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Andante, Scherzo, Capriccio u. Fuge für 2 Violinen, Bratsche u. Violoncell

Mendelssohn Bartholdy, Felix

Leipzig [u.a.], [ca. 1860]

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Andante, Scherzo, Capriccio u. Fuge

für

2 Violinen, Bratsche u. Violoncell

compouirt

von

FELIX
MENDELSSOHN BARTHOLDY.

Op. 81.

N.º 2, der nachgelassenen Werke.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

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Pr. 2 Thlr.

8143.



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Von den in diesem Hefte enthaltenen Stücken stehen nur das Andante und Scherzo in näherem Zusammenhang, da sie Theile eines unvollendeten Quartetts aus dem letzten Lebensjahre des Componisten sind. Das Capriccio wurde im Jahre 1843 und die Fuge im Jahre 1827 componirt.

Violino I^o

Felix Mendelssohn Bartholdy, Op. 81.

ANDANTE
sostenuto.

p *cresc.* *sf*
p *pp*
cresc. *f* *p* *p*
cresc. *dim.*
cresc. *cresc.*
Un poco più animato.
dim. *p* *cresc.* *sf*
cresc.
p *cresc.*
f *p* *cresc.*

Violino I^o

The musical score for Violino I consists of ten staves of music. The first staff begins with a dynamic marking of *sf* (sforzando) followed by *p* (piano). The second staff includes a *cresc.* (crescendo) marking. The third staff features a triplet of eighth notes marked with a '3' and a slur. The fourth staff also includes a *cresc.* marking. The fifth staff ends with a *cresc.* marking. The sixth staff starts with *f* (forte) and *p*, followed by *cresc.* and another *cresc.* marking. The seventh staff begins with *f* and ends with *più f* (più forte). The eighth staff is marked **Presto.** and starts with *ff* (fortissimo), followed by *p* and *cresc.* markings. The ninth staff includes *ff* and *f* markings. The tenth staff ends with a *f* marking.

Violino I^o

sf *sf* *f* *ff* *ff* *sf*

f *ritard.* *cresc.* *ff* *dim.* *al* *p*

p *cresc.*

f *dim.* *p*

cresc. *dim.*

pp

Violino I^o

Allegro leggiero.

SCHERZO. *p*

sf *sf* *cresc.* *cresc.* *ff* *p* *lr* 2

Violino I^o

cresc.

dim.


tr

cresc. *f*

pizz.

Violino I^o

Andante con moto.

CAPRICCIO. 

Viol. I^o *p* *sf cresc.* *dim.*

sf *dim.* *p*

sf *p* *cresc. sf* *f*

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

f *p* *cre - scen - do*

f *sf* *dim.* *p*

dim. *pp*

Allegro fugato, assai vivace.



f *p*

cresc. *f*

sp

Violino I^o

The musical score for Violino I on page 9 consists of ten staves of music. The key signature is G major. The score includes various dynamic markings: *cresc.*, *f*, *sf*, *p*, *più f*, and *ff*. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. A first ending bracket is visible at the end of the final staff.

Violino I^o

The musical score for Violino I consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff contains several measures with *f*, *sf*, *sf*, *sf*, and *sf* markings. The third staff starts with *più f* and *ff*. The fourth staff has *sf*, *sf*, *sf*, and *sf* markings. The fifth staff begins with *ff*, followed by *p* and *cresc.* markings. The sixth staff features *f* and *sf* markings. The seventh staff has *più f*, *sf*, and *sf* markings. The eighth staff includes *ff sf*, *sf*, *ff*, and *con fuoco* markings. The ninth staff starts with *dim.* and ends with *p*.

Violino I^o

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with slurs and accents, marked with *cresc.* at two points. The second staff continues the melodic line with slurs and accents, marked with *f* and *sf*. The third staff features a complex rhythmic pattern with slurs and accents, marked with *p* and *cresc.*. The fourth staff continues the melodic line with slurs and accents, marked with *cresc.* and *f sf*. The fifth staff features a complex rhythmic pattern with slurs and accents, marked with *sf* and *sf*. The sixth staff continues the melodic line with slurs and accents, marked with *sf*, *p*, and *cresc.*. The seventh staff features a complex rhythmic pattern with slurs and accents, marked with *sf*. The eighth staff continues the melodic line with slurs and accents, marked with *sf* and *sf*. The ninth staff features a complex rhythmic pattern with slurs and accents, marked with *sf* and *sf*. The tenth staff concludes the piece with a final cadence, marked with *sf*.

Violino I^o

A tempo ordinario. (M. M. ♩ = 104.)

Viol. I^o

FUGA.

Viola.

Viol. II^o

Violino I^o

This page of a musical score for Violino I^o contains ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature is B-flat major (two flats). The score features several technical challenges, including a triplet in the second staff and a double bar line in the fifth staff. Dynamic markings such as *sf*, *cresc.*, *dim.*, *p*, and *pp* are used throughout to indicate changes in volume. The piece concludes with a double bar line at the end of the tenth staff.

Violino II^o

Felix Mendelssohn Bartholdy, Op. 81

ANDANTE
sostenuto.

p *cresc.* *sf*
p *pp*
cresc. *p* *p*
cresc. *dim.*
cresc. *cresc.*
Un poco più animato.
dim. *p* *3* *3* *cresc.* *3* *3*
cresc. *p*
cresc. *f* *p*
p *cresc.* *sf* *p*
cresc.
cresc.

8143

Violino II^o

The musical score for Violino II consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melodic line with a *cresc.* marking at the end. The second staff continues the melody with dynamics *f*, *p*, and *cresc.*. The third staff features a *Presto.* tempo change, a second ending bracket, and dynamics *f*, *ff*, and *p*. The fourth staff has a *cresc.* marking and dynamics *f* and *f*. The fifth staff includes dynamics *p*, *cresc.*, *f*, *f*, and *f*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *ff*. The ninth staff has dynamics *f*, *f*, and *dim.*. The tenth staff begins with a *6* measure rest, a *rit.* marking, a 2/4 time signature, and dynamics *p* and *p*. The score concludes with a double bar line.

Violino II^o

The first system of the musical score for Violino II consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p* (piano) in the fourth measure. The second staff continues the melody with a *cresc.* (crescendo) marking. The third staff features a rhythmic accompaniment of sixteenth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The fourth staff continues the accompaniment with *cresc.* and *dim.* (diminuendo) markings. The fifth staff concludes the system with a *pp* (pianissimo) dynamic marking.

SCHERZO. Allegro leggiero.

The Scherzo section begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The first staff starts with a piano (*p*) dynamic. The second staff continues the melody with a forte (*f*) dynamic. The third staff features a rhythmic accompaniment of sixteenth notes, also marked with a forte (*f*) dynamic. The fourth staff continues the accompaniment. The fifth staff concludes the system with a *pizz.* (pizzicato) marking.

Violino II^o

The musical score for Violino II consists of ten staves of music. The first staff begins with the instruction *arco*. The second and third staves contain complex rhythmic patterns. The fourth staff includes the instruction *cresc.* twice. The fifth staff features dynamic markings *ff* and *p*. The sixth staff has a first ending bracket with a '2' above it. The seventh staff includes the instruction *cresc.*. The eighth and ninth staves continue the melodic and rhythmic development. The tenth staff concludes with the instruction *dim.*

Violino II?

2

1

2

cresc. f p

pizz.

Violino II?

Andante con moto.

CAPRICCIO.

The main musical score for Violino II? consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The piece is marked 'Andante con moto'. The notation includes various dynamics such as *p*, *cresc.*, *dim.*, *sf*, *f*, *pp*, and *p*. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing slurs and accents.

At the bottom of the page, there are two staves. The top staff is labeled 'Viol. I?' and contains a few measures of music, ending with a fermata. The bottom staff is labeled 'Viol. II?' and contains a few measures of music, starting with a dynamic marking of *sp* (sforzando).

Violino II^o

Allegro fugato, assai vivace.

The musical score for Violino II consists of 11 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The tempo and mood are indicated as "Allegro fugato, assai vivace." The score includes various dynamic markings: *f* (forte), *p* (piano), and *cresc.* (crescendo). The music features intricate sixteenth-note passages and rhythmic patterns characteristic of a fugato style.

Violino II?

The musical score for Violino II consists of 12 staves of music. The key signature is G major (one sharp). The dynamics and markings are as follows:

- Staff 1: *cresc.*, *sf sf f*
- Staff 2: *sf sf sf più f*
- Staff 3: *sf ff*, *f*, *1*
- Staff 4: *p cresc. f*
- Staff 5: *f sf sf*
- Staff 6: *sf più f ff*
- Staff 7: *sf sf sf sf*
- Staff 8: *ff sp cresc.*
- Staff 9: *f sf*
- Staff 10: *sf sf più f sf sf*
- Staff 11: *sf sf*, *1*

Violino II^o

p *cresc.*
cresc. *f* *sf*
sf *sf*
p *cresc.*
cresc.
f *sf* *sf* *sf* *sf*
sf *sfz*
cresc.
ff *sf* *sf*
sf *sf* *sf* *sf* *sf* *sf* *ff*

Violino II^o

A tempo ordinario. (M. M. ♩ = 104)

FUGA.

Viola.

pp

N 143

Violino II?

The musical score for Violino II on page 11 consists of ten staves of music. The key signature is two flats (B-flat and E-flat). The dynamics and performance markings are as follows:

- Staff 1: *f*
- Staff 2: *f*
- Staff 3: *f*
- Staff 4: *f*, *dim.*
- Staff 5: *p*
- Staff 6: *cresc.*, *f*, *dim.*
- Staff 7: *p*, *cresc.*, *f*
- Staff 8: *dim.*, *p*
- Staff 9: *dim.*, *pp*
- Staff 10: *pp*

Viola.

Felix Mendelssohn Bartholdy, Op. 81.

ANDANTE
sostenuto.

The first section of the score is marked "ANDANTE sostenuto." and consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic and features a variety of textures, including sixteenth-note runs and sustained chords. Dynamics range from *p* to *sf* (sforzando). The section concludes with a *p* dynamic and a triplet of eighth notes.

Un poco più animato.

The second section is marked "Un poco più animato." and consists of ten staves of music. It begins with a triplet of eighth notes and a *p* dynamic. The tempo and character are more active than the first section. Dynamics include *cresc.*, *f*, and *p*. The section ends with a first ending bracket and a *cresc.* marking.

Viola.

The musical score for Viola on page 2 consists of 14 staves. The first staff begins with a dynamic of *p* and includes a *cresc.* marking. The second staff continues with *p*, *cresc.*, and *f*. The third staff is marked *Presto.* with a '2' above the staff, starting with *f* and *ff*. The fourth staff has *cresc.*, *f*, and *f*. The fifth staff has *p*, *cresc.*, *f*, *sf*, and *sf*. The sixth staff has *f*. The seventh staff has *f*. The eighth staff has *ff*. The ninth staff has *ff*. The tenth staff has *sf*, *sf*, and *dim.*. The eleventh staff is marked *Andante come 1ª* with a '6' above the staff, *rit.*, and *p*. The twelfth staff has *p* and *cresc.*. The thirteenth staff has *f* and *p*. The page number 8133 is located at the bottom center.

Viola.

First system of musical notation for Viola. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a melodic line with slurs and dynamic markings: *cresc.* and *dim.*. The bottom staff begins with a *pp* dynamic marking.

Allegro leggiero:

SCHERZO.

Second system of musical notation, labeled "SCHERZO." and "Allegro leggiero:". It begins with a 6/8 time signature and a *p* dynamic marking. The music is written on two staves (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf*, *pizz.*, *arco*, and *sf arco*. The piece concludes with a *cresc.* marking and a *ff* dynamic marking.

Viola.

The musical score for Viola on page 4 consists of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into several sections:

- Staff 1: Initial melodic line.
- Staff 2: Accompanying texture with *cresc.* marking.
- Staff 3: Melodic line with *dim.* marking.
- Staff 4: Accompanying texture.
- Staff 5: Melodic line.
- Staff 6: Accompanying texture.
- Staff 7: Melodic line.
- Staff 8: Accompanying texture.
- Staff 9: Melodic line.
- Staff 10: Accompanying texture.
- Staff 11: Melodic line with *cresc.* and *f* markings.
- Staff 12: Melodic line with *pizz.* marking.
- Staff 13: Melodic line with *arco* marking.
- Staff 14: Melodic line with *pizz.* marking.

Viola.

Andante con moto.

CAPRICCIO.

The musical score is written for Viola in bass clef, with a key signature of one sharp (F#) and a time signature of 12/8. The tempo is marked "Andante con moto." The piece is titled "CAPRICCIO." The score consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff includes markings for *cresc.* and *dim.*. The third staff includes *dim.* and *p*. The fourth staff includes *sf* and *p*. The fifth staff includes *sf*, *cresc.*, *f*, and *dim.*. The sixth staff includes *dim.*, *pp*, and *cresc.*. The seventh staff includes *f* and *p*. The eighth staff includes *cresc.* and *f*. The ninth staff includes *dim.* and *p*. The final system includes a grand staff with Viol. I and Viola parts. The Viol. I part includes markings for *dim.* and *pp*. The Viola part in the grand staff begins with a dynamic marking of *sp*.

Viola.

Allegro fugato, assai vivace.

Viola.

Viol. II?

1 2 3 cresc. f

p cresc.

f p cresc.

f p

cresc. f

p cresc.

f f

sf

cresc. f sf

cresc. f

cresc. sf

p cresc.

Viola.

The musical score for Viola consists of 13 staves. The dynamics and articulations are as follows:

- Staff 1: *f*, *f*, *sf*
- Staff 2: *sf*, *sf*, *più f*, *f*, *ff*, *p*
- Staff 3: *cresc.*, *f*, *sp*, *cresc.*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *più f*
- Staff 7: *ff*
- Staff 8: *f*, *sf*, *f*, *f*
- Staff 9: *ff*, *sp*, *cresc.*
- Staff 10: *f*, *sf*
- Staff 11: *f*, *sf più f*, *f*, *sf*
- Staff 12: *sf*, *f*
- Staff 13: *ff*, *f*, *2*

Viola.

The musical score for Viola consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *p* (piano), *cresc.* (crescendo)
- Staff 2: *cresc.* (crescendo), *f* (forte), *sf* (sforzando)
- Staff 3: *sf* (sforzando), *sf* (sforzando)
- Staff 4: *p* (piano), *cresc.* (crescendo)
- Staff 5: *cresc.* (crescendo)
- Staff 6: *f* (forte), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando)
- Staff 7: *sf* (sforzando)
- Staff 8: *sf* (sforzando), *p* (piano), *cresc.* (crescendo)
- Staff 9: *ff* (fortissimo)
- Staff 10: *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando), *ff* (fortissimo)

Viola.

A tempo ordinario. (M. M. ♩ = 103.)

FUGA.

The musical score is written for Viola in G minor (two flats) and 3/4 time. It begins with a 'FUGA.' marking. The tempo is 'A tempo ordinario' with a metronome marking of 103. The score consists of 13 staves of music. The first staff starts with a treble clef and a common time signature 'C'. The music is characterized by intricate counterpoint and various rhythmic patterns. There are several slurs and accents throughout. Dynamic markings include 'pp' (pianissimo) in the lower staves. The score concludes with a final measure marked with a '4' above it.

Viola.

The musical score for Viola consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics and articulations are as follows:

- Staff 1: *p* (piano), starting with a half note, followed by quarter notes and eighth notes with slurs.
- Staff 2: *sf* (sforzando), featuring a half note followed by quarter notes and eighth notes with slurs.
- Staff 3: *f* (forte) and *p* (piano), starting with a half note, followed by quarter notes and eighth notes with slurs.
- Staff 4: *cresc.* (crescendo), consisting of eighth notes with slurs.
- Staff 5: *f* (forte), *dim.* (diminuendo), and *p* (piano), featuring eighth notes with slurs.
- Staff 6: *cresc.* (crescendo) and *f* (forte), followed by eighth notes with slurs and a *dim.* (diminuendo) section.
- Staff 7: *dim.* (diminuendo) and *p* (piano), featuring eighth notes with slurs.
- Staff 8: *dim.* (diminuendo) and *pp* (pianissimo), featuring eighth notes with slurs.
- Staff 9: *pp* (pianissimo), featuring eighth notes with slurs.

Violoncello.

Felix Mendelssohn Bartholdy, Op. 81.

ANDANTE
sostenuto.

The musical score is written for Cello and consists of 13 staves. It begins with the tempo marking 'ANDANTE sostenuto.' and a key signature of one flat. The first staff starts with a piano (*p*) dynamic and includes a *cresc.* marking. The second staff features a fortissimo (*sf*) dynamic followed by piano (*p*) and pianissimo (*pp*). The third staff includes a *cresc.* marking, a *pizz.* (pizzicato) instruction, and a *p* dynamic. The fourth staff is marked 'Un poco più animato.' and includes *arco* (arco) and *p* dynamics. The fifth staff has a *cresc.* marking. The sixth staff includes a *p* dynamic and a *cresc.* marking. The seventh staff features *f* and *p* dynamics, a *cresc.* marking, and a *sf* dynamic. The eighth staff has a *cresc.* marking. The ninth staff includes a *cresc.* marking. The tenth staff has a *cresc.* marking. The eleventh staff includes a *cresc.* marking. The twelfth staff has a *cresc.* marking. The thirteenth staff includes a *cresc.* marking and ends with a '2' marking.

Violoncello.

Presto.

The musical score for the Cello part is divided into two main sections. The first section, marked **Presto**, consists of ten staves of music. It begins with a **ff** dynamic and features a variety of rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamics fluctuate between **ff**, **f**, **p**, and **cresc.** throughout the section. The second section, marked **Andante come I^a**, begins at measure 6 and includes a **rit.** (ritardando) marking. This section is more melodic and includes dynamic markings such as **dim.**, **p**, **pizz.** (pizzicato), **arco** (arco), and **pp**. The score concludes with a **cresc.** marking. A small section for **Viol. I^a** is also indicated between measures 6 and 9.

Violoncello.

Allegro leggiero.

SCHERZO.

The musical score is written for a single instrument, the Violoncello (Cello), in bass clef with a 6/8 time signature. The tempo is marked "Allegro leggiero". The piece is titled "SCHERZO". The score begins with a *pizz.* (pizzicato) instruction. The first staff contains the first ending, marked with a "1" above the staff. The second and third staves contain the second ending, marked with a "2" above the staff. The fourth staff is marked *arco* (arco). The fifth and sixth staves feature a *cresc.* (crescendo) instruction. The seventh staff is marked *ff* (fortissimo). The eighth staff is marked *p* (piano). The score concludes with a final cadence in the twelfth staff.

Violoncello.

The musical score consists of 12 staves of music for the Cello. The notation includes various dynamics and articulations:

- Staff 1: *pizz.* (pizzicato), followed by *arco cresc.* (arco, crescendo) with a first ending bracket.
- Staff 2: Continuation of the *arco cresc.* section.
- Staff 3: *dim.* (diminuendo) with a second ending bracket.
- Staff 4: Continuation of the *dim.* section.
- Staff 5: Continuation of the *dim.* section.
- Staff 6: Continuation of the *dim.* section.
- Staff 7: Continuation of the *dim.* section.
- Staff 8: Continuation of the *dim.* section.
- Staff 9: *cresc.* (crescendo) leading to *p pizz.* (pizzicato piano).
- Staff 10: Continuation of the *p pizz.* section.
- Staff 11: Continuation of the *p pizz.* section.
- Staff 12: Continuation of the *p pizz.* section.

Violoncello.

Andante con moto.

CAPRICCIO.

Musical score for Cello, Capriccio section, Andante con moto. The score consists of five staves of music. The first staff begins with a bass clef, a key signature of two flats, and a time signature of 12/8. The music features various dynamics including *p*, *cresc.*, *dim.*, *sf*, and *pizz.*. The second staff includes *dim.*, *p*, *sf*, and *p*. The third staff includes *cresc.*, *dim.*, *f*, and *p pizz.*. The fourth staff includes *pp cresc.*, *arco*, *f*, *p*, and *cresc.*. The fifth staff includes *f*, *dim.*, *pizz.*, and *p*. Below the main score, there are two staves for Viol. I^o and Cello. The Viol. I^o staff includes *dim.* and *pp*. The Cello staff includes *arco* and *sp*.

Allegro fugato, assai vivace.

Musical score for Viol. II and Viola, Allegro fugato, assai vivace. The Viol. II staff includes *cresc.* and *p*. The Viola staff includes *f* and *p*. Both staves have measure numbers 1, 2, 3, 4, 5, 6, and 7 indicated below the notes.

Violoncello.

Cello.

The musical score for Violoncello on page 6 consists of ten staves. The notation includes various dynamics and performance instructions:

- Staff 1: *cresc.*, *f*, *p*
- Staff 2: *cresc.*, *f*
- Staff 3: *p*, *cresc.*
- Staff 4: *f*
- Staff 5: *sf*, *cresc.*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f pizz.*, *f arco*
- Staff 9: *f pizz*, *f arco*
- Staff 10: *cresc.*

Violoncello.

First staff of music. Dynamics: *f*, *f*, *f*, *p*, *cresc.*, *f*. Includes accents and a trill.

Second staff of music. Dynamics: *f*, *f*, *f*, *f*, *p* *più f*.

Third staff of music. Dynamics: *ff*, *p*.

Fourth staff of music. Dynamics: *cresc.*, *f*, *sp*, *cresc.*, *f*.

Fifth staff of music. Dynamics: *f*, *f*.

Sixth staff of music. Dynamics: *f*, *f*, *più f*.

Seventh staff of music. Dynamics: *ff*.

Eighth staff of music. Dynamics: *f*, *f*, *f*, *f*, *ff*.

Ninth staff of music. Dynamics: *sp*, *cresc.*, *f*.

Tenth staff of music. Dynamics: *più f*, *ff*. Ends with a fermata and a second ending bracket labeled '2'.

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings and performance instructions:

- Staff 1: *p pizz.*, *cresc.*, *arco*, *cresc.*
- Staff 2: *f*, *sf*, *sf*, *sf*
- Staff 3: *p pizz.*, *cresc.*, *arco*, *cresc.*
- Staff 4: *f*, *sf*, *sf*
- Staff 5: *sf*, *sf*
- Staff 6: *sf*, *sf*
- Staff 7: *cresc.*
- Staff 8: *ff*, *sf*, *sf*
- Staff 9: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *ff*

Violoncello.

A tempo ordinario. (M.M. ♩ = 104.)

FUGA.

Viola.

Viol II?

Viol II?

3

11

p

1

Violoncello.

pp

p

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 *cresc.*

f *dim.* *dol.*

cresc. *f* *f* *dim.* *p* 1 2

3 4 5 6 7 8 *dim.* *pp*

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Octetten, Septetten und Sextetten für die Violine u. s. w.

Thlr. Ngr.	Thlr. Ngr.	Thlr. Ngr.			
Beethoven, L. v., Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlies par M. C. Fischer	2 —	Gade, N. W., Op. 17. Ottetto p. 4 Vlns., A. et 2 Vlies. F dur	3 20	Serwaczinsky, St., Op. 9. Introduct. et Var. p. Vln. av. 2 Vlns., A., Vlle. et Basse. D dur	— 20
Böck, Frères, Op. 7. Sestetto p. 2 Vlns., A., 2 Cors et Vlle. F dur	1 —	Mendelssohn Bartholdy, F., Ottetto p. 4 Vlns., 2 A. et 2 Vlies. Es dur	3 15	Winter, P., Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll.	1 10
— Op. 8. Sestetto p. 2 Vlns., A., 2 Cors et Vlle. E dur	1 —	Ries, F., Op. 112. Symphonie No. 5. arrangé pour 2 Vlns., 2 A., Flûte et 2 Vlies ou Double-basse. D moll.	2 —	— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Es dur	1 10
				— Ottetto p. Vln., A., Vlle., Flûte, Clar., Basson et 2 Cors	1 10

Quintetten für die Violine u. s. w.

Baillot, P., Op. 24. Air russe varié p. V., av. 2 V., A. et Basse. C dur	— 15	Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V. 2 A. et B. B dur. (Nachlass No. 16.)	2 20	Präger, H., A., Op. 24. Variations (thème de Boieldieu) p. V. av. 2 V., A. et B. E dur	1 —
Beethoven, L. v., Op. 29. Quintuor p. 2 V., 2 A. et B. C dur	1 10	Neuling, V., Op. 6. Rondeau p. V. av. 2 V., A. et Vlle. A dur	1 —	— Op. 28. Grand Quintuor p. 2 V., 2 A. et B. D moll	1 10
— Op. 67. Symphonie p. 2 V., 2 A. et Bass. C moll. arr.	2 —	Onslow, G., Quintuors p. 2 V., 2 A. et B. No. 1. E moll. Op. 1. No. 1.	1 15	Riem, W., Op. 6. Quintuor p. 2 V., 2 A. et B. G moll	1 10
— Op. 72. Overture de Leonore p. 2 V., 2 A. et B. C dur. arr.	1 —	— 2. Es dur. - 1. - 2.	1 15	Ries, F., Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur	2 15
David, F., Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vlle. A dur	1 10	— 3. D moll. - 1. - 3.	1 15	Rode, P., Thème varié sur un mouvement de Marche p. V. av. 2 V., A. et B. (et Instrumens à vent ad libitum). A dur. No. 4.	1 10
Fischer M. G., Op. 7. Quintuor p. 2 V., 2 A. et B. C dur	1 —	— 4. G moll. - 17.	1 10	Rousselot, S., Op. 23. Quintuor p. 2 V., 2 A. et B. F dur	1 20
Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. E moll	3 —	— 5. D dur. - 18.	1 10	Soussmann, F., Polonaise p. V. av. 2 V., A. et B. C dur	— 10
Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2.	3 —	— 6. E moll. - 19.	1 10	Speier, W., Op. 17. Quintuor p. 2 V., 2 A. et B. C moll	1 10
Kummer, F. A., Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. G dur	— 15	— 7. Es dur. - 23.	1 20	Spohr, L., Op. 129. Quintuor p. 2 V., 2 A. et B. E moll. No. 6.	2 20
		— 8. D moll. - 24.	1 20	Spring, M., Fantaisie p. V. av. 2 V., A. et B. E dur	— 25
		— 9. C dur. - 25.	2 —	Tolbecque, J. B., Quadrille des Contredanses sur des motifs de Paganini p. 2 V., A., Basse et Flûte	— 15
		— 10. F moll. - 32.	2 —		
		— 11. B dur. - 33.	2 —		
		— 12. A moll. - 34.	2 —		
		— 13. G dur. - 35.	2 —		
		— 14. F dur. - 37.	2 —		
		Pape, L., Quintuor p. 2 V., A. et 2 Vlies. D dur	1 15		

Quartetten für 2 Violinen, Bratsche und Violoncell.

Arnold, G., Op. 19. Quatuor. G moll	1 10	Libon, Ph., Op. 8. Recueil d'airs variés. Liv. 1.	— 22½	Präger, H., Op. 27. Thème varié. No. 2. A dur, B dur	1 —
Auber, D. F. E., La Muette de Portici, Opéra, arr. Liv. 1. 1 Acte	3 —	— Op. 12. Recueil d'airs variés. Liv. 2.	— 22½	— 34. Quatuor. D dur	1 10
— 2. 2 Acte	2 15	Lipinski, C., Op. 9. 3 Polonaises. A dur, E moll, D dur	— 22½	Probst, C., Op. 1. Quatuor brill. G moll	1 10
— 3. 3 et 4 Acte	2 15	Malté, J., Grand Quatuor. A dur	1 —	Reicha, A., Op. 48. 3 Quatuors. C dur, G dur, Es dur	2 15
Bachmann, G., Op. 32. Quatuor. G dur	— 22½	Marachner, H., Des Falkners Braut. Oper, arr.	8 —	— Op. 49. 3 Quatuors. C moll, D dur, B dur	2 15
Baillot, P., Op. 23. Romance et une Air russe, varié. E dur, A moll	— 20	Matthael, A., Op. 7. Variations. A dur.	— 15	— 52. Grand Quatuor. C dur	— 22½
— Op. 25. Charmante Gabrielle. Air varié. C dur	— 10	Mendelssohn Bartholdy, F., Quatuors: No. 2. A moll. Op. 13.	1 20	— 58. Quatuor. A dur.	— 22½
Beethoven, L. v., Op. 74. Quatuor. Es dur. No. 10.	1 10	— 3. D dur. - 44. No. 1.	2 5	— 90. 6 Quatuors: Liv. 1. Es dur, G dur, C dur	2 15
— Quatuor. D dur. arr. d'après l'oeuvre 28 p. Bierey	1 —	— 4. E moll. - 44. - 2.	2 5	— 2. E moll, F dur, D dur	2 15
Belke, Fr., Op. 39. Fugue. C dur.	— 15	— 5. Es dur. - 44. - 3.	2 5	Riem, W. F., Op. 19. 3 Quatuors. A dur, B dur, Es dur	2 —
Brauhle, J. X., Quatuor. A moll	1 —	— 6. E moll. - 80. (Nachlass No. 8.)	2 —	Ries, H., Op. 4. Variations. (Thème de Crusell.) A dur	— 20
Cherubini, L., Faniska, Opéra, arr.	3 —	— Op. 81. Andante, Scherzo, Capriccio et Fugue. (Nachlass No. 9.)	2 —	Riotti, P. J., Op. 21. 3 Quatuors. D dur, G dur, C moll	2 15
— Overture d'Elise, arr.	— 20	Meyerbeer, G., Les Huguenots. Opéra, arr.	8 —	Rode, P., Op. 11. Quatuor. Es dur. No. 1.	— 20
Chrzastowski, de, Op. 3. 3 Polonaises. E moll, G dur, A dur	— 15	Michaelis, F. A., Op. 8. Variations brill. G dur	— 20	— 14. do. F dur. - 2.	— 20
Crémont, P., Quatuor. G dur	1 —	— Op. 9. Variations brill. D dur	— 20	— 15. do. D dur. - 3.	— 20
Danzl, F., Op. 29. 3 Quatuors. C dur, A moll, D dur	2 15	— 10. Variations brill. A dur	— 20	— 18. do. G dur. - 4.	— 20
David, F., Op. 32. Quatuor. A moll	2 10	Morgenroth, F., Op. 1. Variations. E dur	— 7½	— 10. Air varié. G dur	— 10
Dotzauer, J. J. F., Op. 39. 3 Quatuors: No. 1. F moll. No. 2. C dur. No. 3. A dur. à	1 —	— Op. 2. Variations. A dur	— 7½	— 16. Andante varié. A moll	— 10
Dussek, J. L., Op. 60. 3 Quatuors: No. 1. G dur. No. 2. B dur. No. 3. Es dur à	1 10	Mozart, W. A., 12 Quatuors. Oeuvres complètes. Cah. I. G dur, D dur, B dur	2 —	Romberg, A., Op. 1. 3 Quatuors. Es dur, G moll, F dur	2 15
Ebell, H. C., Op. 1. Quatuor. F moll	1 —	— II. Es dur, A dur, C dur	2 —	— Op. 7. 3 Quatuors. D dur, E dur, C dur	2 15
— Op. 2. 3 Quatuors. G dur, D moll, A dur	1 20	— III. D dur, B dur, F dur	2 —	— 11. Quatuor. A dur	— 20
Eberwein, C., Op. 4. Quatuor brill. A dur	1 —	— IV. D dur, C dur, Es dur	2 —	Romberg, B., Op. 1. 3 Quatuors. Es dur, B dur, D dur	2 15
— Variations (Brûlant d'amour). A dur	— 15	— Symphonie. C dur. (m. d. Fage). No. 4. arr.	1 15	Rossini, J., Pièces choisies de l'opéra: Le Siège de Corinthe, arr. p. Leon	— 25
Eberwein, M., Op. 1. 3 Quatuors: No. 1. G dur. No. 2. A dur. No. 3. B dur. à	1 —	Mühling, A., Op. 20. 2 Quatuors. A dur, C dur	1 20	Rössler, L. J., Op. 6. 3 Quatuors. C dur, G dur, A dur	2 —
Eggert, J. N., Quatuor. G moll	1 —	Müller, C. G., Op. 3. 3 Quatuors: No. 1. A dur. No. 2. F moll. No. 3. B dur	1 15	Rubinstein, A., Op. 17. Drei Quartette für 2 Violinen, Bratsche und Violoncell. No. 1.	2 —
Engelberth, A., Op. 3. Polonaise. D dur	— 10	Müller, J. E., Grand Quatuor. G moll	1 10	— No. 2.	1 15
Fesca, F. E., Op. 12. Quatuor. D moll	1 15	Müller, J. H., Quatuor. G dur	1 —	— No. 3.	2 —
Friedrich, W., Air varié. E dur	— 10	Onslow, G., Quatuors: No. 1. B dur. Op. 4. No. 1.	3 —	Schmitt, A., Op. 70. 3 Quatuors: No. 1. B dur. No. 2. G dur. No. 3. F moll à	1 5
Gerke, A., Op. 3. 3 Polonais. E dur, C dur, Es dur	— 20	— 2. D dur. - 4. - 2.	1 —	Schneider, Fr., Op. 90. Quatuor. G moll	1 10
— Op. 20. 3 Polonaises. B dur, C dur, D dur	1 5	— 3. A moll. - 4. - 3.	1 —	Schumann, R., 3 Quatuors: No. 1. A moll. No. 2. F dur. No. 3. A dur à	1 20
Giorgetti, F., Variations favorites. E moll	— 15	— 4. C moll. - 8. - 1.	1 —	Sörgel, F. W., Op. 11. Quatuor. D moll	1 —
Götze, C., Op. 2. Quatuor brillant. E dur	1 —	— 5. F dur. - 8. - 2.	1 —	— Op. 13. Quatuor. Es dur	1 —
— Op. 3. 3 Quatuors. F dur, D dur, E dur	2 10	— 6. A dur. - 8. - 3.	1 —	— 21. 2 Quatuors: No. 1. G dur	1 5
Gross, J. B., Op. 9. Quatuor. D dur	1 20	— 7. G moll. - 9. - 1.	2 15	— 2. E moll	— 25
Haydn, J., Op. 77. 2 Quatuors. G dur, F dur	1 10	— 8. C dur. - 9. - 2.	2 15	Spohr, L., Op. 132. Quatuor. A dur. No. 30.	2 —
— Dernier Quatuor. B dur. No. 82.	— 20	— 9. F moll. - 9. - 3.	2 15	Spring, M., Quatuor. A dur	— 25
— Symphonie. D dur. No. 2. arr.	1 15	— 10. G dur. - 10. - 1.	1 10	Taubert, W., Op. 93. Quatuor. B dur	2 —
Hörger, G., Op. 4. Divertissement. A moll	— 15	— 11. D moll. - 10. - 2.	2 15	Titz, A., 3 Quatuors. G dur, F dur, A dur	2 20
— Op. 5. Quatuor brillant. A dur	— 25	— 12. Es dur. - 10. - 3.	1 10	Udbye, M. A., Op. 6. Zweites Quartett für 2 Violinen, Viola und Violoncell	2 —
— 6. Quatuor brillant. E dur.	1 —	— 13. B dur. - 21. - 1.	1 10	Veit, W. H., Op. 7. Quatuor. Es dur. No. 3.	1 20
Janson, J. F. A., 2 Thèmes variés. No. 1. G dur. No. 2. D moll	à — 10	— 14. E moll. - 21. - 2.	1 10	Viotti, J. P., 3 Quatuors concert. F dur, B dur, G dur	2 5
Kaczowski, J., Op. 7. Thème varié. F dur	— 7½	— 15. Es dur. - 21. - 3.	1 10	— 3 Quatuors. F moll, C dur, E dur. Liv. 2.	1 10
— Op. 22. Air varié. G dur. No. 3.	— 12½	— 16. E moll. - 36. - 1.	1 15	Voigt, J. G. H., Op. 21. Quatuor. F moll	1 —
Kleinwächter, L., Op. 8. Quatuor. F dur	1 10	— 17. Es dur. - 36. - 2.	1 15	Wichmann, H., Op. 12. Quatuor. E moll	1 25
Körner, G. J., Op. 3. Quatuor. C dur	1 15	— 18. D dur. - 36. - 3.	1 15	Wichtl, G., Op. 3. Quatuor. Es dur	1 5
Kreuzer, R., Op. 1. 6 Quatuors concertans: Liv. 1. D dur, G dur, C dur	1 —	Pape, L., Op. 6. Quatuor. F dur	1 10	Wölll, Op. 10. 6 Quatuors: Liv. 1. C dur, E dur, A dur	2 15
— 2. B dur, F dur, A dur	1 —	Perkins, Ch. C., Op. 9. Troisième Quatuor pour 2 Violons, Alto et Violoncelle. E dur	2 15	— 2. G dur, D moll, F dur	2 15
— Op. 3. 3 Quatuors. C dur, B dur, A moll	2 —	Pleyel, J., Op. 9. 3 Quatuors concert. C dur, B dur, F moll	2 —	— Op. 30. 3 Quatuors. Es dur, C dur, D dur	2 —
— 2 Quatuors. A dur, G dur. (No. 1. et 2.)	1 10	Präger, H., Op. 13. 3 Quatuors: No. 1. D dur. No. 2. F moll. No. 3. Es dur à	1 —	Zeuner, C., Op. 11. Quatuor. Es dur	1 10
— Thème varié. A dur	— 20	— Op. 17. Quatuor. F dur	1 —		
Leir, F., Op. 5. Quatuor brill. polon. B dur	— 25	— 18. Quatuor. Es dur	1 —		
— Air Polonais varié. H moll	— 22½	— 19. do. C dur	1 —		
		— 27. Thème varié. No. 1. G dur, F dur	1 —		