

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 C major, 3/4 time. It consists of three staves of music. The first staff starts with a piano (p) dynamic and includes fingering numbers (4, 0, 1, 4, 3, 1, 4, 4, 1). The second staff continues the melody. The third staff features a forte (f) dynamic, a 'rallent.' marking, and a mezzo-forte (mf) section with further fingering (4, 4, 2, 1, 1, 5, 4, 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 C major, 3/8 time. It consists of two staves of music. The first staff starts with a mezzo-forte (mf) dynamic. The second staff features a forte (f) dynamic.

Russische Volkshymne.

Maestoso.

Alexis Lwoff, (1799-1870.)

25. Musical score for 'Russische Volkshymne' in C major, common time. It consists of two staves of music. The first staff starts with a forte (f) dynamic. The second staff features a mezzo-forte (mf) 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 C major, 3/4 time. It consists of two staves of music. The first staff starts with a piano (p) dynamic. The second staff features a forte (f) dynamic and ends with 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 C major, 2/4 time. It consists of two staves of music. The first staff starts with a piano (p) dynamic. The second staff features 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.

Andante.

Fr. Schubert, (1797-1828.)

38.

Allegretto.

Tyrolienne.

39.

„Reich' mir die Hand, mein Leben“

Andantino.

aus: „Don Juan.“

W. A. Mozart, (1756-1791)

40.

Violoncello musical score for the first piece, consisting of two staves of music. The first staff contains a series of sixteenth-note runs with fingering numbers 5, 4, 2, 1, 5, 2, 1, 1, 1, 4, 4. The second staff continues with similar patterns and includes dynamic markings *f* and *mf*.

Allegretto. Niederländische Volkshymne.

41.

Violoncello musical score for 'Niederländische Volkshymne', consisting of four staves of music. The first staff begins with a *ff* dynamic and includes a *V* (accents) marking. The second staff ends with a *mf* dynamic. The third and fourth staves continue the melody with various dynamics and articulation.

Andante

aus der: „Symphonie mit dem Paukenschlage.“

J. Haydn, (1732-1809.)

42.

Violoncello musical score for 'Andante' by J. Haydn, consisting of six staves of music. The first staff is in 2/4 time and begins with a *p* dynamic. The second staff ends with a *pp* dynamic. The third and fourth staves feature complex fingering patterns and include *ff* and *p* markings. The fifth and sixth staves continue with dynamics ranging from *f* to *ppp*.

VIOLONCELLO.

Larghetto. „Leise, leise frömmen Weise!“

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

aus dem „Freischütz.“

46. *pp*

Exercise 46 consists of two staves of music in bass clef, 2/4 time signature. The first staff begins with a dynamic marking of *pp* and includes a square box containing the number 0 above the first measure. The second staff continues the piece with various fingerings and dynamics.

Allegro. Ballet aus: „Preciosa.“

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

47. *dolce*

Exercise 47 consists of three staves of music in bass clef, 3/4 time signature. The first staff begins with a dynamic marking of *dolce*. The second and third staves continue the piece with various fingerings and dynamics.

Entr'act

Adagio.

aus: „König Manfred.“

C. Reinecke, (geb. 1824.)

48. *pespressivo*

dim. pp *cresc. - - - f*

mf *più f* *PP*

Exercise 48 consists of four staves of music in bass clef, common time signature. The first staff begins with a dynamic marking of *pespressivo*. The second staff includes dynamic markings of *dim. pp* and *cresc. - - - f*. The third staff includes *mf*, *più f*, and *PP*. The fourth staff continues the piece with various fingerings and dynamics.

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

cresc.

più cresc.

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 a tempo of *Lento*. The second staff begins with a dynamic of *p*. The third staff ends with a dynamic of *f*. The music features various fingering techniques and articulation marks.

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 a tempo of *Lento*. The second staff begins with a dynamic of *p*. The music features various fingering techniques and articulation marks.

Polnisches Volkslied.

Moderato.

Violoncello musical score for 'Polnisches Volkslied', consisting of two staves of music. The first staff begins with a dynamic of *f* and a tempo of *Moderato*. The second staff begins with a dynamic of *p*. The music features various fingering techniques and articulation marks.

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 a tempo of *Moderato*. The second staff begins with a dynamic of *pp*. The third staff begins with a dynamic of *f*. The music features various fingering techniques and articulation marks.

VIOLONCELLO.

„Vor Romeo's Rächerarme“

aus „Romeo und Julia.“

Allegro marziale.

V. Bellini, (1802-1835.)

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.