

# Hermann Ritter's Repertorium

für die

## Viola alta (Altgrige) mit Begleitung des Pianoforte

|   |                |   |              |
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| Nº 5. Lied ohne Worte: <i>F. Mendelssohn</i> .....                | Pr. „ 90.      | Nº 6. Melodie: <i>Herrn Ritter</i> .....                                    | Pr. „ 90.    |
| Nº 7. La Romanesca (Tanz aus dem 16. Jahrh.): .....               | Pr. „ 1, 20.   | Nº 8. Rec. u. Arie a. Rinaldo: <i>F.G. Händel</i> .....                     | Pr. „ 90.    |
| Nº 9. Largo: <i>J.S. Bach</i> .....                               | Pr. „ 1, 50.   | Nº 10. Arie: <i>Antonio Lotti (1700)</i> .....                              | Pr. „ 1, 50. |
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| Nº 15. Russ. Lied (Der Zweifel): <i>Glinka</i> .....              | Pr. „ 1, 20.   | Nº 16. Auf den Wellen (Gesangst. f. Viola alta): <i>H. Ritter Op. 27</i> .. | Pr. „ 1, 50. |
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## Trios für Violine, Viola alta oder Violoncell u. Piano.

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N Ü R N B E R G,  
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Seinem Freunde EMIL SEIFERT gewidmet.

# La Séparation.

## Nocturne von M. J. Glinka.

Bearbeitung von Herm. Ritter.

Comodo.

Violino

Viola alta.

Pianoforte.

Comodo.

*p*

*crescendo*

*p*

*mf*

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest followed by a series of notes, with a dynamic marking of *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has dynamic markings of *mp* and *mf*. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Third system of musical notation. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with a steady rhythmic accompaniment. Dynamic markings of *mf* and *pp* are present.

Fourth system of musical notation. The vocal line begins with a rest followed by a melodic phrase, with a dynamic marking of *f* and the instruction *con molto espressione*. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal entry.

*mf con espressivo*

*f*

*sul. Sol.*

*p con espressione*

*pp*

*p*

*crescendo*

*p crescendo*

*mf*

*crescendo*

*cresc.*

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *crescendo* and *crese.*

Fourth system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *espres.*, *espressivo*, and *p*.