

VOLONCELLO.

„So viel Stern' am Himmel stehen“

(Deutsches Volkslied.)

Moderato.

1.

„O Tannenbaum“

(Deutsches Volkslied.)

Andantino.

2.

„Komm lieber Mai und mache die Bäume wieder grün“

W. A. Mozart, (1756-1791.)

Vivace.

3.

„Gestern Abend ging ich aus“

W. A. Mozart, (1756-1791.)

Allegretto.

4.

„Einsam bin ich, nicht alleine“

aus: „Preciosa.“

C. M. v. Weber, (1781-1826.)

Andantino.

5.







VOLONCELLO.  
„O sanctissima“

Andante.

(Sicilianisches Volkslied.)

18.

Two staves of music in G major, 2/4 time. The first staff has a treble clef and the second a bass clef. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* and *pp*. The piece ends with a double bar line.

„Muss i denn, muss i denn zum Städtele'naus“

Allegretto.

(Deutsches Volkslied.)

19.

Two staves of music in G major, 2/4 time. The first staff has a treble clef and the second a bass clef. Dynamics include *mf*, *pp*, and *mf*. A *ritard.* marking is present. The piece ends with a double bar line.

„Es ist bestimmt in Gottes Rath“

Moderato.

F. Mendelssohn Bartholdy, (1809-1847.)

20.

Two staves of music in G major, common time. The first staff has a treble clef and the second a bass clef. Dynamics include *p* and *pp*. The piece ends with a double bar line.

Müde bin ich, geh' zur Ruh“

Lento.

(Kinderlied.)

C. Reinecke, (geb. 1824.)

21.

Two staves of music in G major, common time. The first staff has a treble clef and the second a bass clef. Dynamics include *dolce*, *f*, and *p*. The piece ends with a double bar line.

„Steh' ich in finst'rer Mitternacht“

Moderato.

(Volkslied.)

22.

Two staves of music in G major, 3/4 time. The first staff has a treble clef and the second a bass clef. Dynamics include *mf*. The piece ends with a double bar line.

## VIOLONCELLO.

## Die letzte Rose. (The last Rose of summer.)

Lento.

(Irisches Volkslied.)

Aufgenommen von Flotow in „Martha“

23. Musical score for 'Die letzte Rose' in G major, 3/4 time. It consists of three staves of music. The first staff starts with a piano (p) dynamic and includes fingering numbers like 4, 0, 1, 4, 3, 1, 4, 4, 1. The second staff continues with similar fingering. The third staff begins with a forte (f) dynamic, followed by a 'rallent.' marking and a piano (p) dynamic, with fingering numbers like 4, 4, 2, 1, 1, 5, 4, 0, 1, 4, 5, 1, 4.

„Du, du liegst mir im Herzen“

Andantino.

(Deutsches Volkslied.)

24. Musical score for 'Du, du liegst mir im Herzen' in G major, 3/8 time. It consists of two staves of music. The first staff starts with a mezzo-forte (mf) dynamic. The second staff continues with a forte (f) dynamic.

## Russische Volkshymne.

Maestoso.

Alexis Lwoff, (1799-1870.)

25. Musical score for 'Russische Volkshymne' in G major, common time. It consists of two staves of music. The first staff starts with a forte (f) dynamic. The second staff continues with a mezzo-forte (mf) dynamic and a forte (f) dynamic.

„Leise zieht durch mein Gemüth“

Andantino.

(Lied aus Op.19.)

F. Mendelssohn Bartholdy, (1809-1847.)

26. Musical score for 'Leise zieht durch mein Gemüth' in G major, 3/4 time. It consists of two staves of music. The first staff starts with a piano (p) dynamic. The second staff continues with a forte (f) dynamic and a piano (p) dynamic.

„Wer hat die schönsten Schäfchen“

Andantino.

(Kinderlied.)

C. Reinecke, (geb. 1824.)

27. Musical score for 'Wer hat die schönsten Schäfchen' in G major, 2/4 time. It consists of two staves of music. The first staff starts with a piano (p) dynamic. The second staff continues with a 'più f' dynamic.

VOLONCELLO.

Moderato.

Die schönste Griseldis.

(Frazösisches Volkslied.)

28. *mf*

Larghetto.

„Fern an Neapels Strande“

aus: „Lucrezia Borgia.“

Donizetti, (1798-1848.)

29. *p*

Adagio.

„Den lieben langen Tag“

(Deutsches Volkslied.)

30. *mf*

VOLONCELLO.

Allegretto. „Der Vogelfänger bin ich ja“

aus der: „Zauberflöte.“ 2

W. A. Mozart, (1756-1796.)

31.

„Freude, schöner Götterfunken“

Allegro moderato.

(9te Symphonie.)

L. v. Beethoven, (1770-1827.)

32.

Andante. „Ich hab' mir eins erwählt“

(Volklied.)

C. M. v. Weber, (1786-1826.)

33.

Moderato. „Zigeunermarsch“

aus „Preciosa“

C. M. v. Weber, (1786-1826.)

34.

VIOLONCELLO.

a tempo *rit.* a tempo

„Leise flehen meine Lieder“

(Ständchen.)

Fr. Schubert, (1797-1828.)

35. Moderato.

La Cachucha.

(Spanischer Nationaltanz.)

36. Allegro.

VIOLONCELLO.

Andante.

„Freudvoll und leidvoll“

J. F. Reichard, (1752-1813.)

37.

Die Forelle.

Fr. Schubert, (1797-1828.)

Andante.

38.

Allegretto.

Tyrolienne.

39.

„Reich' mir die Hand, mein Leben“

aus: „Don Juan.“

W. A. Mozart, (1756-1791)

Andantino.

40.

5 4 2 1 5 2 1 1 4 4

f mf

**Allegretto. Niederländische Volkshymne.**

41. *ff*

*mf*

*f*

*mf*

**Andante**

aus der: „Symphonie mit dem Paukenschlage.“

J. Haydn, (1732-1809.)

42. *p* *pp*

*ff* *p* *ppp*

*f* *pp* *ppp*

*ppp*



# VIOLONCELLO.

Larghetto.

„Leise, leise frömmen Weise!“

aus dem „Freischütz.“

C. M. v. Weber, (1786-1826.)

46. *pp*

0 1 4 4 1 2 1

Allegro.

Ballet aus: „Preciosa.“

C. M. v. Weber, (1786-1826.)

47. *dolce*

0 3 1 2 4 2 1 5 2 0 4 4 1 1 2

3 2 1 4 2 1 1 5 4 3 1 4 5 1 0 4 1 0 4 1 4 0 1 4

1 2 1 2 0 3 1 4 2 1 2 0 3 1 4 2

Entr'act

Adagio.

aus: „König Manfred.“

C. Reinecke, (geb. 1824.)

48. *p espressivo*

dim. *pp* *cresc.* *f*

*mf* *più f* *pp*

1 4 2 3 1 2 4 1 4 4 3 1 1 tr 12 1 2 1 1

VOLONCELLO.

Moderato.

Mennett aus: „Don Juan.“

W. A. Mozart, (1756 - 1791.)

49. *mf*

„Jetzt kommt ihr Uhren“

aus: „Prinz Eugen.“

G. Schmidt, (geb. 1816.)

Allegretto.

50. *p*

Andantino.

An Alexis.

Himmel, (1765 - 1814.)

51. *p dolce*

„Flieg' Vogel, flieg“

(Dänisches Volkslied.)

Moderato.

52. *p*

*mf*

*p*

**Chor aus den „Hugenotten.“**

*Poco andante.*

G. Meyerbeer, (1791-1864.)

53. *pp*

*cresc.*

*più cresc.*

*pp*

**„Thränen vom Freunde getrocknet“**

aus: „Don Juan.“

W.A. Mozart, (1756-1791.)

*Andante.*

54. *mf*

*mf*

VOLONCELLO.

„Als ich vom Schwarzwald zog fürbass “

Andante.

aus „Prinz Eugen.“

G. Schmidt. (geb. 1816.)

55.

„Bei Männern welche Liebe fühlen “

Andantino.

aus der „Zauberflöte.“

W. A. Mozart. (1756 - 1791.)

56.

„Lebe wohl, mein flandrisch' Mädchen “

Con dolcezza.

aus „Czar und Zimmermann.“

Lortzing. (1803 - 1851.)

57.

VIOLONCELLO.

Violoncello musical score for the first piece, consisting of three staves of music. The first staff begins with a dynamic of *f* and includes a *V* marking. The second staff starts with a dynamic of *p*. The third staff concludes with a dynamic of *f*. Fingering numbers (1-5) and bowing directions (V) are indicated throughout the piece.

Gebet vor der Schlacht.

Himmel, (1765-1814.)

Lento.

Violoncello musical score for "Gebet vor der Schlacht", consisting of two staves of music. The first staff begins with a dynamic of *f* and includes a *p* marking. The second staff starts with a dynamic of *p* and includes a *f* marking. Fingering numbers (1-5) and a *V* marking are present.

Polnisches Volkslied.

Moderato.

Violoncello musical score for "Polnisches Volkslied", consisting of two staves of music. The first staff begins with a dynamic of *f*. The second staff includes a *V* marking and a *f* marking. Fingering numbers (1-5) are indicated.

The harmonious blacksmith.

G. F. Händel, (1685-1759.)

Moderato.

Violoncello musical score for "The harmonious blacksmith", consisting of three staves of music. The first staff begins with a dynamic of *p* and includes a *pp* marking. The second staff starts with a dynamic of *f*. The third staff includes a *p* marking and a *f* marking. Fingering numbers (1-5) and a *V* marking are present.

# VIOLONCELLO.

## „Vor Romeo's Rächerarme“

aus „Romeo und Julia.“

V. Bellini, (1802-1835.)

**Allegro marziale.**

61.

## Ländler.

**Moderato.**

Fr. Schubert. (1797-1828.)

62.

## „Wer ein Liebchen hat gefunden.“

aus der „Entführung aus dem Serail.“

W. A. Mozart, (1756-1791.)

**Andantino.**

63.