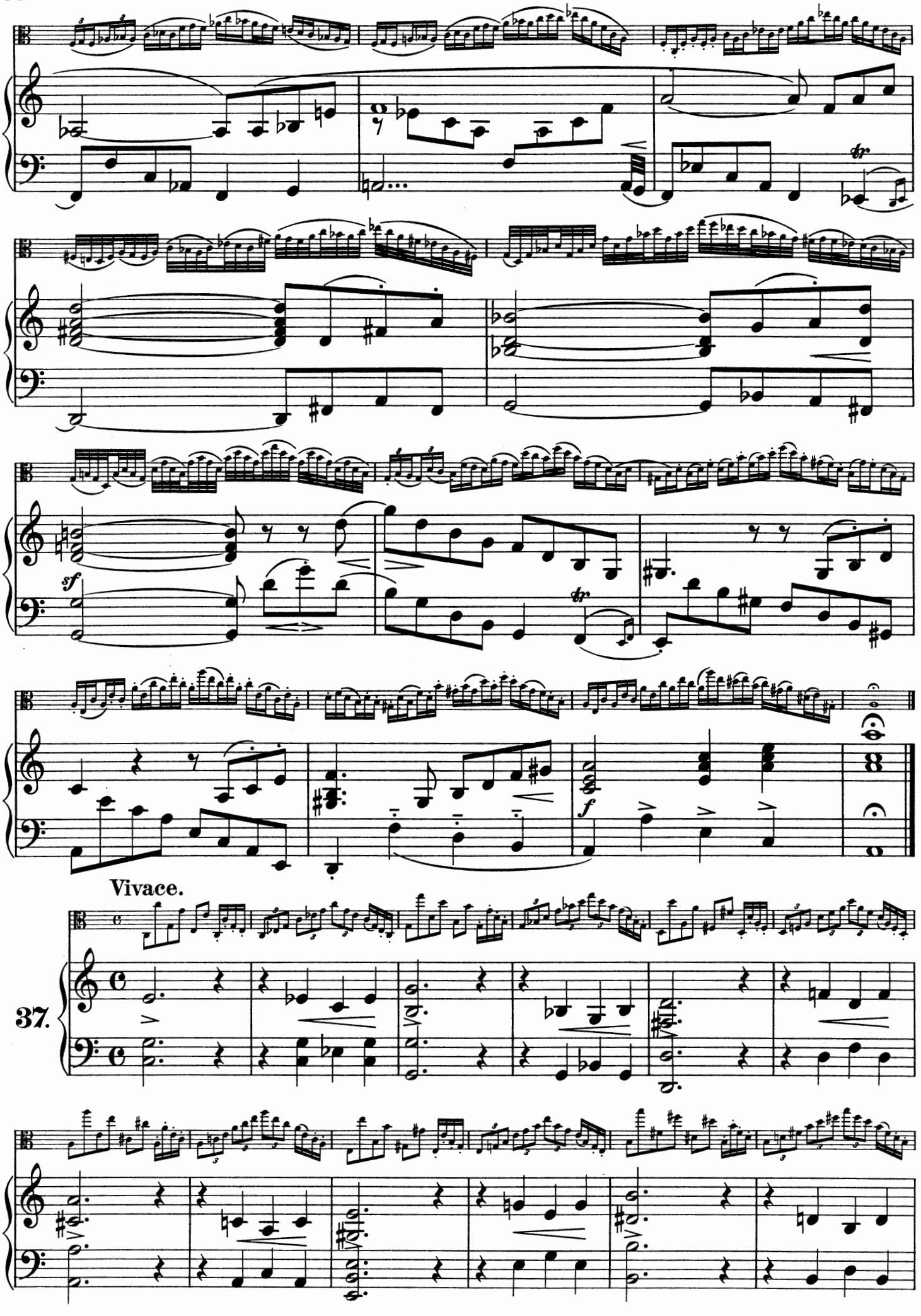

leggiero
f
sf
5.
mf
6.
7.
8.

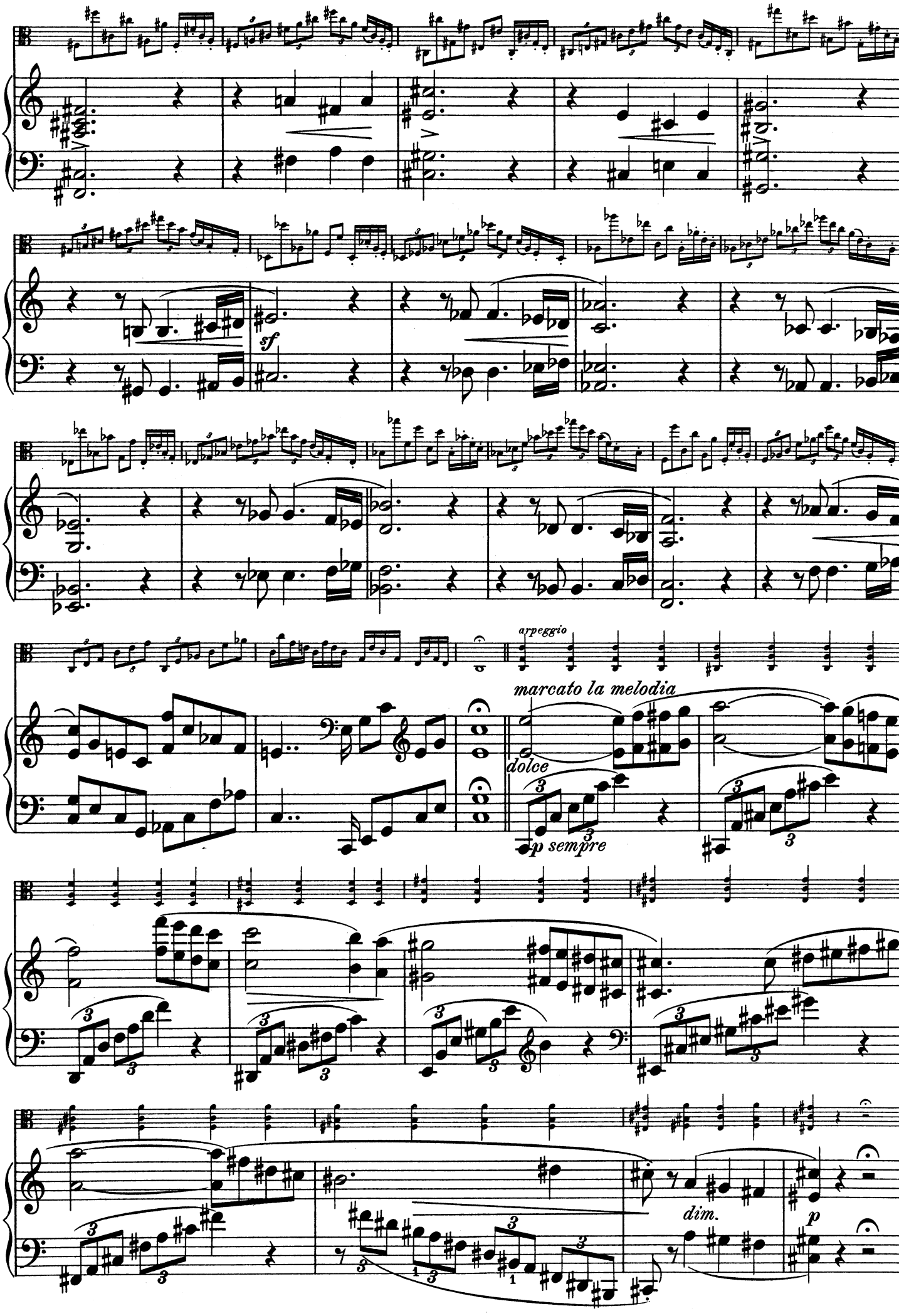

9.
cresc.
10. Minore.
11.
12.
espress.
legato sempre
13.
14.
espressivo
dim.
p
cresc. poco a poco
D.C.

Moderato assai.

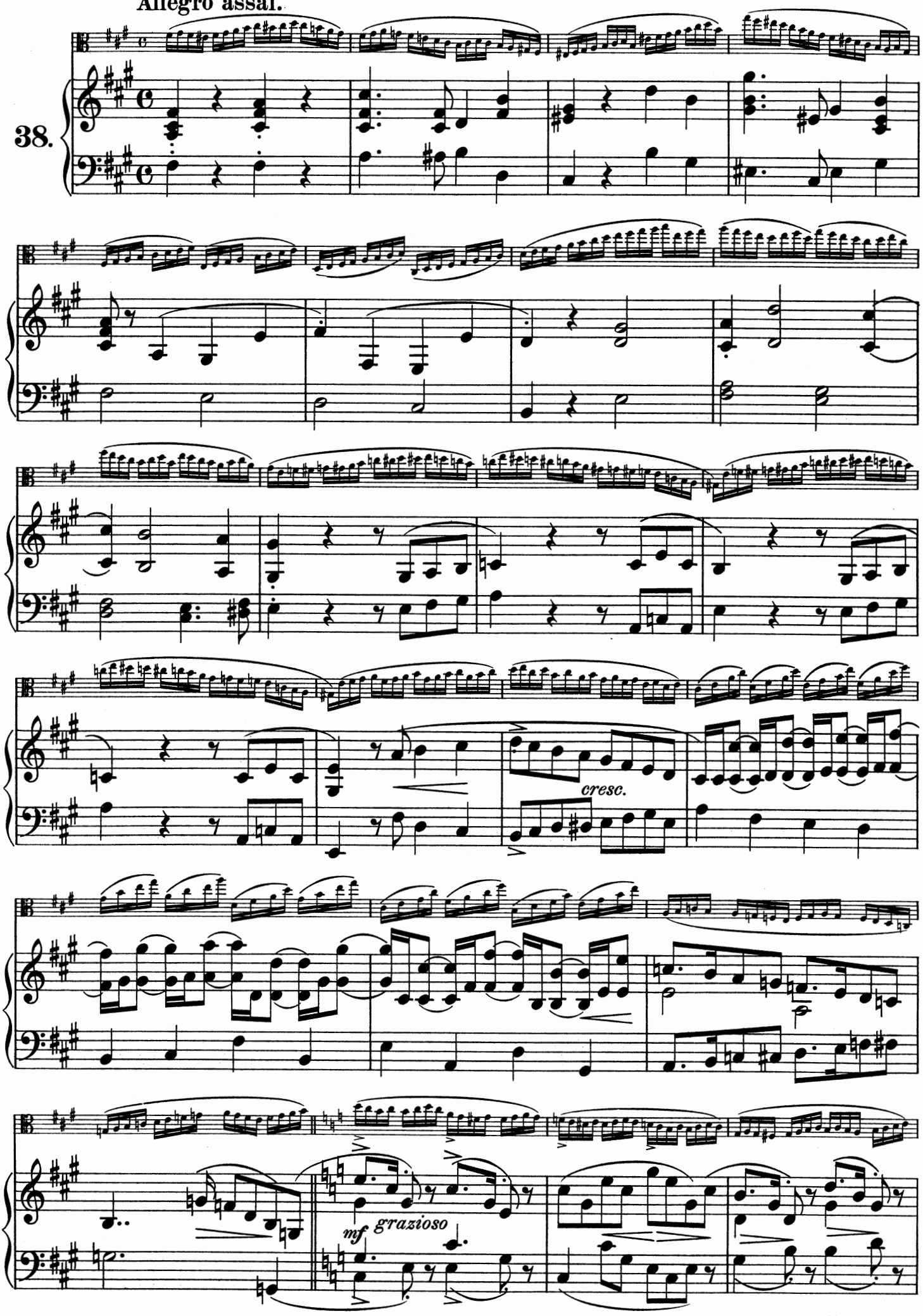
36.

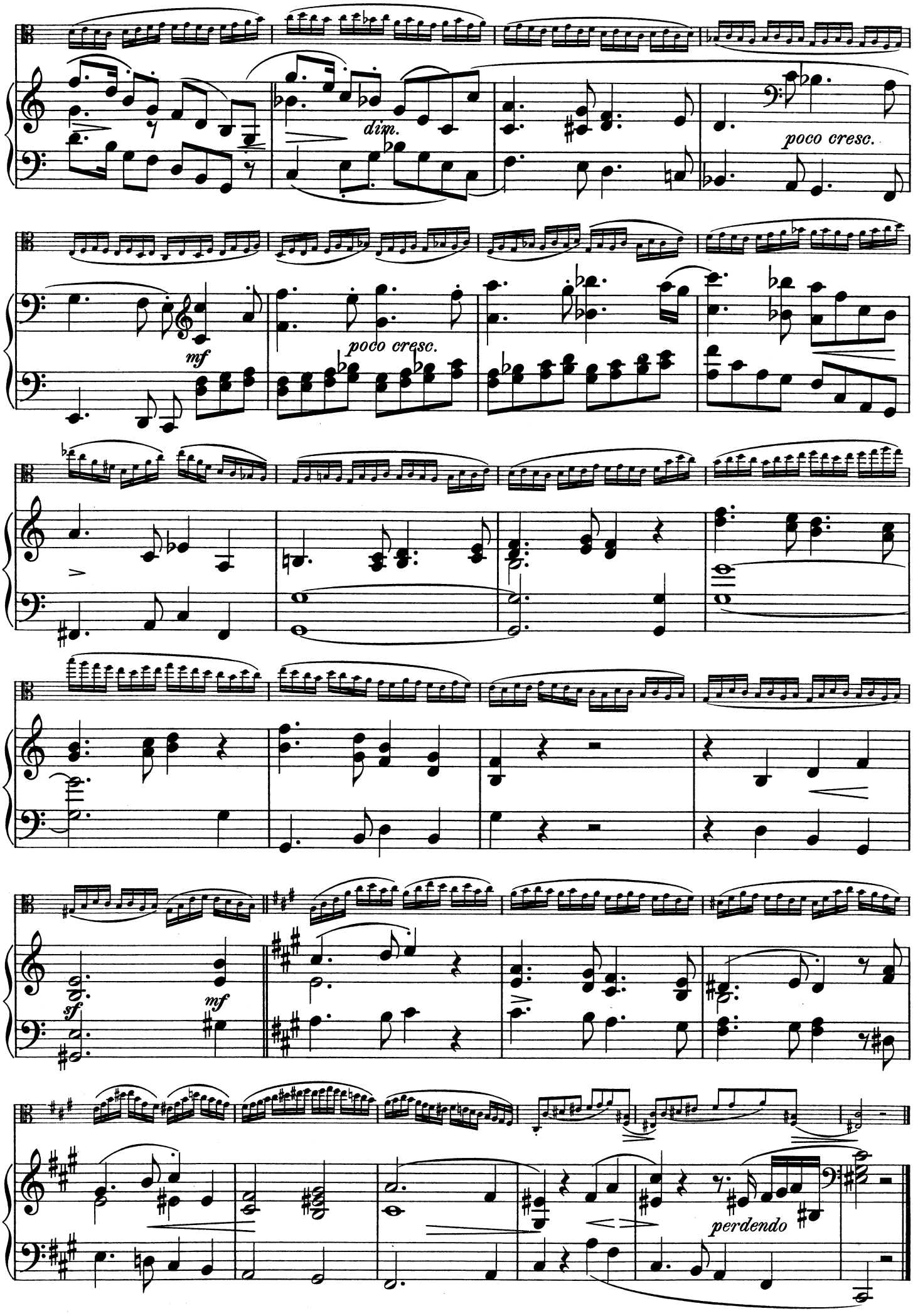



sf
f
Vivace.
37.


sf
arpeggio
marcato la melodia
dolce
p sempre
dim.
p

Allegro assai.




dim.
poco cresc.
mf
poco cresc.
sf
mf
perdendo

Larghetto.

39.

sempre dolce

dim.

dolce

mf

Fine.

dim.

dim.

Minore.

espressivo

ad lib.

D.C. al Fine.

Vivace assai.

40.

mf scherzoso

8

8

Minore.

Fine.

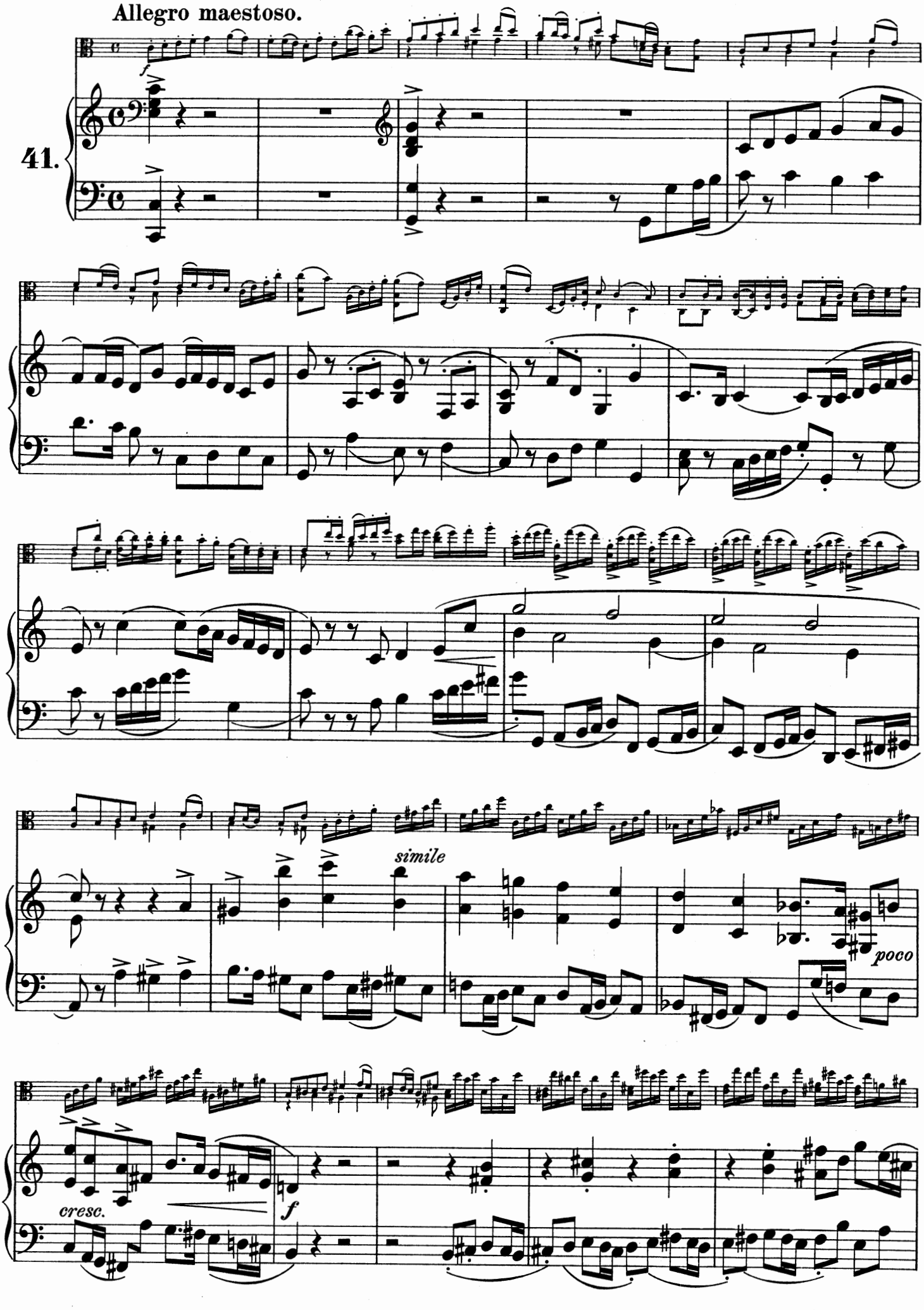
ben marcato

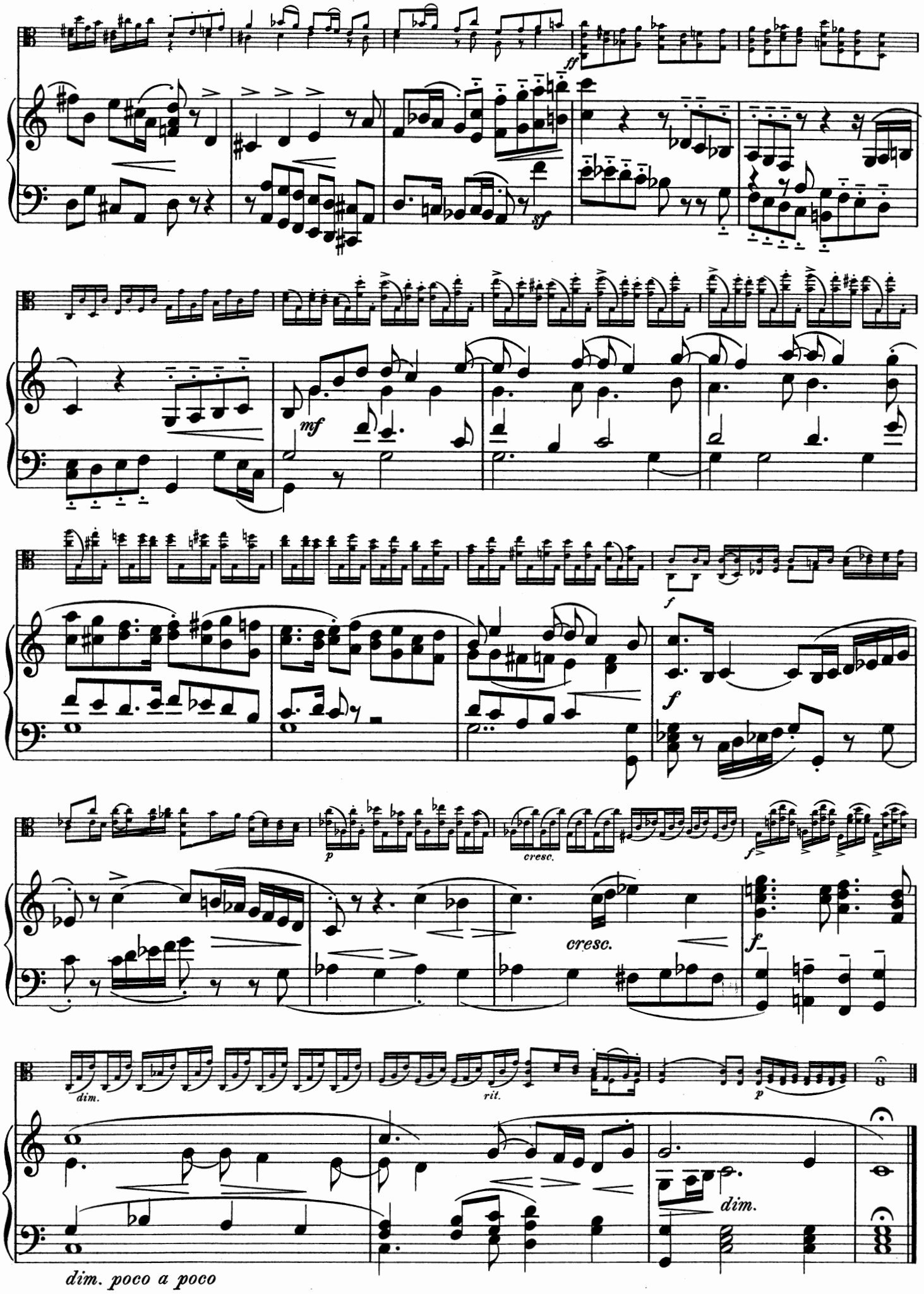
cresc.

pesante

sf

D.C. al Fine.


Allegro maestoso.
41.
simile
poco
cresc.
f


ff
sf
mf
f
f
p
cresc.
cresc.
f
dim.
rit.
p
dim.
dim. poco a poco

Druck von Henry Litolff's Verlag in Braunschweig.