

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

Altos / Viola



Carus 27.095/13

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

83 *pp*

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

91 *dim.* *p* *pp*

95 [D] (Tutti) *cresc.*

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

103 *pp* *v* *n* *v* *n*

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

2. Gloria

Larghetto

div.

pp

11

20

28

37

Allegro pomposo

f

43

n v

f

48

54

B

pp

cresc.

61

dim.

p

cresc.

68

C

1

f

n v

f

74

1

f

n v

f

79

ff

Detailed description: This is a musical score for the Gloria section, measures 11 to 79. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Larghetto' at the beginning and 'Allegro pomposo' starting at measure 37. The score consists of ten staves of music. The first staff (measures 11-20) is marked 'pp' and 'div.'. The second staff (measures 20-28) has a boxed 'A' at the end. The third staff (measures 28-37) continues the texture. The fourth staff (measures 37-43) is marked 'Allegro pomposo' and 'f', with accents and slurs. The fifth staff (measures 43-48) has 'n v' markings above it. The sixth staff (measures 48-54) has a boxed 'B' and 'pp' at the start, and 'cresc.' at the end. The seventh staff (measures 54-61) has 'dim.' and 'p' markings. The eighth staff (measures 61-68) has 'cresc.' and a boxed 'C' with a '1' above it. The ninth staff (measures 68-74) has 'f' and 'n v' markings. The tenth staff (measures 74-79) has 'ff' at the end.

Musical staff showing chords in the right hand and a fermata in the left hand.

96 **D** *Andante*
pizz.

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*, *dim.*

100

Musical staff with pizzicato notes. Dynamics: *pp*, *cresc.*, *dim.*

104

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*, *pp*

108

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*

112

Musical staff with pizzicato notes. Dynamics: *dim.*, *p*

116 **E** *arco*

Musical staff with arco notes and accents. Dynamics: *p*

120

Musical staff with arco notes. Dynamics: *cresc.*, *dim.*

124

Musical staff with arco notes. Dynamics: *p*

128

Musical staff with arco notes. Dynamics: *p*, *cresc.*, *dim.*, *p*

133

Musical staff with arco notes. Dynamics: *cresc.*, *dim.*, *cresc.*, *dim.*, *cresc.*, *f*, *dim.*

143

Musical staff with arco notes. Dynamics: *p*, *p*, *cresc.*, *f*, **3**

151 pizz. Adagio arco pizz.

155 G Allegro, Tempo I

160

165

169

175

181

186

Musical staff 186: A single staff in 3/8 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some accidentals (flats and naturals).

191

Musical staff 191: A single staff in 3/8 time with a key signature of one sharp (F#). The melody features a first ending bracket over the final two measures, which end with a piano (*p*) dynamic marking.

196

Musical staff 196: A single staff in 3/8 time with a key signature of one sharp (F#). The melody is accompanied by lyrics: "cre - - - - - scen - - - - - do".

201

Musical staff 201: A single staff in 3/8 time with a key signature of one sharp (F#). The melody begins with a forte (*f*) dynamic marking.

206

Musical staff 206: A single staff in 3/8 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

211

Musical staff 211: A single staff in 3/8 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

217

Musical staff 217: A single staff in 3/8 time with a key signature of one sharp (F#). The tempo is marked "Adagio". The melody features a fermata over the first measure and a first ending bracket over the final measure, which ends with a first ending number "1".

3. Credo

Moderato molto maestoso

sim.

5

9

13

17

21

25

29

33

39

47

53

unis.

1(-9)

2

3

4

5

6

cre

scen

60 *do* *m^ol* *to* *f* *ff* **B**

66

70

74

78

82 *pp* **C**

88 *ppp*

98 *pizz.* **D** *Adagio* **7** *DI* *pizz.* **3** *pizz.* *pp* *pp*

113 *pp* *pizz.* *arco* *sim.* **E** *p*

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

129 *p* *p*

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

143 *p* **1** **1** **1**

Musical staff 150: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes. Dynamics include *p* and *pp*. The word *pizz.* is written above the staff at the end.

Musical staff 158: Treble clef, key signature of one sharp (F#), 3/4 time signature. A box containing the letter 'F' is above the staff. The word *Tempo I* is written above the staff, followed by *arco*. The staff contains a sequence of chords. Dynamics include *pp*, *cresc.*, *molto*, and *ff*.

Musical staff 168: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords. Dynamics include *fff*.

Musical staff 175: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. A *v* (accents) is written above the staff.

Musical staff 179: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs.

Musical staff 183: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. The word *sim.* is written above the staff.

Musical staff 187: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. A *v* (accents) is written above the staff. A box containing the letter 'G' is above the staff. The word *div.* is written above the staff.

Musical staff 192: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs.

Musical staff 197: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs.

Musical staff 201: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. A *v* (accents) is written above the staff. The word *div.* is written above the staff.

Musical staff 206: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. The word *dim.* is written below the staff. A box containing the letter 'H' is above the staff. The word *p* is written below the staff.

Musical staff 211: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes with slurs. A *v* (accents) is written above the staff. The word *cre* is written below the staff. The word *scen* is written below the staff.

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

221 **I** *fff* 3 3 3 3

224

227

230

233

236

239

242 **J** *pp* *pp* *pp* *div.*

251 *pp* *pp* *unis.* *div.*

261 **K** *ppp* *toujours div.*

271 **L** *cresc.* *ff* *dim.* *p* *pp* *unis.*

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pour permettre de bien tourner la page.*

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5. Sanctus

Andante (sans lenteur)

mf p

7

div. ppp

13

poco cresc. cresc.

19

A dim. unis. ppp

25

poco cresc.

31

cresc. dim. p pp B

37

div. p cresc. pp

43

p cresc. pp

49

p mf dim.

55

C



61



67

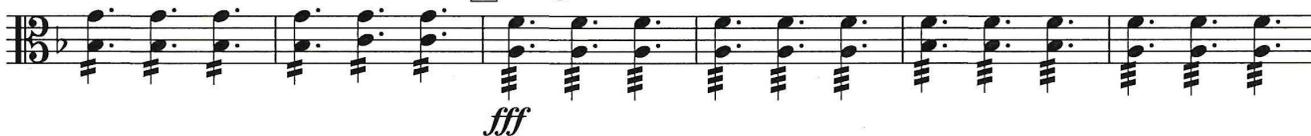


73 D



79

E Largo



85



91



97

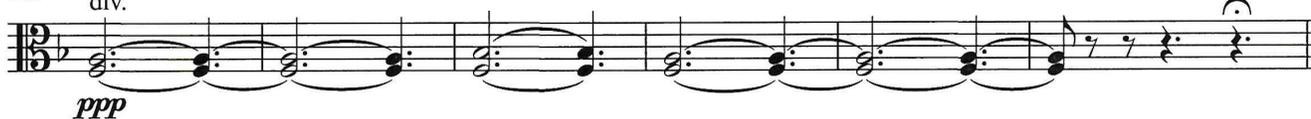


103

√
div.

√

∩



6. Benedictus

Adagio

div. *pp*

pp

Measures 1-8: The score begins with a tempo marking of Adagio. The music is in 3/4 time and B-flat major. The upper staff (treble clef) features a melodic line with a dynamic of *pp* and a 'div.' (divisi) instruction. The lower staff (bass clef) provides a harmonic accompaniment, also marked *pp*. Both staves include various articulation marks such as accents and slurs.

9

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

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

Measures 9-15: This section continues the melodic and harmonic development. It includes dynamic markings of *cresc.*, *dim.*, *p*, and *ppp*. The music features a variety of note values and rests, with slurs and accents indicating phrasing and emphasis.

16

Measures 16-22: This section continues the melodic and harmonic development. It includes dynamic markings of *cresc.*, *dim.*, *p*, and *ppp*. The music features a variety of note values and rests, with slurs and accents indicating phrasing and emphasis.

23

cresc. *dim.* *p*

cresc. *dim.* *p*

Measures 23-28: This section continues the melodic and harmonic development. It includes dynamic markings of *cresc.*, *dim.*, and *p*. The music features a variety of note values and rests, with slurs and accents indicating phrasing and emphasis.

29

p *pp* *f*

p *pp* *f*

Measures 29-35: This section concludes the piece. It includes dynamic markings of *p*, *pp*, and *f*. The music features a variety of note values and rests, with slurs and accents indicating phrasing and emphasis.

7. Agnus Dei

Andante moderato

musical score for Agnus Dei, measures 1-43. The score is written in 12/8 time with a key signature of one sharp (F#). It features various dynamics (p, dim., cresc., pp) and articulations (accents, slurs, breath marks). The lyrics "cre - scen - do" are written under the first staff. The score includes rehearsal marks A, B, and C. The piece concludes with a fermata over a whole note chord.

1 *p* *p* *p* cre - scen - do

5 *dim. p* *p*

10 *p cresc.*

15 *dim. p* A 3

21 *cresc. dim. p p*

24 *dim. p*

27 B *p*

32 *p cresc. dim. p pp* C

37

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

43 *dim. p*

46 D \checkmark

pp *cresc.*

49

dim. *p*

52

p cresc. *cresc.* *cresc.*

55 E \checkmark

dim. *p*

59 \checkmark

pp

65 \checkmark \checkmark \checkmark \checkmark \checkmark

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

68 \checkmark \checkmark \checkmark

dim. *pp* *p*

8. Domine, salvum fac

N.º 1 Prière de l'Eglise

Large

Measures 1-5: Bass clef, 2/4 time. Measure 1: *f*, quarter notes G4, A4, B4, quarter note G4. Measure 2: quarter rest, quarter note G4. Measure 3: *f*, quarter notes G4, A4, B4, quarter note G4. Measure 4: quarter rest, quarter note G4. Measure 5: quarter rest, quarter note G4.

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

Measures 6-9: Bass clef, 2/4 time. Measure 6: quarter rest, quarter note G4. Measure 7: quarter rest, quarter note G4. Measure 8: quarter rest, quarter note G4. Measure 9: quarter rest, quarter note G4.

Measures 10-11: Treble clef, 2/4 time. Measure 10: quarter rest, quarter note G4. Measure 11: quarter rest, quarter note G4.

Measures 12-15: Bass clef, 2/4 time. Measure 12: *pizz.*, quarter note G4. Measure 13: quarter note A4. Measure 14: quarter note B4. Measure 15: quarter note G4.

Measures 16-18: Bass clef, 2/4 time. Measure 16: quarter note G4. Measure 17: quarter note A4. Measure 18: quarter note B4.

Measures 19-22: Bass clef, 2/4 time. Measure 19: quarter note G4. Measure 20: quarter note A4. Measure 21: quarter note B4. Measure 22: quarter note G4.

Measures 23-26: Bass clef, 2/4 time. Measure 23: quarter note G4. Measure 24: quarter note A4. Measure 25: quarter note B4. Measure 26: quarter note G4.

Do - mi - ne,

Measures 19-22: Bass clef, 2/4 time. Measure 19: quarter note G4. Measure 20: quarter note A4. Measure 21: quarter note B4. Measure 22: quarter note G4.

Measures 23-26: Bass clef, 2/4 time. Measure 23: quarter note G4. Measure 24: quarter note A4. Measure 25: quarter note B4. Measure 26: quarter note G4.

N.º 3 Prière de la Nation
Très large

Measures 27-32: Bass clef, 2/4 time. Measure 27: quarter note G4. Measure 28: quarter note A4. Measure 29: quarter note B4. Measure 30: quarter note G4. Measure 31: quarter note A4. Measure 32: quarter note B4.

Measures 33-36: Bass clef, 2/4 time. Measure 33: quarter note G4. Measure 34: quarter note A4. Measure 35: quarter note B4. Measure 36: quarter note G4.

Measures 33-36: Bass clef, 2/4 time. Measure 33: quarter note G4. Measure 34: quarter note A4. Measure 35: quarter note B4. Measure 36: quarter note G4.

Measures 37-40: Bass clef, 2/4 time. Measure 37: quarter note G4. Measure 38: quarter note A4. Measure 39: quarter note B4. Measure 40: quarter note G4.

Measures 41-45: Bass clef, 2/4 time. Measure 41: quarter note G4. Measure 42: quarter note A4. Measure 43: quarter note B4. Measure 44: quarter note G4. Measure 45: quarter note A4.

Measures 46-49: Bass clef, 2/4 time. Measure 46: quarter note G4. Measure 47: quarter note A4. Measure 48: quarter note B4. Measure 49: quarter note G4.

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 (Clt), 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 («fragmenté»). 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 FI (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) / FI, 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.) / Bfl, VI, Bc	11.227
Bornefeld: Trivium / Bfl, Vga, Pfte (Org)	29.116
Buxtehude: Sinfonia „Du Friedefürst“ / Fg, 2 VI, 2 Va, Bc	13.038
Digby: asidled (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, Bfl, 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

Aufschneider: 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	