

Charles
GOUNOD

Messe solennelle de sainte Cécile
CG 56

solistes (STB), chœur (SATB)
petite flûte, 2 flûtes, 2 hautbois, 2 clarinettes, 4 bassons
4 cors, 2 pistons, 2 trompettes, 3 trombones
timbales, cymbales, grosse caisse, harpes
2 violons, altos, violoncelles, contrebasses, octobasse et orgue

Soli (STB), Coro (SATB)
Flauto piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti
4 Corni, 2 Cornette a pistoni, 2 Trombe, 3 Tromboni
Timpani, Piatti, Gran cassa, Arpa
2 Violini, Viola, Violoncello, Contrabbasso, Octobbasso ed Organo

éditée par / herausgegeben von / edited by
Frank Höndgen

Musique sacrée française · Urtext
Französische Kirchenmusik · French Sacred Music

Violons II / Violino II



Messe solennelle de sainte Cécile

Violons II / Violino II

1. Kyrie

Charles Gounod
1818–1893

Moderato, quasi Andantino

9 *p*

19 *pizz.* *arco* *p* *sim.*

23

27

31 **A** ($\frac{1}{2}$ pupitre*)

35 (Tutti) ($\frac{1}{2}$ pupitre)

39 (Tutti) *p*

43

47 *cre*

51 *scen* *do*

55 *dim.* *p* ($\frac{1}{2}$ pupitre) **B**

* Halbes Pult / half desk

59 (Tutti) ($\frac{1}{2}$ pupitre) *cresc.*

63 (Tutti) *dim.* *p* *cre* - - - *scen* - - -

67 *do* *mol* - - - *to* *f*

71 ($\frac{1}{2}$ pupitre) *pp* *poco cresc.*

75 *dim.* *p* **C** (Tutti)

79 *pp*

83 *pp*

87 ($\frac{1}{2}$ pupitre) *cresc.*

91 *dim.* *p* *pp*

95 **D** (Tutti) *cresc.*

99 *cresc.*

103 *pp* *pp* *dim.* *p* *v* *n* *v* *n*

110 *pp* *v* *nv* *vv* **Più lento** **2** **DI** *div.* *p*
 e - le - i - p <<>

2. Gloria

Larghetto

div.

Musical staff 1-9: Treble clef, key signature of two sharps (F# and C#), common time signature (C). The music consists of a series of chords, starting with a piano (*pp*) dynamic. The chords are mostly triads and dyads, with some more complex voicings.

Musical staff 10-18: Continuation of the chordal texture from the previous staff, maintaining the same key signature and tempo.

Musical staff 19-27: Continuation of the chordal texture. A first ending bracket labeled 'A' spans the final two measures of this staff.

Musical staff 28-36: Continuation of the chordal texture, ending with a double bar line.

Musical staff 37-44: Tempo change to **Allegro pomposo**. The music begins with a forte (*f*) dynamic and features a melodic line with accents (*v*) and a fermata over the first measure.

Musical staff 45-49: Continuation of the melodic line with accents (*v*) and a fermata over the first measure. The dynamic is *f*.

Musical staff 50-55: Continuation of the melodic line. A second ending bracket labeled 'B' with a fermata (*v*) spans the final two measures. The dynamic is *pp*.

Musical staff 56-62: Continuation of the melodic line with accents (*n*, *v*) and a fermata over the first measure. The dynamic is *p*. A *cresc.* marking is present under the first measure, and a *dim.* marking is present under the last measure.

Musical staff 63-69: Continuation of the melodic line with accents (*n*, *v*) and a fermata over the first measure. The dynamic is *f*. A *cresc.* marking is present under the first measure.

Musical staff 70-75: Continuation of the melodic line with accents (*n*, *n v*) and a fermata over the first measure. The dynamic is *f*. A first ending bracket labeled 'C' spans the first measure.

Musical staff 76-79: Continuation of the melodic line with accents (*n*, *n v*) and a fermata over the first measure. The dynamic is *f*.

Musical staff 80-87: Continuation of the melodic line with accents (*n*, *n v*) and a fermata over the first measure. The dynamic is *ff*.

87

96 D Andante

pizz.

100

104

108

112

116 E

arco

120

124

128

133

140

151 pizz. *pp* *pp* *pp* Adagio arco *f* pizz. *p*

155 *pp* *f* *f* Allegro, Tempo I arco

161 *f* *n* *v*

166 *n* *v*

170

173 *p* *n* *H* cre - - - - - scen

179 do *f*

184



189



194

I



200



205



210



216

Adagio



3. Credo

Moderato molto maestoso

sim.

The musical score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *ff* and includes various articulation marks such as accents (*n*) and slurs (*v*). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 39, and 45 indicated. A section starting at measure 33 is marked with a box containing the letter 'A'. The score concludes with a final dynamic marking of *ff* and a sharp sign (#) on the final note.

51 *dim.* *p* *cre -*

58 *f* *scen - - - do mol - - - to*

65 [B] *ff*

69

73

77

81

85 [C] *pp*

93 *ppp* *pizz.*

101 [D] *Adagio* *pizz.* *pp* *pp*

115 pizz. arco \checkmark \checkmark \checkmark \checkmark \checkmark [E] *sim.* *p*

122 *cresc.* *dim.* *p*

130 *p* *p* *cresc.*

137 *dim.* *p* 1(-6) 2

145 3 4 5 6 *p*

153 pizz. *pp* *p*

159 [F] Tempo I arco *pp* *cresc.* *molto* *ff*

168 *fff* \checkmark \checkmark \checkmark

175 \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark

180 \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark *sim.*

185 \checkmark \checkmark \checkmark \checkmark \checkmark [G] \checkmark \checkmark

190 \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark

195 *v* *n* *v* *n* *v* *n*

200

205 *n* *H* *dim.* *p*

211 *v* *n* *v* *grm.* *cre* *scen*

216 *do* *mol* *to* *ff*

221 *I* 3 3 3 3 *fff*

224

227

230

233

236

239 *J* 3

Detailed description: This is a page of a musical score, likely for a vocal and piano piece. It contains ten staves of music. The first four staves (measures 195-216) feature a vocal line with various ornaments (accents, slurs, and breath marks) and dynamic markings such as *dim.*, *p*, and *ff*. The lyrics "do", "mol", and "to" are written below the notes. The fifth staff (measures 216-221) continues the vocal line with the lyrics "do", "mol", and "to". The sixth staff (measures 221-224) is a piano accompaniment consisting of a series of triplets, marked *fff*. The seventh staff (measures 224-227) continues the piano accompaniment with a steady eighth-note pattern. The eighth staff (measures 227-230) continues the piano accompaniment. The ninth staff (measures 230-233) continues the piano accompaniment. The tenth staff (measures 233-239) continues the piano accompaniment, ending with a final chord marked *J* and a triplet of notes.

245 div. *pp*

255 div. *pp* **K** toujours div. *ppp*

264 **L**

272 *cresc.* *ff* *dim.* *p* unis. *pp*

4. Offertoire

(Prière pour l'orchestre seul)

Adagio
avec sourdines

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

8 *cresc.* *dim.* *pp*

15 *cresc.* *dim.* *p* *cresc.*

22 *molto* *dim.* *p*

28 *cresc.* *dim.* *p* *pp*

34 *cresc. molto* *ff* *dim.* *p* *ppp* sans sourdines

Um einen günstigen Wender zu erreichen,
bleibt diese Seite unbedruckt.

*Cette page reste blanche
pour permettre de bien tourner la page.*

To achieve a practical page turn,
this page has been left blank.

5. Sanctus

Andante (sans lenteur) *trém.*

Musical staff 1: Treble clef, 9/8 time signature. Starts with a half note chord, then eighth notes. Dynamics: *mf*, *p*.

Musical staff 2: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *ppp*, *div.*

Musical staff 3: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *poco cresc.*, *cresc.*

Musical staff 4: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *dim.*, *unis.*, *ppp*. Marked with 'A'.

Musical staff 5: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *poco cresc.*

Musical staff 6: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *cresc.*, *dim.*, *p*, *pp*. Marked with 'B'.

Musical staff 7: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *div.*

Musical staff 8: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *p*, *cresc.*, *pp*.

Musical staff 9: Treble clef, 9/8 time signature. Eighth notes. Dynamics: *p*, *mf*, *dim.*

55

C

Musical staff 55-60: Treble clef, key signature of one flat (B-flat major). The staff contains six measures of music, primarily consisting of chords and dyads. A circled 'C' is positioned above the first measure.

61

Musical staff 61-66: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads.

67

Musical staff 67-72: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads.

73

D

Musical staff 73-78: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads. A circled 'D' is positioned above the first measure.

79

E Largo

Musical staff 79-84: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads. A circled 'E' is positioned above the first measure. The tempo marking 'Largo' is placed above the staff. The dynamic marking 'fff' is placed below the staff.

85

Musical staff 85-90: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads.

91

Musical staff 91-96: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads.

97

Musical staff 97-102: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads.

103

V div.

✓

~

Musical staff 103-108: Treble clef, key signature of one flat. The staff contains six measures of music, primarily consisting of chords and dyads. The dynamic marking 'ppp' is placed below the staff. There are checkmarks and a tilde symbol above the staff.

6. Benedictus

Adagio

div. *pp*

pp

Measures 1-8: The score begins with a treble and bass clef in 3/4 time. The tempo is marked 'Adagio'. The key signature has two flats. The music features a melodic line in the treble and a supporting line in the bass. Dynamics include *pp* (pianissimo) and accents (*v*). There are also markings for *n* (normal) and *v* (accent).

9

cresc. *dim.* *p* *ppp*

cresc. *dim.* *p* *ppp*

Measures 9-15: This system continues the musical piece. It includes dynamic markings for *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), and *ppp* (pianississimo). There are also accents (*v*) and markings for *n* (normal).

16

Measures 16-22: This system contains measures 16 through 22. The musical texture continues with similar dynamics and phrasing as the previous systems.

23

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

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

Measures 23-28: This system includes measures 23 through 28. It features dynamic markings for *cresc.*, *dim.*, and *p*. There are also first and second endings indicated by the numbers '1' and '2'.

29

p *pp* *f*

p *pp* *f*

Measures 29-34: This system contains the final measures of the page, from 29 to 34. It includes dynamic markings for *p* (piano), *pp* (pianissimo), and *f* (forte). There are also first and second endings indicated by the numbers '1' and '2'.

7. Agnus Dei

Andante moderato

Musical notation for measures 1-3. The key signature is one sharp (F#) and the time signature is 12/8. The music features a melodic line with a piano (*p*) dynamic and a fermata over the first measure. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 4-6. The lyrics "cre - scen - do" are written below the staff. The music includes a piano (*p*) dynamic and a *dim.* (diminuendo) marking at the end of the phrase. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 7-10. The music features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 11-14. The music features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 15-17. The music features a piano (*p*) dynamic and a *dim.* (diminuendo) marking. A section marker **A** is present at the end of the phrase. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 18-25. The music features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. A triplet of eighth notes is indicated by a '3' above the staff. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 26-29. The music features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. A section marker **B** is present. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 30-33. The music features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 34-36. The music features a piano (*p*) dynamic and a *pp* (pianissimo) marking. A section marker **C** is present. A triplet of eighth notes is indicated by a '3' above the staff. The notes are G4, A4, B4, C5, B4, A4, G4.

40 *cresc.* *dim.* *p*

43 *cresc.* *dim.* *p* *cresc.* *dim.*

46 *pp* *cresc.*

49 *dim.* *p*

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

55 *dim.* *p*

60 *pp*

65 *pp* *pp* *p cresc.* *molto*

68 *dim.* *pp* *pp* *p*

8. Domine, salvum fac

Large N.º 1 Prière de l'Eglise

N.º 2 Prière de l'Armée
Un peu animé, et très en mesure

10 5

Do - mi-ne, *p*

19 1

24 *p*

N.º 3. Prière de la Nation
Très large

28 *arco* 1(-16) 2 3

33 4 5 6 7 8 9

39 10 11 12 13 14 15

45 16

Ci 321

Violine / Violin

Becker: Adagio in cis / VI, Org	40.583
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017
Biber?: Sonate in Es (Scordatura: b es ¹ b ¹ es ²) / VI, Bc	15.305
Bornefeld: Liturgische Rhapsodie / VI, Tast	29.129
- Rebec / VI, Org	29.127
Busoni: Variationen über BWV 517 (Bornefeld) / VI, Org	29.189
Dvořák: Ballade op. 15 / VI, Pfte	40.579/40
- Mazurek op. 49 / VI, Pfte	40.579/30
- Nokturno op. 40 / VI, Pfte	40.579/20
- Romantische Stücke op. 75 / VI, Pfte	40.579/50
- Romanze op. 11 / VI, Pfte	40.579/10
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579/60
Hasse: Sechs Sonaten / VI, Bc	16.061
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	17.099
Kirchner: 2 Stücke op. 91 / VI, Org	91.242
Krebs: Violinsonaten in D u. E / VI, Bc	15.301
Metzler: Partita „In dich hab ich gehoffet“ / VI	13.062
Molter: Konzert in D / VI (Clf), 2 VI, Va, Bc	40.502
Pisendel: Sonate in e / VI, Bc	15.303
- Sonate in D / VI, Bc	15.304
- Sonate in g / VI, Bc	15.300
Rentzsch: Fantasiestück für VI solo (1992)	16.411
- Komposition für VI u. Pfte (2003)	15.401
Rheinberger: Sechs Stücke op. 150 / VI, Org	50.150
- Rhapsodie in H / VI (Fl), Pfte	40.595
- Suite in c op. 166a / VI, Org	50.166/10
- Suite in c op. 166b / VI, Pfte	50.166/20
- Violinsonate Nr. 1 in Es op. 77 / VI, Pfte	50.077
- Violinsonate Nr. 2 in e op. 105 / VI, Pfte	50.105
Rossini: Elégie. Un mot a Paganini / VI, Pfte	40.533
Telemann: Konzert in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	39.805
- Konzert in D TWV 52:D3 / 2 VI solo, 2 VI, Va, Bc	39.812
- Konzert in F TWV 51:F3 / VI solo, VI all'unisono, Bc	39.807
Yvon: Sonate (um 1840) / VI (Eh), Pfte	16.028

Viola

Bach, W. F.: Drei Duette / 2 Va	32.203
Doemming: Concerto in C / Va, 2 VI, Va, Bc	15.501
Feldmann: courbe 2 (1993 / rev. 2001) / Va, Elektronik	16.302
- «monstrueuse vécut dans le cadre»	
Va solo, großes Ensemble in 6 Gruppen	16.326
Rentzsch: Duo für Fl u. Va (1979)	16.414
Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	39.806

Violoncello, Kontrabass / Violoncello, contrabass

Bach: 6 Suiten BWV 1007–1012 nach Interpretationen von Pablo Casals, hg. von R. v. Tobel / Vc	24.062
Corrette: Le Phénix, Konzert in D / 3–4 Vc, [Bc]	40.505
Eberl: Grand Duo op. 26 / Vc, Pfte	15.306
- Variations sur un thème russe op. 17 / Vc, Pfte	15.307
Feldmann, W.: «...lasciar riposare...» (1997) / Vc solo	16.320
Kirchner: 2 Stücke op. 91 / Vc, Org	91.243
Kühnel: Sonate (um 1700) / Vc (Vga), [Bc]	13.035
Langlais: Symphonie concertante pour vc et orchestre	40.584
Raphael: Sonate / Vc, Org	16.004
Rentzsch: 3 Fantasiestücke für Vc solo	16.412
- Komposition für 9 Cb	16.409
- Monolog für Vc solo	16.413
Rheinberger: Sonate in C op. 92 / Vc, Pfte	50.092
Rossini: Zwei Stücke für Vc und Pfte	40.534
Telemann: Konzert in A TWV 51:A5	
Vga (Va o Vc), 2 VI, Bc	39.806

Duo, Trio, Quartett, Quintett, Sextett für Streicher / for strings

Bach, J.C.: Quintett in B / 2 VI, Va, Vc, Cb	38.401
Buchenberg: Drei Miniaturen / VI, Va	16.054
Corrette: „Le Phénix“, Konzert in D / 3–4 Vc	40.505
Feldmann: «...à tourner». 1. Streichquartett (1990)	16.321
- absences («fragment»). 2. Streichquartett (1991/92/97)	16.315
- le second tour du noyé. 3. Streichquartett (1996/97)	16.314
- «se sont penchés dessus». Synchronstudie Nr.1 (2004/05)	
2 VI solo, Va, Vc	16.327
- «se sont penchés dessus».	
Synchronstudie Nr. 1a (2004/05) / 2 VI	16.327/10
Hasse: Sechs Triosonaten / 2 Fl (VI), Vc	40.582
Haydn, M.: Sieben Divertimenti à 3 / 2 VI, Vc	40.537
Klötzke: Music for a while (1992) / 2 VI	16.303
Kraus: 10 Streichquartette: op. 1, 1–6 in A, B, g, D,	

C u. G; auch in Einzelausgaben	in 50.601
Rentzsch: Duo für VI und Va	16.414
- Streichquartett (1999)	16.416
- Trio für 2 VI und Va	16.415
- Streichsextett / 2 VI, 2 Va, 2 Vc	15.408
Rheinberger: Streichquartett Nr. 1 in c op. 89	50.089
- Streichquartett Nr. 2 in F op. 147	50.147
- Streichquintett in a op. 82 / 2 VI, 2 Va, Vc	50.082
- Thema mit Veränderungen op. 93 / 2 VI, Va, Vc, [Cb]	50.093

Kammermusik mit Tasteninstrument / with keyboard instrument

Bach: Das musikalische Opfer (arr. Bornefeld) / Fl, VI, Org	29.185
Bach, C.Ph.E.: Sanguineus und Melancholicus / 2 VI, Bc	33.450
Bach, H.: Zwei Sonaten à 5 / 2 VI, 2 Va, Vne, Bc	30.411
Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Bach, W. F.: Trio in B / 2 VI (Fl, VI), Bc	32.216
- Trio in H / VI, Cemb obblig.	32.219
Corrette: Noël Allemand (um 1750) / Vlsolo (Fl), 1–2 VI, Bc	13.014
Herzogenberg: Klaviertrio Nr. 1 in c op. 24	18.602
- Klaviertrio Nr. 2 in d op. 36	18.603
Mayr: Suiten I–VII in F, D, G, d, F, D u. B / 2 VI, Va, Vc, Bc	
91.183 (F+D), 91.159, 91.179, 91.185, 91.142, 91.187	
Mozart: Kirchneronaten / 2 VI, Bc	51.067
Reger: Vivace und Adagio aus op. 107 / Clt (VI, Va), Org	29.199
Rheinberger: Klaviertrio Nr. 1 in d op. 34	50.034
- Klaviertrio Nr. 2 in A op. 112 / VI, Vc, Pfte	50.112
- Klaviertrio Nr. 3 in B op. 121	50.121
- Klaviertrio Nr. 4 in F op. 191	50.191
- Klavierquartett in Es op. 38 / VI, Va, Vc, Pfte	50.038
- Klavierquintett in C op. 114 / 2 VI, Va, Vc, Pfte	50.114
- Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	50.191/60
Rieck: Neue Allemanden, Giques, Balletten / 2–3 VI, Bc	90.006

Kammermusik für Bläser und Streicher**Chamber music for winds and strings**

Bach, C.P.E.: Triosonate in D Wq 151 / Fl, VI, Bc	16.003
Bach, J.C.: Triosonate in C / 2 Fl, Vc	38.403
Bach, J.C.F.: Triosonate in e / Fl, Va, Bc	34.301
Bach, J.S.: „Wachet auf“ / Cor (Ob o Tr), VI, Va, Bc	13.018
- Concerto à tre in C (arr.) / Blfl, VI, Bc	11.227
Bornefeld: Trivium / Blfl, Vga, Pfte (Org)	29.116
Buxtehude: Sinfonia „Du Friedefürst“ / Fg, 2 VI, 2 Va, Bc	13.038
Digby: asided (1993) / ASax, 2 Trb, Tb, VI, Va, 2 Cb	16.308
Feldmann: «courbes» – séquences (1992/93) / Fl, Va, Arpa	16.301
- «how many parts of it – the one» (2001/02)	
Va, Fl, Elektronik	16.324
- «réduction d'emballage» (1998/99, 2002/03)	
Clt solo, Str.quartett	16.311
Janitsch: Sonate in F / VI, Blfl, Bc	11.220
Karel: Nonett (1945) / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	40.536
Kraus: Duo für Fl und Va VB 158	in 50.601
- Quintett für Fl, 2 VI, Va, Vc VB 188	in 50.601
Mozart: Adagio KV 580a / Eh+2 VI+Vc o Ob+Str.quart.	16.005
Quantz: Triosonate in D QV 2:9 / Fl, VI, Bc	17.001
Rentzsch: Komposition für Fl, Va, Vc (1986)	16.417
- Komposition für Fl, VI, Vc	16.416
- Quartett für Fl, Ob, Va, Vc (1985)	16.407
- Quartett für Clt, VI, Va, Cb (1989)	16.419
Rheinberger: Nonett op. 139 /	
Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	50.139
Schorr: Diabelli-Trio op. 39 (1981) / Fl, Va, Git	16.044
Telemann: Suite in h / Fl, VI (Ob), Vc, Bc	39.794

Streichorchester / String orchestra

Aufschnaiter: Serenaden I–VI in G, F, g, a, F u. B	
2–3 VI, Va, Vc	91.148/49, 91.170/71, 91.180/81
Bach, J. B.: Vier Orchestersuiten in g, G, e u. D /	
2 VI, Va, Bc	40.527–40.530
Bach, J. L.: Suite in G / 2 VI (Ob), Va, Bc	30.051
Bach, W. F.: Sinfonia in F / 2 VI, Va, Bc	32.202
Barchet: Sinfonie für Streicher in C / 2 VI, Va, Vc, Cb	16.201
Corrette: Lobt Gott, ihr Christen / 2 VI, Va, Bc	13.039
Geminiani: Concerto grosso in c op. 2, 1 / 2 VI, Va, Bc	40.514
- Concerto grosso in c op. 2, 2 / 2 VI, Va, Bc	40.515
Krebs: Zwei Streichersinfonien / 2 VI, Va, Bc	16.101
Lechner: Trauermusik „Laß alles“ / 4 VI, 2 Va, 3 Vc, Cb	7.145
Marx, K.: Partita „Ein feste Burg“ / 2 VI, Va, Vc/Cb	13.009
Rheinberger: Suite op. 149 / VI solo, Vc solo, Str, Org	50.149
() = Alternativbesetzung / alternative scoring, [] = ad libitum	