

Wedding Collection

for two violins and cello



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Wedding-March

R. Wagner (1813-1883)

Moderato

10

17

24

33

39

45

53


60

f *mf* *p* *f* *mf* *dim...* *p* *mf* *f* *p*

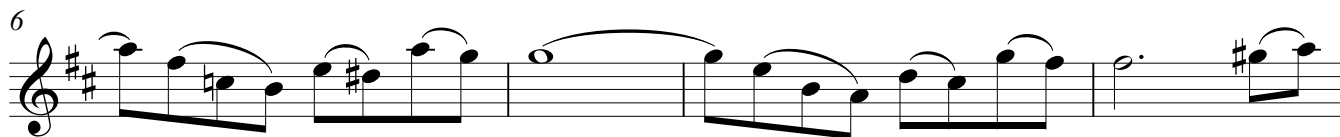
Air

J.S.Bach (1685-1750)

Lento
p



6



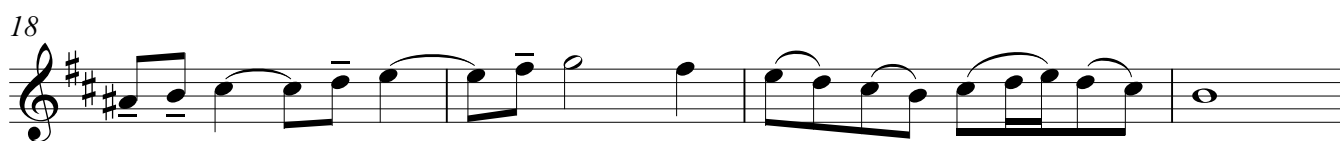
10



13



18

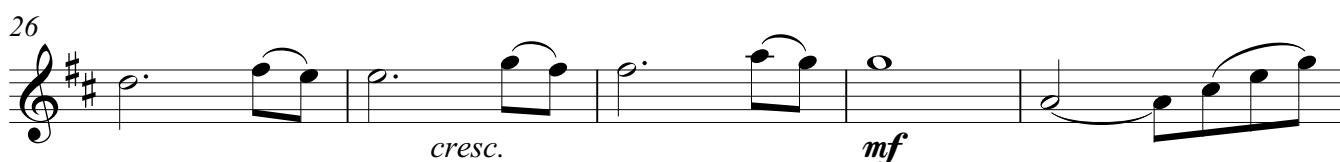


22



26

cresc. *mf*

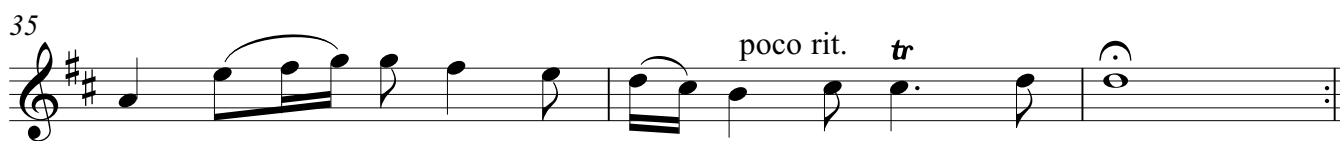


31



35

poco rit. *tr*



Ave Maria

C.Gounod (1818-1893)

Andante

3

p

7

pp *p*

12

p

16

pp *mp*

21

mf *f*

25

mf *f* *mf*

29

34

ff 1.

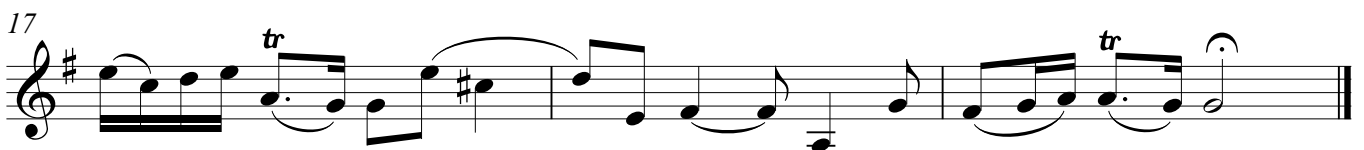
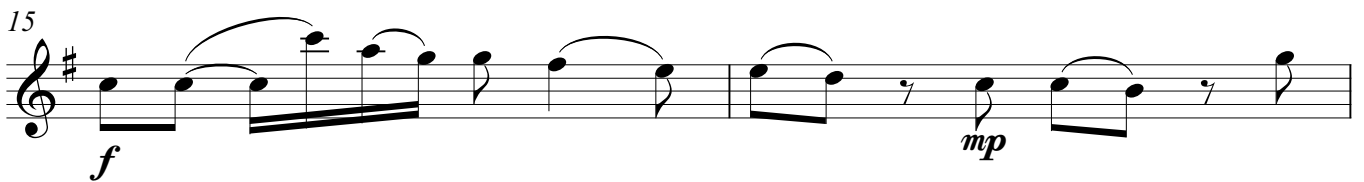
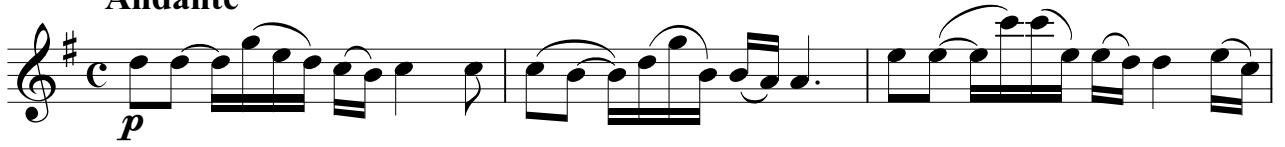
38

2. *dim.* *mp* *rit.*

Cantabile

G. Tartini (1692-1770)

Andante



Träumerei

R. Schumann (1810-1856)

Andante

Musical notation for measures 1-5. The piece is in G major and common time. It begins with a piano (*p*) dynamic and a violin (*V*) marking. The melody is characterized by flowing eighth and sixteenth notes with various slurs and ties.

Musical notation for measures 6-9. The tempo is marked *rit.* (ritardando). The melody continues with similar phrasing and dynamics.

Musical notation for measures 10-12. The tempo is marked *a tempo*. The dynamics are marked *mp* (mezzo-piano). The melody features a mix of eighth and sixteenth notes.

Musical notation for measures 13-15. The tempo is *a tempo*. The dynamics are *mp*. A violin (*V*) marking is present above measure 14.

Musical notation for measures 16-18. The tempo is *a tempo*. The dynamics are *p* (piano). The tempo is marked *rit.* (ritardando) for measures 16-17.

Musical notation for measures 19-22. The dynamics are *mf* (mezzo-forte). A violin (*V*) marking is present above measure 21.

Musical notation for measures 23-26. The dynamics are *f* (forte) for measure 23, then *mp* (mezzo-piano) for the remainder. The tempo is marked *rit.* (ritardando) for the final measures.

Largo

G.Händel (1685-1759)

Cantabile

p *mf*

8 *f* *p*

16 *mf* *dim.* *p*

22 *cresc.* *mf* *tr* *p*

29 *pp* *mf*

34 *p*

40

46

51 1. 2.

Adagio

T. Albinoni (1671-1750)

Adagio

7

mp

13

3

3

3

20

mf

mp

25

1.

2.

dim.

p

mf

31

f

rit...

a tempo

p

35

ad libitum

39

f

f

p

44

ad libitum

mf

48

f

f

p

Violin I

54 *cresc.* 3

60 *f* 3

66 3 *p*

73 *mp* 3 *pp* 3

79 *mf* *mf*

85 *f*

90 *fp*

96 *f* *ff* *sostenuto*

102

109 *always sostenuto* 3

114

Wedding-March

F. Mendelssohn-Bartholdy (1809-1847)

Allegro

6 *ff*

10 *tr*

14 1. *cresc.*

14 2. *8^{va} ad libitum*

19 *cresc.* *ff*

24 *tr*

28 *tr* **Trio** *mf* **END**

36 1. 2. *f*

44 1. 2. *3*

from. **S** to END

Wedding-March

R.Wagner (1813-1883)

Moderato

9

17

24

33

39

45

53

60

f *mf* *p* *f* *mp* *dim...* *p* *mf* *f* *p*

Air

J.S.Bach (1685-1750)

Lento

p

7

10

13

18

22

26

30

34

cresc. *mf*

poco rit.

Ave Maria

C.Gounod (1818-1893)

Andante

3

pp

7

p

pp

12

mp

16

pp

p

20

pp

cresc. poco a poco

mf

f

26

mf

31

f sostenuto

34

ff

1.

38

2.

rit.

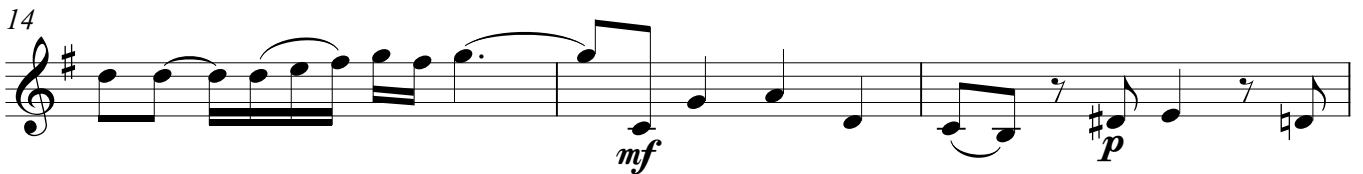
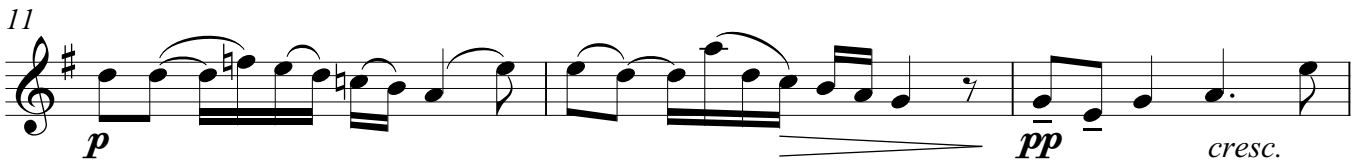
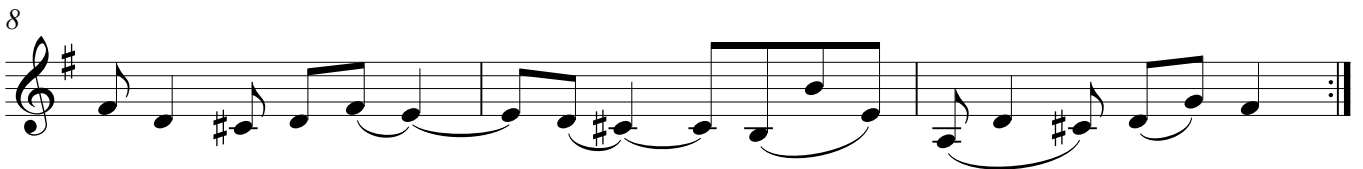
dim.

mp

Cantabile

G. Tartini (1692-1770)

Andante



Träumerei

R.Schumann (1810-1856)

Andante

Musical notation for measures 1-4. The piece begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is a whole rest. The second measure contains a repeat sign. The third and fourth measures feature a piano (*pp*) dynamic marking and a melodic line with a slur.

Musical notation for measures 5-8. Measure 5 starts with a measure rest. The piece continues with a melodic line that includes a ritardando (*rit.*) marking at the end of the phrase.

Musical notation for measures 9-14. Measure 9 is marked *a tempo*. The dynamic marking *mf* (mezzo-forte) is present. The melody is more active, with slurs and a crescendo hairpin.

Musical notation for measures 15-18. Measure 15 starts with a measure rest. The piece includes a ritardando (*rit.*) and a return to *a tempo*. The dynamic marking *pp* (pianissimo) is used at the end of the phrase.

Musical notation for measures 19-22. The melody continues with a steady rhythm and a final measure rest.

Musical notation for measures 23-26. Measure 23 starts with a measure rest. The dynamic markings *mf*, *mp*, *dim.*, and *pp* are used throughout the phrase. The piece concludes with a ritardando (*rit.*) and a fermata over the final note.

Ave Maria

F.Schubert (1797-1828)

Lento assai

2

pp

7

cresc.

11

rit. a tempo

p mf

16

6

19

6

22

cresc. p

26

mf mp pp

Largo

G.Händel (1685-1759)

Cantabile

8

16

22

30

35

40

47

52

1.

2.

Adagio

T. Albinoni (1671-1750)

Adagio

mp

7

3

p

13

3

3

3

19

mp

24

1.

dim.

p

29

2.

mf

rit...

a tempo

p

37

mf

p

46

f

mp

54

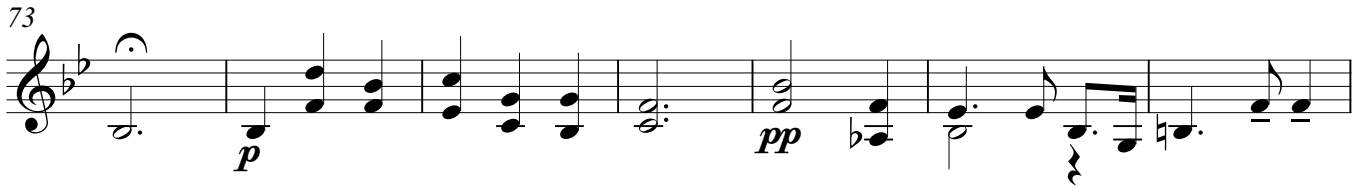
cresc.

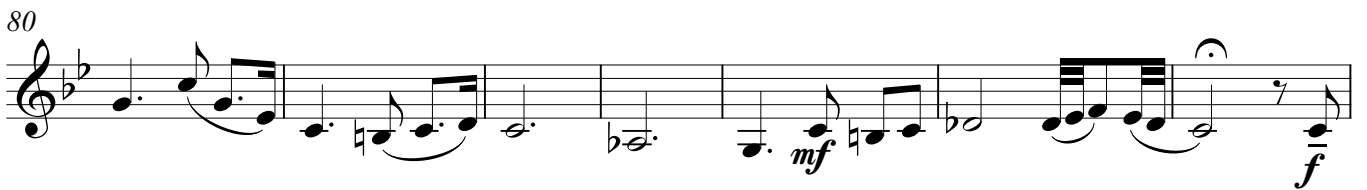
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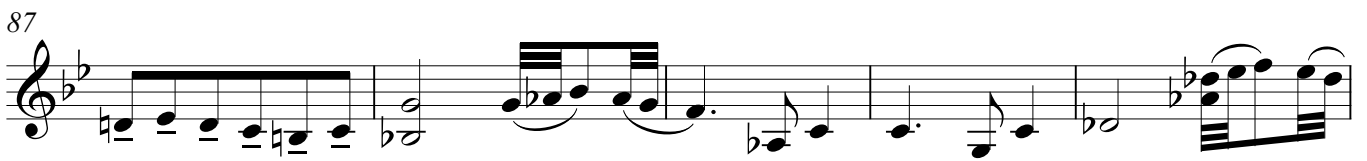
Violin II

60 *mf* 

66 *p* 

73 *p* *pp* 

80 *mf* *f* 

87 

92 *fp* *f* *ff* *sostenuto* 

98 

105 

110 *always sostenuto* *pp* 

Wedding-March

F. Mendelssohn-Bartholdy (1809-1847)

Allegro

6 *ff*

11 *mf* *cresc.*

16 *p*

17 *cresc.*

22 *ff*

26 *END*

Trio

38 *mf*

41 *f*

45

from trill to *END*

Wedding-March

R. Wagner (1813-1883)

Moderato

Musical notation for measures 1-9. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first measure starts with a forte (*f*) dynamic. The piece begins with a series of eighth notes, followed by a repeat sign. The second measure of the repeat starts with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 10-19. The notation continues with eighth notes and quarter notes, maintaining the *mf* dynamic.

Musical notation for measures 20-27. The dynamics shift to piano (*p*) in measure 20. The notation includes eighth notes and quarter notes.

Musical notation for measures 28-35. The dynamics shift from forte (*f*) to mezzo-piano (*mp*) in measure 28. The notation features eighth notes and quarter notes with slurs.

Musical notation for measures 36-44. The dynamics shift to *dim.* (diminuendo) and then *p* (piano) in measure 44. The notation includes eighth notes and quarter notes.

Musical notation for measures 45-53. The dynamics shift to mezzo-forte (*mf*) in measure 45. The notation continues with eighth notes and quarter notes.

Musical notation for measures 54-59. The dynamics shift to forte (*f*) in measure 59. The notation includes eighth notes and quarter notes.

Musical notation for measures 60-67. The dynamics shift to piano (*p*) in measure 67. The notation includes eighth notes and quarter notes.

Air

J.S.Bach (1685-1750)

Lento

p

6

11

16

21

26

cresc.

31

34

poco rit.

Ave Maria

C. Gounod (1818-1893)

Andante

pizz.

p

First line of musical notation in bass clef, common time. It begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

3

Second line of musical notation, starting at measure 3. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

5

Third line of musical notation, starting at measure 5. It includes a pianissimo (*pp*) dynamic marking. Notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9.

7

Fourth line of musical notation, starting at measure 7. Notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11.

9

Fifth line of musical notation, starting at measure 9. Notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13.

11

Sixth line of musical notation, starting at measure 11. Notes: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15.

13

Seventh line of musical notation, starting at measure 13. Notes: G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17.

15

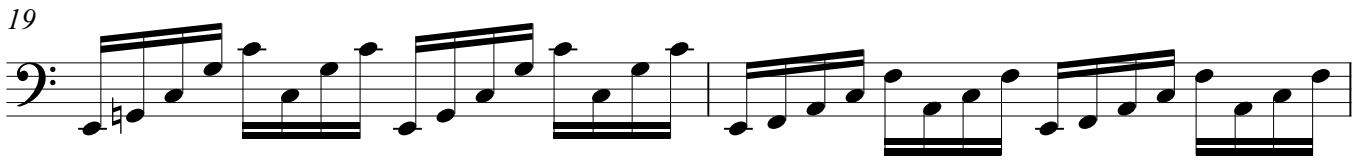
Eighth line of musical notation, starting at measure 15. Notes: G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19.

17

Ninth line of musical notation, starting at measure 17. Notes: G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21.

Cello

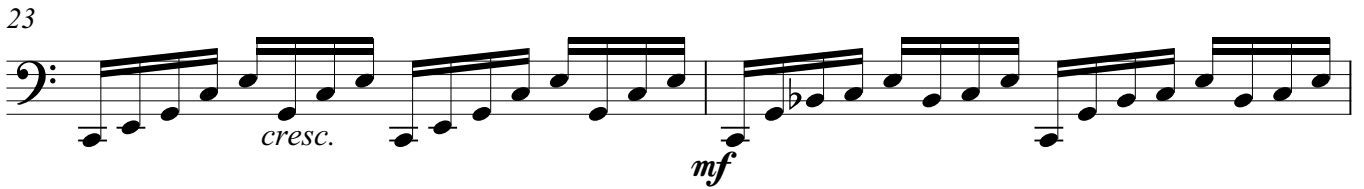
19



21



23



25



27



29



31



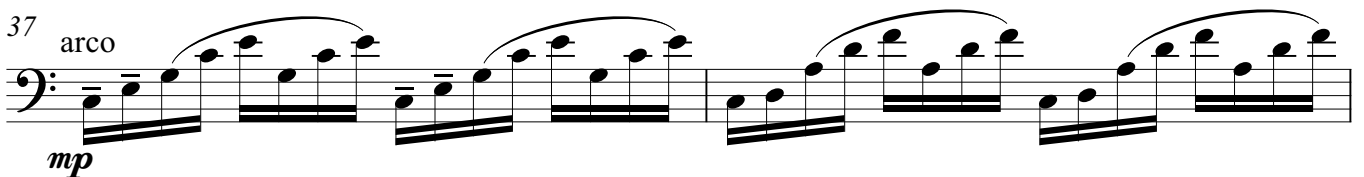
33



35



37



Cello

38



40

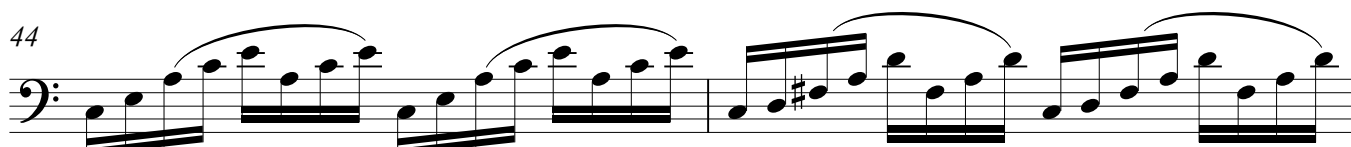
p



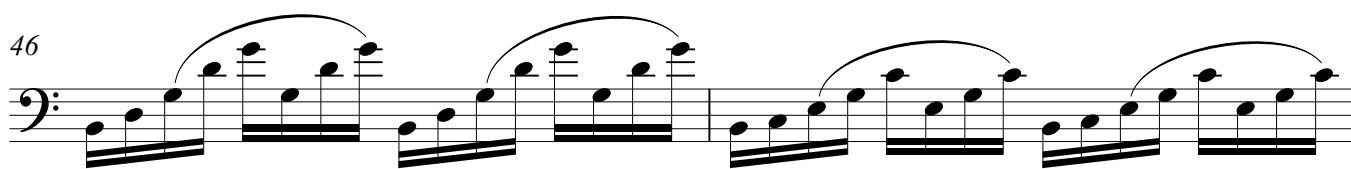
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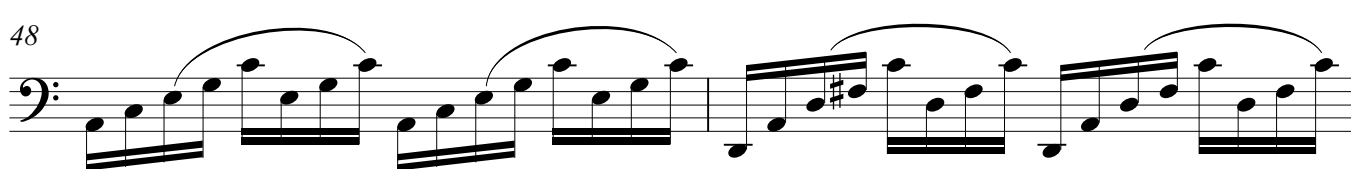
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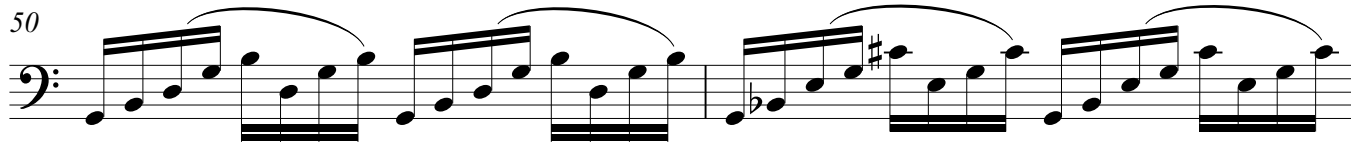
46



48



50

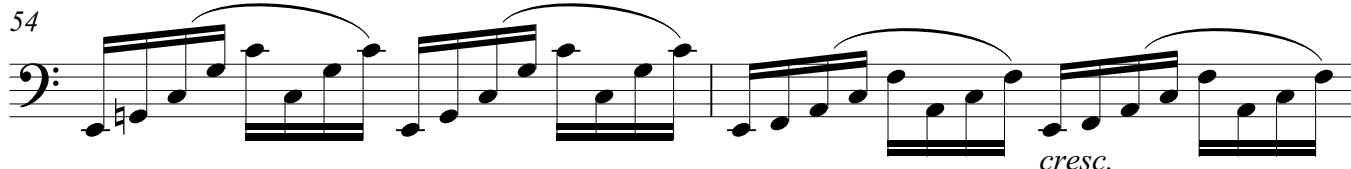


52



54

cresc.



56

mf



Cello

58

58-59: Cello part, bass clef. Measures 58-59. Dynamics: *cresc.* (measures 58-59), *f* (measure 59).

60

60-61: Cello part, bass clef. Measures 60-61. Dynamics: *f* (measures 60-61).

62

62-63: Cello part, bass clef. Measures 62-63. Dynamics: *f* (measures 62-63).

64

64-65: Cello part, bass clef. Measures 64-65. Dynamics: *mf* (measure 64), *cresc.* (measures 64-65).

66

66-67: Cello part, bass clef. Measures 66-67. Dynamics: *f* (measures 66-67).

68

68-69: Cello part, bass clef. Measures 68-69. Dynamics: *more f* (measures 68-69).

70

70-71: Cello part, bass clef. Measures 70-71. Dynamics: *dim.* (measures 70-71).

72

72-73: Cello part, bass clef. Measures 72-73. Dynamics: *mp* (measures 72-73).

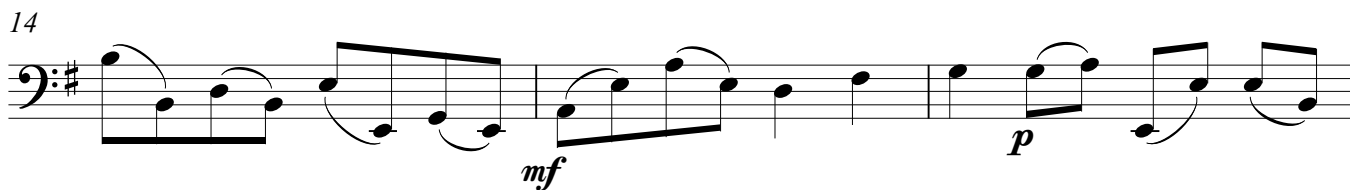
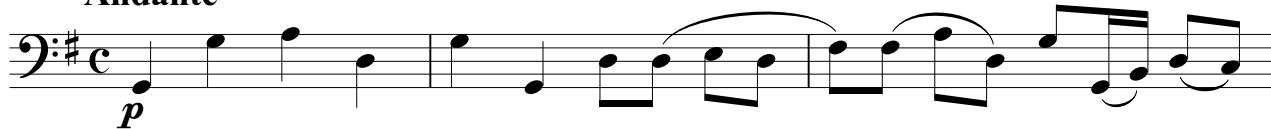
74

74-75: Cello part, bass clef. Measures 74-75. Dynamics: *rit...* (measures 74-75).

Cantabile

G.Tartini (1692-1770)

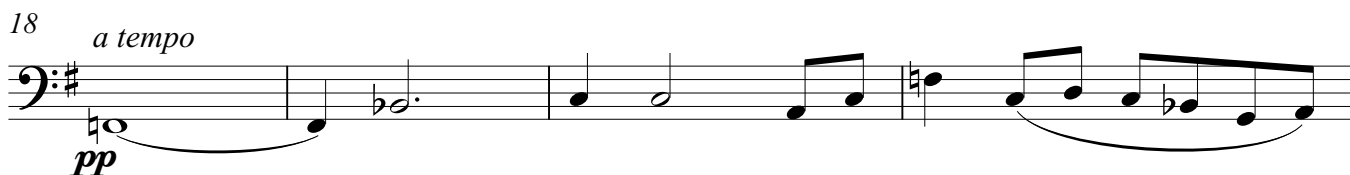
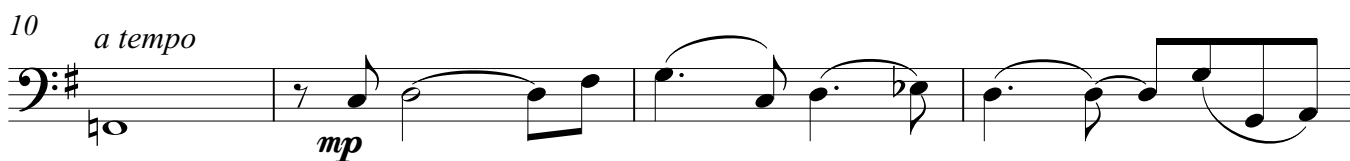
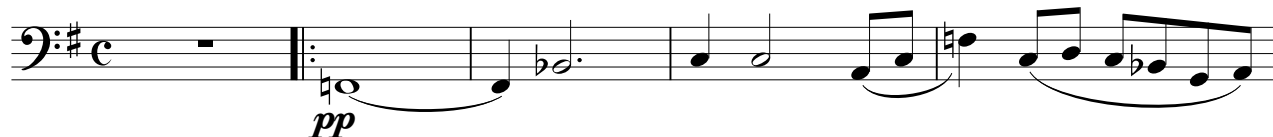
Andante



Träumerei

R. Schumann (1810-1856)

Andante



Ave Maria

F.Schubert (1797-1828)

Lento assai

mp

dim.

p

mf

rit.

a tempo

p

6

6

6

continue

2

3

5

7

9

11

12

13

Cello

15

17

19

21

23

24

25

27

28

Largo

G.Händel (1685-1759)

Cantabile

p *mf*

9

f

16

p

23

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

30

mf *p* *pp*

37

mf

43

p

50

p

Adagio

T. Albinoni (1671-1750)

Adagio

Musical notation for measures 1-6. The piece begins with a *mp* dynamic. A repeat sign is present after measure 2. The word *continue* is written below the staff.

7

Musical notation for measures 7-13. A crescendo hairpin is shown, leading to a *p* dynamic.

14

Musical notation for measures 14-18. The piece features triplet markings (3) over groups of notes.

19

Musical notation for measures 19-23. A *mp* dynamic is indicated.

24

Musical notation for measures 24-28. A first ending bracket is shown, ending with a *dim.* dynamic.

29

Musical notation for measures 29-37. It includes a second ending bracket, a *mf* dynamic, a *rit...* marking, and a *p* dynamic. The tempo marking *a tempo* is also present.

38

Musical notation for measures 38-45. Dynamics of *mf* and *p* are indicated.

46

Musical notation for measures 46-52. Dynamics of *f* and *mp* are indicated.

Cello

54

54-60: Musical staff in bass clef, key signature of two flats. The melody starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *cresc.* and *mf*. A fermata is placed over the final G4.

61

61-67: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

68

68-74: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *p* and *p*. A fermata is placed over the final G4.

75

75-81: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *pp*.

82

82-88: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mf* and *f*. A fermata is placed over the final G4.

89

89-95: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *p*. A fermata is placed over the final G4.

96

96-102: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and *ff*. A fermata is placed over the final G4.

103

103-109: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final G4.

110

110-116: Musical staff in bass clef, key signature of two flats. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *pp*. A fermata is placed over the final G4.

Wedding-March

F. Mendelssohn-Bartholdy (1809-1847)

Allegro

2 2

f *cresc.* *ff*

8

14 1. *cresc.*

14 2. *p*

20 *cresc.* *ff*

25 *END*

Trio

mp

40 *f*

44 1. 2. *from. S to END*

