

Wanderstimmen.

Viola.

1.

Frisch hinaus.

Oswald Körte.

Munter.

mf *dolce*

p *dimin.*

pp *mf*

dolce

rit. *a tempo*

pp *mf* *f*

Viola.

2.

Wechselnd Leid und Lust.

Langsam.
mit Sord.

First section of the score, starting with a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music is marked *p* (piano). It consists of two staves of music. The second staff ends with a double bar line and a key signature change to two sharps (D major) and a 3/4 time signature, with the instruction *poco rit.* (poco ritardando).

Munter. 3 ohne Sord. V

Second section of the score, starting with a bass clef, a key signature of two sharps (D major), and a 3/4 time signature. It is marked *mf* (mezzo-forte). The section is divided into two parts by a double bar line. The first part is marked *mf* and the second part is marked *p* (piano). The second part ends with a double bar line and a key signature change to one flat (B-flat) and a 3/2 time signature, with the instruction *p dim. rit.* (piano, diminuendo, ritardando). To the right of the staff, the instruction *D.C. vom Anfang an, dann weiter Koda.* (Da Capo from the beginning, then continue with the Koda) is written.

KODA.
mit Sord.

Koda section of the score, starting with a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. It is marked *p* (piano). The section consists of one staff of music, ending with a double bar line and the instruction *poco rit.* (poco ritardando).

Viola.

3.
Idylle.

Andante.

The musical score is written for Viola in 3/4 time with a key signature of one flat (B-flat). The tempo is marked "Andante." The score consists of ten staves of music. The first staff begins with a repeat sign and a dynamic marking of *p*. The second staff has a dynamic marking of *pp* and ends with a *p* marking. The third staff features dynamics of *mf*, *p*, *p*, and *mf*. The fourth staff has a *p* dynamic. The fifth staff has *mf* and *p* dynamics. The sixth staff starts with a first ending bracket labeled "1" and a *p* dynamic. The seventh staff has a *pp* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff includes the instruction "poco rit. a tempo" and features dynamics of *pp*, *p*, and *mf*. It concludes with first and second endings, labeled "1." and "2." respectively.

Viola.

4.

Rauher Weg und Sehnsucht.

Marschtempo.

The first section of the score is marked 'Marschtempo.' and is written in 3/8 time with a key signature of one flat. It begins with a dynamic marking of *f* (forte). The music consists of several staves of rhythmic patterns, including eighth and sixteenth notes, with some slurs and accents. There are two first and second endings marked '1.' and '2.' in the middle of the section. The section concludes with a dynamic marking of *p* (piano).

Sehr zart.

The second section of the score is marked 'Sehr zart.' and is written in 3/8 time with a key signature of one flat. It begins with a dynamic marking of *pp* (pianissimo). The music is characterized by long, flowing lines with many slurs, creating a lyrical and expressive feel. The section concludes with a dynamic marking of *p* (piano).

Viola.

p

cresc.

p

dolce

dimin. *p calando*

pp

poco rit. *a tempo* *f*

D.C. vom Anfang
des Stückes bis hier-
her dann noch ein-
mal den Marschteil.
Ohne Wiederholungen

Viola.

5.

Glücklicher Heimweg.

Nicht zu schnell.

Erstes Zeitmass.

Viola.

Erinnerungen.

Kadenz.

f *mf* *p*

pp schnell.

f gewichtig *f*

mf

orese. *p* *pp* *poco rit.*

Erstes Zeitmass.

f *mf* *p*

pp *poco rit., cresc.*

Etwas langsamer.

p *mf* *poco rit.*

Presto. *f* *ff*