

Sarabande

aus der 6. Violoncello - Suite.

Largo.

Joh. Seb. Bach.

1. *dolce* *dim.*

A 6 *Viol. II.* *B₄* *dolce*

poco cresc. *I p*

cresc. *mf*

dim. *p*

dim. *p* *dolce*

poco cresc.

p *cresc.*

mf *p*

dim. e rit. *pp*

Reigen seliger Geister

aus der Oper Orpheus.

Ch. W. Gluck.

Andante.

dolce

fp *pp*

meno p

f *dim.* *pp*

cre - scen - - - do

fp

1. 2.

Largo

aus der Oper Xerxes.

G. F. Händel.

Larghetto.

Viol. II.

3. 12 Viol. II. A V 4 p p

1 p

3 4 cresc. mf

V 4 B p mf

1 C p

mf 3 dim. 9

Viol. II. D p cresc. mf

4 p E mf

3 3 2 p

4 3 4 poco rit.

VIOLINE I.

Bourrée

aus der 3. Violoncello-Suite.

Joh. Seb. Bach.

4. *Allegro.* *f* *(tr)* *p*

mf *p* *cresc.*

f *mf*

B *f*

dim. *p*

f *p*

C *3* *p*

Viol. II. *p* *cresc.* *f* *D* *V* *mf*

f *dim.* *p*

The musical score for Violin I on page 5 consists of ten staves of music. The key signature is G major (one sharp). The music features a variety of dynamics and performance markings. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section marked with an 'E' above the staff. The second staff continues with a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic, with an 'F' above the staff. The fourth staff is marked mezzo-forte (*mf*) and includes first and second endings. The fifth staff is marked piano (*p*). The sixth staff begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and then a section marked 'H 3' with a piano (*p*) dynamic and a crescendo (*cresc.*). The seventh staff starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a section marked 'I' with a forte (*f*) dynamic. The eighth staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) section, and then a piano (*p*) section. The ninth staff continues with a piano (*p*) dynamic. The tenth staff concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (0, 1, 2, 4).

Sarabande

aus dem G moll-Konzert für Oboe.

G. F. Händel.

Largo.

5. *p dolce* *cresc.*

f *mf*

dim. *p* *f*

Pfte. *p dolce*

cresc. *f*

pp *cresc.*

f *mf*

f *dim.* *p*

tr *mf*

lento *f*

Kavatine

aus dem B dur-Quartett Op. 130.

L. van Beethoven.

Adagio molto espressivo.

7. *espressivo* *p*

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

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

p *cresc.* *f* *p* *cresc.* *p* *Pianof.* *pp*

beklemmt *Pianof.* *espressivo*

cresc. dim. *p*

Bourrée

aus der 5. Sonate für Flöte.

G. F. Händel.

Allegro.

9. *f*

mf *cresc.* *f* (*tr*)

Viol. II. *f* *mf*

cresc. *f*

p *cresc.*

f *p* *mf* *cresc.*

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

Nocturne.

Moderato.

J. Field.

10. *cantabile*

grazioso

Viol. II. *rall.* *Ba tempo* *mf*

poco rall. *a tempo* *f* *pp*

dolce *ritard.* *pp*

D a tempo *p* *mf*

E a tempo *f* *p* *rit.* *mf* *p*

f *p*

p dim. e rallent. *pp*

Romanze

aus der A dur-Sonate für Violoncello und Pianoforte.

Joh. N. Hummel.

Moderato.

p dolce

4

3

3

Viol.II.

A 6

3

3

1

p

B 1

2

f

mf

f

C 3

Viol.II. *dolce*

3

D 3

Viol.II. *p dolce*

3

E 3

dolce

0

4

3

3

3

f

p

F 1

2

p

f

mf

G 4

4

3

3

p

f

p

D 2

2

3

p

Viol.II. *p*

Adagio

aus dem Oktett.

(Pregiera.)

Franz Schubert.

12. *Adagio.*

p dolce

dimin. pp cresc.

dimin.

cresc.

dim. pp