

No. 1. ADAGIO

aus der Violin-Sonate Op. 5. No. 1.

* de la Sonate pour Violon Op. 5. No. 1.

Arcangelo Corelli. (1653-1713.)

Adagio.

p *cresc.* *pp* *cresc.*
cresc. *f* *pp* *B*
mf *pp*
cresc. *dim.*

No. 2. LARGO.

Largo.

G. F. Händel. (1684-1759.)

p dolce *mf* *cresc.*
f rit. *pp* *a tempo* *mf*
p *cresc.* *f* *pp*
f *p cresc. f*
dim. *rit.* *p* *pp* *cresc.* *f rit. pp*

No. 3. AIR DE LA PENTECÔTE.

J. S. Bach. (1685-1750.)

Andante.

p

A

f

p

B

f

p

C un poco più lento

pp

dim. un poco animato

rit.

f *allargando sempre il tempo* *ff* *rall.*

No. 4. MENUET CÉLÈBRE.

Moderato e grazioso.

L. Boccherini. (1735-1805.)

p con sordino

A

mf

dim.

pp

dim.

Fine.

TRIO.

No. 5. MENUET

*M.D.C.
al Fine.*

aus dem Esdur-Quartett.

* du Quatuor en Mi \flat majeur.

Carl Ditters von Dittersdorf. (1739 – 1799.)

Menuetto non troppo presto.

No. 6. SERENADE

aus dem Streichquartett No. 17.

*

du Quatuor à Cordes No. 17.

Andante cantabile.

J. Haydn. (1732-1809.)



No. 7. AVE VERUM.

Adagio.

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

p dolce *cresc.*

ff *pp* **A**

p *cresc.* *p*

B *ff* *dim.* *pp*

No. 8. ANDANTE UND ALLEGRO

aus der Symphonie No. 12.

* de la Symphonie No. 12.

Andante.

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

p

A

B *f* *p*

f *p* *f* *p*

Allegro.

The musical score for Violino 2, page 6, is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegro." The score consists of ten staves of music, each containing various rhythmic patterns and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with some passages marked *fp* (fortissimo piano). Section labels A through G are placed above specific measures in the score. The music features a variety of note values, including eighth and sixteenth notes, and rests. The overall texture is dense and rhythmic, characteristic of a violin solo in a classical or romantic style.

No. 9. FUGA.

Moderato.

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

The musical score is written for Violino 2 and consists of ten staves. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). There are also accents and slurs throughout. Key sections are labeled with letters: A, B, C2, D, and E3. The piece ends with a double bar line and a final chord.

No. 10. ADAGIO

aus der Sonate pathétique. * de la Sonate pathétique.

Adagio cantabile.

L. van Beethoven. (1770—1827.)

The musical score is written for Violino 2 and consists of 12 staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is Adagio cantabile. The score is divided into four main sections: A, B, C, and D. Section A begins on the third staff with a piano (*p*) dynamic. Section B starts on the fourth staff with a *cresc.* marking and includes dynamics like *pp*, *sf*, and *decresc.*. Section C begins on the eighth staff with a piano (*p*) dynamic. Section D starts on the tenth staff with a *pp* dynamic. The score concludes with a *pp* dynamic and a final flourish.

No. 11. MENUET

aus dem Septett. * du Septuor.

L. van Beethoven.(1770-1827.)

Tempo di Menuetto.

First section of the Minuet, measures 1-12. The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Section A starts at measure 5 and ends at measure 12 with a *Fine.* marking.

Trio section of the Minuet, measures 13-24. The music changes to 2/4 time and remains in B-flat major. It starts with a pianissimo (*pp*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. Section B starts at measure 17 and ends at measure 24 with a *M. D. C. al Fine.* marking.

No. 12. TEMA CON VARIAZIONI

aus dem Septett * du Septuor.

L. van Beethoven.(1770-1827.)

Andante.

First section of the Tema con Variazioni, measures 1-24. The music is in 2/4 time and B-flat major. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*fp*) dynamic. Section VAR. 1 starts at measure 5 and ends at measure 24 with a *p* dynamic.

VAR. 2.

First line of Variation 2: Treble clef, 2/4 time signature, key signature of two flats. Starts with a *p* dynamic and includes a triplet of eighth notes. Ends with a *cresc.* marking.

Second line of Variation 2: Continuation of the first line, featuring sixteenth-note patterns and a *cresc.* marking.

VAR. 3.

First line of Variation 3: Treble clef, 2/4 time signature, key signature of two flats. Starts with a *p* dynamic and includes a triplet of eighth notes. Ends with a *cresc.* marking.

VAR. 4.

Minore. 2.

First line of Variation 4: Treble clef, 2/4 time signature, key signature of three flats. Starts with a *p* dynamic and includes a triplet of eighth notes. Ends with a *cresc. dim. pp* marking.

VAR. 5.

Maggiore.

First line of Variation 5: Treble clef, 2/4 time signature, key signature of three flats. Starts with a *fp* dynamic and includes a triplet of eighth notes. Ends with a *p dolce* marking.

Second line of Variation 5: Continuation of the first line, featuring sixteenth-note patterns and a *cresc. p* marking.

Third line of Variation 5: Continuation of the first line, featuring sixteenth-note patterns and a *cresc. p* marking. Includes first and second endings.

Fourth line of Variation 5: Continuation of the first line, featuring sixteenth-note patterns and a *cresc.* marking. Includes a triplet of eighth notes.

Fifth line of Variation 5: Continuation of the first line, featuring sixteenth-note patterns and a *cresc.* marking. Includes a triplet of eighth notes.

No. 13. A LA HONGROISE.

Moment musical Op. 94. No. 3.

Franz Schubert. (1797-1828)

Allegro moderato.

First line of No. 13: Treble clef, 2/4 time signature, key signature of one sharp. Starts with a *p* dynamic and includes a triplet of eighth notes.

Second line of No. 13: Continuation of the first line, featuring sixteenth-note patterns and a *mf* dynamic. Includes first and second endings.

No. 14. AVE MARIA.
Lied.

Adagio assai.

Franz Schubert. (1797-1828.)

No. 15. POLONAISE.

Op. 61. N^o 5.

Franz Schubert. (1797—1828.)

Musical notation for the first part of No. 15, Polonaise. It consists of four staves of music in G major and 3/4 time. The first staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff features a section marked 'A' with a piano (*p*) dynamic. The third staff continues with a piano (*p*) dynamic. The fourth staff concludes with a forte (*f*) dynamic and a section marked 'Fine'.

TRIO.

Musical notation for the Trio section of No. 15, Polonaise. It consists of four staves of music in G major and 3/4 time. The first staff begins with a pianissimo (*pp*) dynamic. The second staff features a section marked 'B' with a pianissimo (*pp*) dynamic. The third staff continues with a mezzo-forte (*mf*) dynamic. The fourth staff concludes with a piano (*p*) dynamic.

*Pol. D. C.
al Fine.*

No. 16. MARCHE MILITAIRE.

Op. 51. N^o 3.

Franz Schubert. (1797—1828.)

Allegro moderato.

Musical notation for the first part of No. 16, Marche Militaire. It consists of two staves of music in B-flat major and 2/4 time. The first staff begins with a forte (*f*) dynamic and ends with a fortissimo (*sf*) dynamic. The second staff continues with a fortissimo (*sf*) dynamic.

No. 17. MORCEAU CARACTÉRISTIQUE.

Op.7. No.6.

Mendelssohn - Bartholdy. (1809-1847.)

Andante espressione.

pp con sordino *cresc.* *pp*

p *cresc.* *pp*

mf *dolce*

cresc. *pp* *dim.* 1. 2.

No. 18. LIED OHNE WORTE No. 22.

Mendelssohn - Bartholdy. (1809-1847.)

Adagio.

pp

cresc. *sf* *dim. p* *pp* *cresc. sf con forza* *sf* *sf*

dim. *cresc.* *f* *dim.* *sf=sf* *dim. p* *cresc.* *f* **A**

sf *p* *cresc.* *sf* *dim.*

pp *cresc. sf con forza* *dim.* *pp* *tranquillo*