

Viola D-3

Roman Carnival (Overture)

Hector Berlioz, Op. 9

Andante sostenuto ♩ = 52

Viola

mf *espress.*

6

f

11

cresc. molto *f* *dim.*

16

p *mf*

21

poco cresc. *sf*

Detailed description: The score is written for Viola in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is Andante sostenuto with a metronome marking of ♩ = 52. The music is characterized by flowing, melodic lines with frequent slurs and dynamic markings. The first staff begins with a mezzo-forte (*mf*) and expressive (*espress.*) instruction. The second staff starts at measure 6 and features a forte (*f*) dynamic. The third staff begins at measure 11, showing a *cresc. molto* (much crescendo) leading to a forte (*f*) dynamic, followed by a *dim.* (diminuendo) instruction. The fourth staff starts at measure 16, moving from piano (*p*) to mezzo-forte (*mf*). The fifth and final staff begins at measure 21, marked *poco cresc.* (slight crescendo) and ends with a sforzando (*sf*) dynamic.

Viola D-4

"Euryanthe" (Overture)

C.M. v. Weber

Allegro marcato con molto fuoco

Viola

ff

4

7

f

11

14

f

19

22

f

Detailed description: This is a musical score for the Viola part of the Overture to "Euryanthe" by Carl Maria von Weber. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo and mood are "Allegro marcato con molto fuoco". The score consists of seven staves of music, with measure numbers 1, 4, 7, 11, 14, 19, and 22 indicated at the beginning of each line. The first staff starts with a fortissimo (*ff*) dynamic. The second staff begins at measure 4. The third staff begins at measure 7 and includes a forte (*f*) dynamic marking. The fourth staff begins at measure 11. The fifth staff begins at measure 14 and includes a forte (*f*) dynamic marking. The sixth staff begins at measure 19. The seventh staff begins at measure 22 and includes a forte (*f*) dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.