

# „The Famous Solo“

Viola I\*)

Komponiert um 1823

Maestoso un poco Adagio

D. Dragonetti

*Tutti*  
*f*

*p*

*pp*

*f*

*f* *cresc.* *f*

*Tutti*  
*f*

*Solo*  
*p*

*(mancando)*

*pp*

\*) Ersetzt Violine II. – Stimme in fis-moll/A-dur  
(für Kontrabass in Solostimmung) siehe S. 5.

\*) Replaces violin II. – Part in f# minor/A major  
(for double bass in solo tuning) see p. 5.

\*) Remplace violon II. – Partie en fa# mineur/La majeur  
(pour contrebasse en accord solo), cf. p. 5.

Allegretto  
(Solo)

24

32

39

47

54

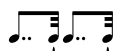
64

73

80

89

\*) Vorschlag des Herausgebers:  
Editor's suggestion:  
Proposition de l'éditeur:



\*\*) Zu den Tutti-Abschnitten T. 17–27 und 107–117 siehe *Bemerkungen*.  
On the tutti sections mm. 17–27 and 107–117 see *Comments*.

Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17–27 et 107–117.

99 *Tutti*  
*(p)* *f* *(p)*

107 *f* *ffz* *p*

115 *Solo*  
*f* *f* *p* *f*

124 *p* *2* *fp*

135 *fp* *fp* *fp* *fp* *(fp)* *fp* *fp* *fp* *f*

147 *p* *f3* *3* *p* *f*

155 *(p)*

163 *cresc.* *f* *p* *Solo*

171 *p* *(cresc.)* *ffz* *(p)* *p*

180 *fz* *p*

189 *Solo* *p*

197 *Tutti* *f* *Solo*

204

*p* *f* *p*

211

*cresc.* *f* *p* (*cresc.*)

217

*f*

222

*p* *f* *p*

230

*f* *p* *f*

237

*p* *f* *p*

244

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

251

*f* *p* *fp*

259

*p*

266

*f* *p*

273

(*cresc.*) *f* *p*

279

*mancando* *pp* *f*

# „The Famous Solo“

Viola I\*)

Komponiert um 1823

Maestoso un poco Adagio

Tutti *f* *tr* Solo  
 5 *p*  
 11  
 17 *pp*  
 22 *f*  
 27 *p* *cresc.* *f*  
 Tutti 33 *f* *tr* Solo *p*  
 38  
 44 *(mancando)*  
 50 *pp*

\*) Stimme in e-moll/G-dur (für Kontrabass in Orchesterstimmung) siehe S. 1.

\*) Part in e minor/G major (for double bass in orchestra tuning) see p. 1.

\*) Partie en mi mineur/Sol majeur (pour contrebasse en accord d'orchestre), cf. p. 1.

## Allegretto

(Solo)

4 *p* *f* *p* *f* *p*

8 *f* *p*

16 *Tutti\*\*)* *f* *ff*

24 *Solo* *p* *f* *p* *f*

32 *p* *p*

39 *f* *p* *cresc.* *f*

47 *p* *(cresc.)* *f*

54 *p* *f* *p*

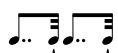
64 *f* *p* *f* *p* *(f)*

73 *(p)* *cresc.* *f* *3* *3* *3* *p*

80 *(p)*

89 *(p)*

\*) Vorschlag des Herausgebers:  
 Editor's suggestion:  
 Proposition de l'éditeur:



\*\*) Zu den Tutti-Abschnitten T. 17–27 und 107–117 siehe *Bemerkungen*.  
 On the tutti sections mm. 17–27 and 107–117 see *Comments*.

Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17–27 et 107–117.

99

Musical staff 99-106. Key signature: two sharps (F# and C#). Time signature: 3/8. The staff begins with a *(p)* dynamic marking. It features a series of eighth notes and chords, with a *f* dynamic marking appearing later. The staff concludes with a *(p)* dynamic marking and a *Tutti* instruction.

107

Musical staff 107-114. The staff begins with a *f* dynamic marking. It contains a sequence of eighth notes and chords, with a *ffz* dynamic marking and a *p* dynamic marking appearing later.

115

Musical staff 115-123. The staff begins with a *f* dynamic marking. It features a sequence of eighth notes and chords, with a *f* dynamic marking, a *p* dynamic marking, and a *f* dynamic marking appearing later. A *Solo* instruction is placed above the staff.

124

Musical staff 124-134. The staff begins with a *p* dynamic marking. It features a sequence of eighth notes and chords, with a *fp* dynamic marking and a *2* (second ending) marking appearing later.

135

Musical staff 135-146. The staff begins with a *fp* dynamic marking. It features a sequence of eighth notes and chords, with *fp*, *fp*, *fp*, *fp*, *(fp)*, *fp*, *fp*, *fp*, *fp*, and *f* dynamic markings appearing later.

147

Musical staff 147-154. The staff begins with a *p* dynamic marking. It features a sequence of eighth notes and chords, with *f3*, *3*, *p*, and *f* dynamic markings appearing later.

155

Musical staff 155-162. The staff begins with a *(p)* dynamic marking. It features a sequence of eighth notes and chords, with a *p* dynamic marking appearing later.

163

Musical staff 163-170. The staff begins with a *cresc.* dynamic marking. It features a sequence of eighth notes and chords, with *f*, *p*, and *Solo* markings appearing later.

171

Musical staff 171-179. The staff begins with a *p* dynamic marking. It features a sequence of eighth notes and chords, with *(cresc.)*, *ffz*, *(p)*, and *p* dynamic markings appearing later. A *Solo* instruction is placed above the staff.

180

Musical staff 180-188. The staff begins with a *fz* dynamic marking. It features a sequence of eighth notes and chords, with a *p* dynamic marking appearing later.

189

Musical staff 189-196. The staff begins with a *fz* dynamic marking. It features a sequence of eighth notes and chords, with a *p* dynamic marking appearing later. A *Solo* instruction is placed above the staff.

197

Musical staff 197-204. The staff begins with a *f* dynamic marking. It features a sequence of eighth notes and chords, with a *f* dynamic marking and a *Solo* instruction appearing later. A *Tutti* instruction is placed above the staff.

204

Musical staff 204: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a series of chords and eighth notes. Dynamics include *p* (piano) and *f* (forte).

211

Musical staff 211: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *cresc.* (crescendo), *f* (forte), *p* (piano), and *(cresc.)* (crescendo).

217

Musical staff 217: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *f* (forte).

222

Musical staff 222: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

230

Musical staff 230: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

237

Musical staff 237: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

244

Musical staff 244: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *cresc.* (crescendo), *f* (forte), *p* (piano), *f* (forte), and *p* (piano).

251

Musical staff 251: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano).

259

Musical staff 259: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *p* (piano).

266

Musical staff 266: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *f* (forte) and *p* (piano).

273

Musical staff 273: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *(cresc.)* (crescendo), *f* (forte), and *p* (piano).

279

Musical staff 279: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. Dynamics include *marcato* (marcato), *pp* (pianissimo), and *f* (forte). A fermata is present at the end of the staff.



# „The Famous Solo“

Viola II\*)

Komponiert um 1823

Maestoso un poco Adagio

D. Dragonetti

*Tutti* *f* *Solo* **3**

9 *(p)* > **2**

17 *Solo* *p*

22 *f* >

27 *(>)* *p* *cresc.*

31 *f* *Tutti* *f*

35 *Solo* **5** **2** *(p)* >

46 *mancando*

51 *pp*

\*) Ersetzt Viola. – Stimme in fis-moll/A-dur  
(für Kontrabass in Solostimmung) siehe S. 5.

\*) Replaces viola. – Part in f# minor/A major  
(for double bass in solo tuning) see p. 5.

\*) Remplace alto. – Partie en fa# mineur/La majeur  
(pour contrebasse en accord solo), cf. p. 5.

## Allegretto

(Solo)

7

14 *Tutti\**

20

Solo 28

36

43 *cresc.*

50

58

66

76

\*) Zu den Tutti-Abschnitten T. 17–27 und 107–117 siehe *Bemerkungen*.

\*) On the tutti sections mm. 17–27 and 107–117 see *Comments*.

\*) Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17–27 et 107–117.

89



97



105



112



120



128



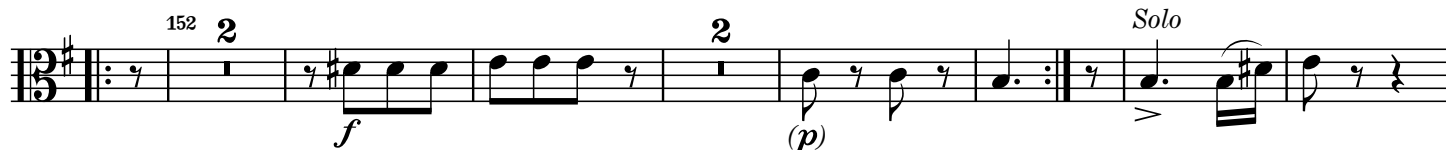
135



144



152



162



171



180



\*) Zu den Tutti-Abschnitten T. 17-27 und 107-117 siehe Bemerkungen.

\*) On the tutti sections mm. 17-27 and 107-117 see Comments.

\*) Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17-27 et 107-117.

188

3  
*fp* *p*

197

*Tutti* *f* *Solo*

204

*p* *f* *(p)*

211

*cresc.* *f* 2

219

*(p)* *f*

227

*p* *f*

235

*p* *p* 5 *(p)* *cresc.* *f*

247

*p* *f* *p* *f* 4

257

*fp*

265

*p* *f* *p*

272

2 *f* *p*

280

*p* *mancando* *pp* *f*

# „The Famous Solo“

Viola II\*)

Komponiert um 1823

Maestoso un poco Adagio

*Tutti* *f* *Solo* **3**

9 *(p)* **2**

17 *Solo* *p*

22 *f* *>*

27 *(>)* *p* *cresc.*

31 *f* *Tutti* *f*

35 *Solo* **5** *(p)* **2**

46 *mancando*

51 *pp*

\*) Stimme in e-moll/G-dur (für Kontrabass in Orchesterstimmung) siehe S. 2.

\*) Part in e minor/G major (for double bass in orchestra tuning) see p. 2.

\*) Partie en mi mineur/Sol majeur (pour contrebasse en accord d'orchestre), cf. p. 2.

Allegretto  
(Solo)

7

14 *Tutti* \*)

20

Solo 28

36

43 *cresc.*

50

58

66

76

\*) Zu den Tutti-Abschnitten T. 17–27 und 107–117 siehe *Bemerkungen*.

\*) On the tutti sections mm. 17–27 and 107–117 see *Comments*.

\*) Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17–27 et 107–117.

89

97

105

112

120

128

135

144

152

162

171

180

\*) Zu den Tutti-Abschnitten T. 17-27 und 107-117 siehe Bemerkungen.

\*) On the tutti sections mm. 17-27 and 107-117 see Comments.

\*) Voir les *Bemerkungen* ou *Comments* en ce qui concerne les passages en tutti aux mes. 17-27 et 107-117.

188 *fp* *p* **3**

197 *f* **Tutti** **Solo**

204 *p* *f* *(p)*

211 *cresc.* *f* **2**

219 *(p)* *f*

227 *p* *f*

235 *p* *p* *(p)* *cresc.* *f* **5**

247 *p* *f* *p* *f* **4**

257 *fp*

265 *p* *f* *p*

272 *f* *p* **2**

280 *p* *mancando* *pp* *f* **A**