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

Mendelssohn Bartholdy, Felix

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

Violoncello

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Violoncello.

Felix Mendelssohn Bartholdy, Op. 81.

ANDANTE
sostenuto.

The musical score for Cello, Op. 81 by Felix Mendelssohn Bartholdy, is presented in 12 staves. It begins with the tempo marking 'ANDANTE sostenuto.' and a key signature of one sharp (F#). The music features a variety of textures and dynamics, starting with a piano (*p*) introduction and moving through sections of *cresc.*, *pizz.*, and *arco*. A section marked 'Un poco più animato.' includes triplet figures. The piece concludes with a final *cresc.* and a fermata.

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 dynamic of *ff* and includes various articulations such as accents and slurs. The dynamics fluctuate, with *f* and *sf* appearing frequently. The second section, marked **Andante come I^a**, starts at measure 6 and includes a *rit.* (ritardando) marking. This section features a variety of playing techniques, including *pizz.* (pizzicato), *arco* (arco), and *pizz. arco*. Dynamics range from *pp* to *f*. The score concludes with a *dim.* (diminuendo) marking.

Violoncello.

Allegro leggiero.

SCHERZO.

The musical score is written for a cello in bass clef with a 6/8 time signature. It begins with a *pizz.* (pizzicato) instruction. The first staff contains a melodic line with a first ending bracket labeled '1'. The second and third staves continue the melodic line with a second ending bracket labeled '2'. The fourth staff continues the melody. The fifth staff is marked *arco* (arco) and features a series of sixteenth-note chords. The sixth staff continues the *arco* section with a fermata. The seventh and eighth staves feature a rhythmic pattern of eighth notes with a *cresc.* (crescendo) instruction. The ninth staff continues this pattern and is marked *ff* (fortissimo). The tenth staff features a melodic line with a *p* (piano) instruction. The eleventh and twelfth staves conclude the piece with a melodic line.

Violoncello.

The musical score for Violoncello consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include:

- pizz.* (pizzicato) at the beginning of the first staff.
- arco cresc.* (arco with crescendo) at the start of the first measure of the second staff.
- dim.* (diminuendo) at the start of the third staff.
- cresc.* (crescendo) at the start of the eighth staff.
- p pizz.* (pizzicato piano) at the start of the ninth staff.
- arco* (arco) at the start of the tenth staff.
- pizz.* (pizzicato) at the end of the twelfth staff.

There are also first and second endings marked with '1' and '2' above the notes in the second and third staves respectively.

Violoncello.

Andante con moto.

CAPRICCIO.

Musical score for Cello, Capriccio section. The score consists of five staves of music in bass clef, 2/4 time signature. The first staff begins with a dynamic of *p* and includes markings for *cresc.* and *dim.*. The second staff includes *dim.*, *p*, *sf*, and *p*. The third staff includes *cresc.*, *dim.*, *f*, *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 cello staves 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 section. The Viol. II^o staff is in bass clef and includes markings for *1*, *2*, *3*, and *cresc.*. The Viola staff is in treble clef and includes markings for *4*, *5*, *6*, *7*, and *f*.

Violoncello.

Cello.

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

- 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.

f f f p cresc. f

f sf sf sf sf più f

ff p

cresc. f sf cresc. f

f sf

sf sf più f

ff

sf sf sf sf ff

sf cresc. f

più f ff 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 I?

3

11

p

p

Violoncello.

10

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*

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

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

Thlr. Ngr.	Compositor	Opus	Instrumentation	Thlr. Ngr.	Compositor	Opus	Instrumentation	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
	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
	—	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 —
					Serwaczinsky, St.	Op. 9. Introduct. et Var. p. Vln. av. 2 Vlns., A., Vlle. et Basse. D dur		— 20
					Winter, P.	Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll.		1 10
					—	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.

Thlr. Ngr.	Compositor	Opus	Instrumentation	Thlr. Ngr.	Compositor	Opus	Instrumentation	Thlr. Ngr.
	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
	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. 67. Symphonie p. 2 V., 2 A. et Bass. C moll. arr.		2 —	Onslow, G.	Quintuors p. 2 V., 2 A. et B.		
	—	Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. C dur. arr.		1 —	No. 1. E moll. Op. 1. No. 1.		1 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	- 2. Es dur. - 1. - 2.		1 15	
	Fischer M. G.	Op. 7. Quintuor p. 2 V., 2 A. et B. C dur		1 —	- 3. D moll. - 1. - 3.		1 15	
	Gade, N. W.	Op. 8. Quintuor p. 2 V., 2 A. et B. E moll		3 —	- 4. G moll. - 17.		1 10	
	Haydn, J.	Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2.		3 —	- 5. D dur. - 18.		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	- 6. E moll. - 19.		1 10	
					- 7. Es dur. - 23.		1 20	
					- 8. D moll. - 24.		1 20	
					- 9. C dur. - 25.		2 —	
					- 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				
					Präger, H. A.	Op. 24. Variations (thème de Boieldieu) p. V. av. 2 V., A. et B. E dur		1 —
					—	Op. 28. Grand Quintuor p. 2 V., 2 A. et B. D moll		1 10
					Riem, W.	Op. 6. Quintuor p. 2 V., 2 A. et B. G moll		1 10
					Ries, F.	Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur		2 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
					Rousselot, S.	Op. 23. Quintuor p. 2 V., 2 A. et B. F dur		1 20
					Soussmann, F.	Polonaise p. V. av. 2 V., A. et B. C dur		— 10
					Speier, W.	Op. 17. Quintuor p. 2 V., 2 A. et B. C moll		1 10
					Spohr, L.	Op. 129. Quintuor p. 2 V., 2 A. et B. E moll. No. 6.		2 20
					Spring, M.	Fantaisie p. V. av. 2 V., A. et B. E dur		— 25
					Tolbeque, J. B.	Quadrille des Contredanses sur des motifs de Paganini p. 2 V., A., Basse et Flûte		— 15

Quartetten für 2 Violinen, Bratsche und Violoncell.

Thlr. Ngr.	Compositor	Opus	Instrumentation	Thlr. Ngr.	Compositor	Opus	Instrumentation	Thlr. Ngr.
	Arnold, G.	Op. 19. Quatuor. G moll		1 10	Libon, Ph.	Op. 8. Recueil d'airs variés. Liv. 1.		— 22½
	Auber, D. F. E.	La Muette de Portici, Opéra, arr. Liv. 1. 1 Acte		3 —	—	Op. 12. Recueil d'airs variés. Liv. 2.		— 22½
	—	2. 2 Acte		2 15	Lipinski, C.	Op. 9. 3 Polonaises. A dur, E moll, D dur		— 22½
	—	3. 3 et 4 Acte		2 15	Malté, J.	Grand Quatuor. A dur		1 —
	Bachmann, G.	Op. 32. Quatuor. G dur		— 22½	Marachner, H.	Des Falkners Braut. Oper, arr.		8 —
	Baillot, P.	Op. 23. Romance et une Air russe, varié. E dur, A moll		— 20	Matthaei, A.	Op. 7. Variations. A dur		— 15
	—	Op. 25. Charmante Gabrielle. Air varié. C dur		— 10	Mendelssohn Bartholdy, F.	Quatuors:		
	Beethoven, L. v.	Op. 74. Quatuor. Es dur. No. 10.		1 10	No. 2. A moll. Op. 13.		1 20	
	—	Quatuor. D dur. arr. d'après l'oeuvre 28 p. Bierey		1 —	- 3. D dur. - 44. No. 1.		2 5	
	Belke, Fr.	Op. 39. Fugue. C dur		— 15	- 4. E moll. - 44. - 2.		2 5	
	Brauhle, J. X.	Quatuor. A moll		1 —	- 5. Es dur. - 44. - 3.		2 5	
	Cherubini, L.	Faniska, Opéra, arr.		3 —	- 6. E moll. - 80. (Nachlass No. 8.)		2 —	
	—	Ouverture d'Elise, arr.		— 20	—	Op. 81. Andante, Scherzo, Capriccio et Fugue. (Nachlass No. 9.)		2 —
	Chrzastowski, de	Op. 3. 3 Polonaises. E moll, G dur, A dur		— 15	Meyerbeer, G.	Les Huguenots. Opéra, arr.		8 —
	Crémont, P.	Quatuor. G dur		1 —	Michaelis, F. A.	Op. 8. Variations brill. G dur		— 20
	Danzl, F.	Op. 29. 3 Quatuors. C dur, A moll, D dur		2 15	—	Op. 9. Variations brill. D dur		— 20
	David, F.	Op. 32. Quatuor. A moll		2 10	—	10. Variations brill. A dur		— 20
	Dotzauer, J. J. F.	Op. 39. 3 Quatuors:			Morgenroth, F.	Op. 1. Variations. E dur		— 7½
	No. 1. F moll. No. 2. C dur. No. 3. A dur. à		1 —	—	Op. 2. Variations. A dur		— 7½	
	Dussek, J. L.	Op. 60. 3 Quatuors:			Mozart, W. A.	12 Quatuors. Oeuvres complètes.		
	No. 1. G dur. No. 2. B dur. No. 3. Es dur à		1 10	—	Cah. I. G dur, D dur, B dur		2 —	
	Ebell, H. C.	Op. 1. Quatuor. F moll		1 —	- II. Es dur, A dur, C dur		2 —	
	—	Op. 2. 3 Quatuors. G dur, D moll, A dur		1 20	- III. D dur, B dur, F dur		2 —	
	Eberwein, C.	Op. 4. Quatuor brill. A dur		1 —	- IV. D dur, C dur, Es dur		2 —	
	—	Variations (Brûlant d'amour). A dur		— 15	—	Symphonie. C dur. (m. d. Fage). No. 4. arr.		1 15
	Eberwein, M.	Op. 1. 3 Quatuors:			Mühling, A. G.	Op. 20. 2 Quatuors. A dur, C dur		1 20
	No. 1. G dur. No. 2. A dur. No. 3. B dur. à		1 —	—	Müller, C. G.	Op. 3. 3 Quatuors:		
	Eggert, J. N.	Quatuor. G moll		1 —	No. 1. A dur. No. 2. F moll. No. 3. B dur. à		1 15	
	Engelberth, A.	Op. 3. Polonaise. D dur		— 10	Müller, J. E.	Grand Quatuor. G moll		1 10
	Fesca, F. E.	Op. 12. Quatuor. D moll		1 15	Müller, J. H.	Quatuor. G dur		1 —
	Friedrich, W.	Air varié. E dur		— 10	Onslow, G.	Quatuors:		
	Gerke, A.	Op. 3. 3 Polonais. E dur, C dur, Es dur		— 20	No. 1. B dur. Op. 4. No. 1.			
	—	Op. 20. 3 Polonaises. B dur, C dur, D dur		1 5	- 2. D dur. - 4. - 2.		3 —	
	Giorgetti, F.	Variations favorites. E moll		— 15	- 3. A moll. - 4. - 3.		1 —	
	Götze, C.	Op. 2. Quatuor brillant. E dur		1 —	- 4. C moll. - 8. - 1.		1 —	
	—	Op. 3. 3 Quatuors. F dur, D dur, E dur		2 10	- 5. F dur. - 8. - 2.		1 —	
	Gross, J. B.	Op. 9. Quatuor. D dur		1 20	- 6. A dur. - 8. - 3.		1 —	
	Haydn, J.	Op. 77. 2 Quatuors. G dur, F dur		1 10	- 7. G moll. - 9. - 1.		2 15	
	—	Dernier Quatuor. B dur. No. 82.		— 20	- 8. C dur. - 9. - 2.		2 15	
	—	Symphonie. D dur. No. 2. arr.		1 15	- 9. F moll. - 9. - 3.		2 15	
	Hörger, G.	Op. 4. Divertissement. A moll		— 15	- 10. G dur. - 10. - 1.		1 10	
	—	Op. 5. Quatuor brillant. A dur		— 25	- 11. D moll. - 10. - 2.		2 15	
	—	6. Quatuor brillant. E dur		1 —	- 12. Es dur. - 10. - 3.		1 10	
	Janson, J. F. A.	2 Thèmes variés.			- 13. B dur. - 21. - 1.		1 10	
	No. 1. G dur. No. 2. D moll		à — 10	—	- 14. E moll. - 21. - 2.		1 10	
	Kaczowski, J.	Op. 7. Thème varié. F dur		— 7½	- 15. Es dur. - 21. - 3.		1 15	
	—	Op. 22. Air varié. G dur. No. 3.		— 12½	- 16. E moll. - 36. - 1.		1 15	
	Kleinwächter, L.	Op. 8. Quatuor. F dur		1 10	- 17. Es dur. - 36. - 2.		1 15	
	Körner, G. J.	Op. 3. Quatuor. C dur		1 15	- 18. D dur. - 36. - 3.		1 15	
	Kreuzer, R.	Op. 1. 6 Quatuors concertans:			Pape, L.	Op. 6. Quatuor. F dur		1 10
	Liv. 1. D dur, G dur, C dur		1 —	—	Perkins, Ch. C.	Op. 9. Troisième Quatuor pour 2 Violons, Alto et Violoncelle. E dur		2 15
	- 2. B dur, F dur, A dur		1 —	—	Pleyel, J.	Op. 9. 3 Quatuors concert. C dur, B dur, F moll		2 —
	Op. 3. 3 Quatuors. C dur, B dur, A moll		2 —	—	Präger, H.	Op. 13. 3 Quatuors:		
	2 Quatuors. A dur, G dur. (No. 1. et 2.)		1 10	—	No. 1. D dur. No. 2. F moll. No. 3. Es dur à		1 —	
	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 —