



VIOLINO I<sup>o</sup>

15 *p* *cresc.* *dim.* *ff* *Maggiore.* *dol.*

*cresc.*

*f* *f* *p* *pp* *Minore.* *cresc.* *f* *pp* *mf* *3*

*f* *p* *pp* *smorz.* *3*

VIOLINO I<sup>o</sup>

Allegro impetuoso.

o. = 80.  
MINUETTO.

The musical score is written for Violino I and consists of 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro impetuoso.' and the piece is identified as a 'MINUETTO.' with a tempo of 'o. = 80.' (quarter note = 80 beats per minute). The score includes various dynamic markings such as *f*, *p*, *pp*, *cre*, *scen*, *do*, *cresc*, and *Maggiore*. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a 'Fine.' marking and a final cadence. The bottom right corner of the page contains the publisher's initials 'M. D. C.'

VIOLINO I<sup>o</sup>

Andante.

♩. = 100.  
TEMA.

8 *p* *tr*

VAR. I. *p* *cresc.* *f* *p* *if*

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

1. 2. *f* *pp legato*

VAR. II. *pp legato*

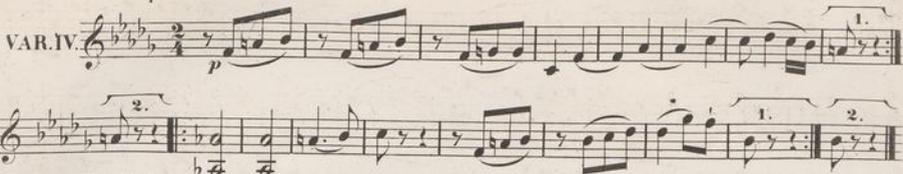
VAR. III. *p*

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

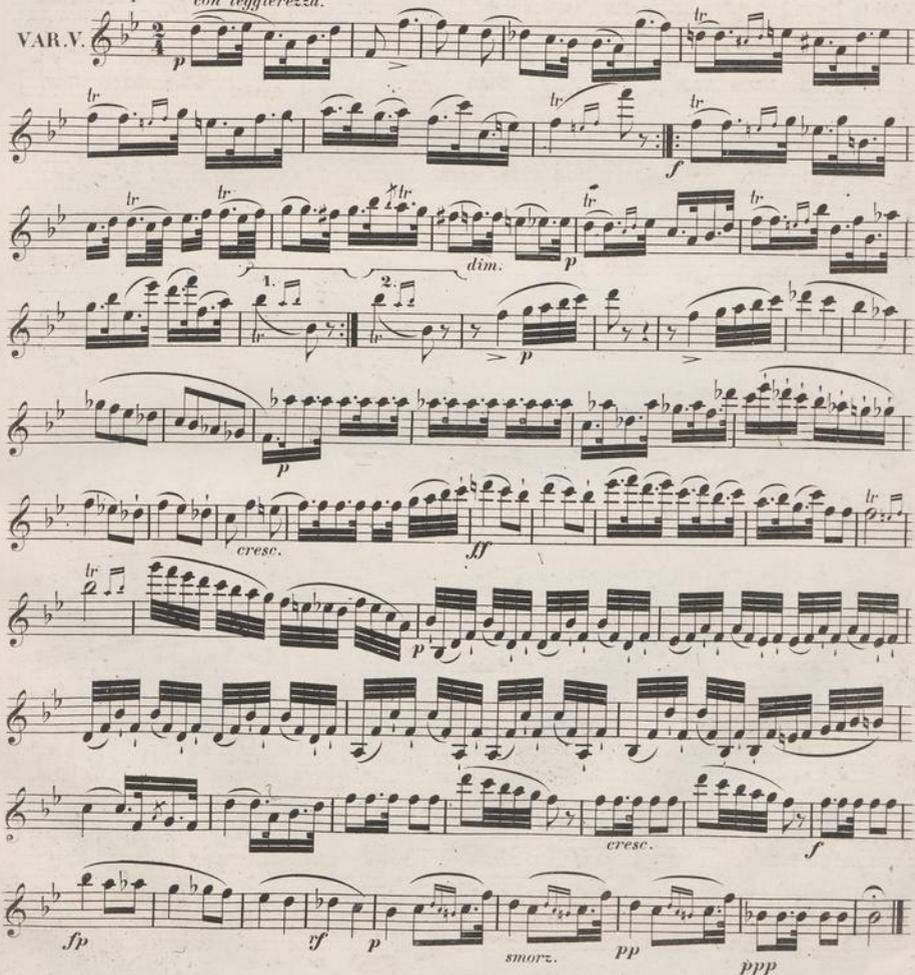
1. 2. *dim.* *p*

VIOLINO I<sup>o</sup>

Poco più lento.

VAR. IV. 

Tempo I<sup>o</sup> *con leggerezza.*

VAR. V. 

VIOLINO I<sup>o</sup>

Allegro vivace.

Viol. I<sup>o</sup>

FINALE.

Viol. I<sup>o</sup> *pp* *delicatamente*

*f* *p*

*p*

*p* *staccato* *p* *1* *2* *2*

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

*pp* *1* *dol.* *1*

*p* *1*

*dolcissimo*

VOLINO I<sup>o</sup>

Musical score for Violino I, page 9. The score consists of ten staves of music in G minor, 3/4 time. It features various dynamics including *ff*, *fpp*, *p*, *f*, and *dim.*, as well as performance markings like *energico* and *tr.* (trills). Measure numbers 3, 10, and 2 are indicated.

VIOLINO I<sup>o</sup>

Maggiore.

*dolcissimo.*

Minore.

*ff*

*f*

*p*

*cre* *scen* *do*

*dim.*

*p*

10

VIOLINO I<sup>o</sup>

Violino I musical score page 11, featuring ten staves of music. The score includes various dynamics such as *p*, *pp*, *cresc.*, *smorz.*, and *ppp*. It also contains performance instructions like *Fine.* and a measure number '8'.

Staff 1: *p*

Staff 2: *p*

Staff 3: *p*

Staff 4: *p*

Staff 5: *cresc.*

Staff 6: *cresc.*

Staff 7: *p*, *pp*, *p*

Staff 8: *p*

Staff 9: *smorz.*

Staff 10: *ppp*, *Fine.*

# KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

## Octette, Septette und Sextette für die Violine u. s. w.

**Beethoven, L. v.,** Op. 30. Septett für 2 Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. . . . . 3 30  
 — Dasselbe in Partitur . . . . . 3 30  
 — Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vln., 2 A. et 2 Vcll. par M. C. Fischer . . . . . 6 —  
 — Op. 84. Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es. . . . . 2 40  
 — Dasselbe in Partitur . . . . . 4 80

**Beethoven, L. v.,** Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 103. . . . . 3 60  
 — Dasselbe in Partitur . . . . . 3 —  
 — Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C. . . . . 3 —  
 — Dasselbe in Partitur . . . . . 2 70  
 — Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. Cmoll. arr. . . . . 6 —  
 — Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr. . . . . 3 —  
 — Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D . . . . . 90  
 — Dasselbe in Partitur . . . . . 60

**David, F.,** Op. 14. Introit. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur. . . . . 4 —

**David, F.,** Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle . . . . . 9 —  
**Gade, N. W.,** Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Viles. Fdur . . . . . 11 —  
**Mendelssohn Bartholdy, F.,** Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Viles. Esdur. Part. u. St. . . . . 10 20  
 — Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pflz. zu 4 Händen v. C. Burchard . . . . . 9 —

## Quintette für die Violine u. s. w.

**Gade, N. W.,** Op. 8. Quintour p. 2 V., 2 A. et B. E moll . . . . . 9 —  
**Haydn, J.,** Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 4 et 2 . . . . . 9 —  
**Kummer, F. A.,** Op. 14. Diversissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur. . . . . 4 50  
**Mendelssohn Bartholdy, F.,** Op. 87. Quintett f. 2 V., 2 A. et B. Ddur. (Nachlass No. 15.) Part. u. St. . . . . 6 30  
**Mozart, W. A.,** Quintette für 2 V., 2 Br. u. Violon. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 4. Cmoll. No. 5. Cdur. No. 3. Gmoll. No. 4. Ddur. No. 5. Esdur. h . . . . . 4 50  
 — 2. Esdur. — 4. — 2. — 4. 50  
 — 3. Dmoll. — 4. — 3. — 4. 50

**Svendens, J. S.,** Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle . . . . . 44  
 — Dasselbe in Partitur. S. . . . . 7 50  
**Schubert, F.,** Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n. 6 30  
**Winter, P.,** Op. 9. Sissetto p. 2 Vlns., 2 Cors. A. et Basse. D moll . . . . . 4  
 — Op. 10. Soutour p. 2 Vlns., 2 Cors. Clar., A. et Basse. Esdur . . . . . 4

**Onslow, G.,** Quintours p. 2 V., 2 A. et B. No. 4. G moll. Op. 47. . . . . 4  
 — 5. Ddur. — 18. — 4  
 — 6. E moll. — 19. — 4  
 — 7. Esdur. — 23. — 4  
 — 8. D moll. — 24. — 5  
 — 9. Cdur. — 25. — 6  
 — 10. F moll. — 32. — 6  
 — 11. Bdur. — 33. — 6  
 — 12. A moll. — 34. — 6  
 — 13. Gdur. — 35. — 6  
 — 14. Fdur. — 37. — 6

**Ries, F.,** Op. 471. Grand Quintour p. 2 V., 2 A. et B. Gdur. . . . . 7  
**Schubert, F.,** Op. 163. Gr. Quintett f. 2 Violin., Viola und 3 Violoncelles. Cdur. . . . . 5  
**Spohr, L.,** Op. 129. Quintour p. 2 Vlns., 2 A. et B. No. 6. E moll. . . . . 8

## Quartette für 2 Violinen, Bratsche und Violoncell.

**Beethoven, L. v.,** Quartette f. 2 V., Br. u. Vcll. No. 4. Op. 18. No. 1. in F. Part. #2 10. St. 3 —  
 — 2. — 18. — 3. — G. Part. — 1.80. St. 2 40  
 — 3. — 18. — 3. — D. Part. — 2.40. St. 2 70  
 — 4. — 18. — 4. — Cm. Part. — 1.80. St. 2 70  
 — 5. — 18. — 5. — F. Part. — 1.80. St. 2 70  
 — 6. — 18. — 6. — B. Part. — 1.80. St. 2 40  
 — 7. — 59. — 4. — F. Part. — 3. — St. 4 30  
 — 8. — 59. — 3. — E. Part. — 2.10. St. 3 70  
 — 9. — 59. — 3. — C. Part. — 2.40. St. 3 70  
 — 10. — 74. in Es. — Part. — 2.40. St. 3 70  
 — 11. — 95. — F. m. — Part. — 2.40. St. 3 70  
 — 12. — 127. — Es. — Part. — 2.70. St. 4 20  
 — 13. — 130. — B. — Part. — 3.30. St. 4 30  
 — 14. — 131. — Gism. — Part. — 3.30. St. 4 50  
 — 15. — 132. — A. m. — Part. — 2.70. St. 4 50  
 — 16. — 132. — F. — Part. — 2.80. St. 3 70  
 — Grosse Fuge in B. Op. 133. Part. — 2.10. St. 2 70

**Bruch, M.,** Op. 9. Quartett. C moll. . . . . 7 —  
 — Op. 10. Quartett. E dur. . . . . 8 —  
**David, F.,** Op. 32. Quartour. A moll. . . . . 7 —  
**Dussek, J. L.,** Op. 60. 3 Quartours: . . . . . 4 —  
 — No. 1. Gdur. No. 2. Bdur. No. 3. Esdur. h . . . . . 4 50  
 — Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daseelbst genau bezeichnet und herausgegeben von Ferd. David: . . . . . 7 —  
 — No. 4. (Op. 30 No. 4) Ddur. . . . . 3 50  
 — 2. (Op. 33 No. 2) Esdur. . . . . 3 —  
 — 3. (Op. 33 No. 3) Cdur. . . . . 3 —  
 — 4. (Op. 34 No. 4) Gdur. . . . . 3 50  
 — 5. (Op. 64 No. 3) Bdur. . . . . 3 50  
 — 6. (Op. 64 No. 4) Gdur. . . . . 3 50  
 — 7. (Op. 64 No. 5) Ddur. . . . . 3 50  
 — 8. (Op. 74 No. 3) Gmoll. . . . . 3 50  
 — 9. (Op. 76 No. 4) Gdur. . . . . 3 50  
 — 10. (Op. 76 No. 2) Dmoll. . . . . 3 50  
 — 11. (Op. 76 No. 3) Cdur. . . . . 3 50  
 — 12. (Op. 76 No. 4) Bdur. . . . . 3 50  
 — 13. (Op. 76 No. 5) Ddur. . . . . 3 —  
 — 14. (Op. 77 No. 4) Cdur. . . . . 4 —  
 — 15. (Op. 77 No. 2) Fdur. . . . . 4 —  
 — Dasselben. Complet in 4 Bänden. Roth cartonirt. . . . . n. 15 —

**Hermann, F.,** Op. 8. Quartett . . . . . n. 5 —  
**Bach, J. S.,** Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David: . . . . . 3 —  
**Beethoven, L. v.,** Trios in Stimmen. . . . . 2 10  
 — No. 1. Op. 3. in Es. . . . . 2 10  
 — 2. — 9. No. 1. in G. . . . . 2 10  
 — 3. — 9. — 2. in D. . . . . 2 10

**Kreutzer, R.,** Op. 4. 6 Quatuors concertans: . . . . . 3 —  
 — Liv. 4. Ddur. Gdur. Cdur. . . . . 3 —  
 — 2. Bdur. Fdur. Adur. . . . . 3 —  
 — Op. 3. 3 Quatuors. Cdur. Bdur. A moll. 6 —  
 — 2 Quatuors. Adur. Gdur. (No. 1. et 2.) 4 —  
 — Thème varié. Adur. . . . . 2 —

**Mendelssohn Bartholdy, F.,** Ouvertures für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich H. Hermann: . . . . . 3 —  
 — No. 1. Op. 24. Sommersehnsucht . . . . . 3 50  
 — 2. — 36. Fingisithia (Hebriden) . . . . . 3 —  
 — 3. — 27. Meeresschiffe, glückliche Fahrt . . . . . 3 —  
 — 4. — 32. Märchen von der schönen Melusine . . . . . 3 —  
 — 5. — 74. Athalia . . . . . 3 —  
 — 6. — 89. Heimkehr aus der Fremde . . . . . 3 50  
 — 7. — 101. Trompeten-Ouverture . . . . . 3 50  
 — Quatuors. No. 1-7. Part. #13. — Stimmen 20 —  
 — No. 4. Esdur. Op. 12. — Part. #1.80. St. 3 30  
 — 2. Amoll. — 43. — Part. — 2.40. St. 3 30  
 — 3. Ddur. — 44. No. 4. Part. — 2.10. St. 3 30  
 — 4. E moll. — 44. — 2. Part. — 2.40. St. 3 30  
 — 5. Esdur. — 44. — 3. Part. — 2.40. St. 3 30  
 — 6. E moll. — 80. — Part. — 1.80. St. 3 30  
 — Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur #1.80. — Stimmen . . . . . 3 70

**Meyerbeer, G.,** Les Huguenots. Opéra, arr. . . . . 24 —  
**Mozart, W. A.,** Symphonie. Cdur. (m. d. Fugel). No. 4. arr. . . . . 4 50  
 — Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. Gdur. No. 2. Dmoll. No. 3. Bdur. No. 4. Esdur. No. 5. Adur. No. 6. Cdur. No. 7. Ddur. No. 8. Bdur. No. 9. Fdur. No. 10. Ddur. h . . . . . 3 —  
 — Dieselben. In 4 Bdn. Roth cart. . . . . n. 15 —

**Onslow, G.,** Quatuors: . . . . . 9 —  
 — No. 1. Bdur. Op. 4. No. 4. . . . . 9 —  
 — 2. Ddur. — 4. — 2. — 9 —  
 — 3. A moll. — 4. — 3. — 9 —  
 — 4. C moll. — 8. — 3 —  
 — 5. Fdur. — 8. — 2. — 3 —  
 — 6. Adur. — 8. — 3. — 3 —  
 — 7. G moll. — 9. — 4. — 3 —  
 — 8. Cdur. — 9. — 2. — 7 50  
 — 9. F moll. — 9. — 3. — 7 50

**Onslow, G.,** Quatuors: . . . . . 4  
 — No. 10. Gdur. Op. 10. No. 4. . . . . 7  
 — 12. Esdur. — 10. — 3 —  
 — 13. Bdur. — 21. — 4. — 4  
 — 14. E moll. — 24. — 2. — 4  
 — 15. Esdur. — 24. — 3. — 4  
 — 16. E moll. — 36. — 4. — 4  
 — 17. E moll. — 36. — 3. — 4  
 — 18. Ddur. — 36. — 3. — 4  
**Richter, E. F.,** Op. 25. Quatuor. No. 1. E moll. 9 —  
**Rode, F.,** Op. 10. Air varié. Gdur. . . . . 1 —  
 — 14. Quatuor. Esdur. No. 1. — 2 —  
 — 14. do. Fdur. — 2. — 2 —  
 — 16. Andante varié. A moll. — 4 —  
 — 18. Quatuor. Gdur. No. 4. — 2 —

**Romberg, A.,** Op. 1. 3 Quatuors. Esdur. Gmoll. Fdur. . . . . 7  
 — Op. 7. 3 Quatuors. Ddur. E dur. Cdur. — 7  
 — Op. 14. Quatuor. Adur. — 2 —  
**Rubinstein, A. Op. 17. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. Gdur. — Stimmen . . . . . 8  
 — 2. Cmoll. — 9 —  
 — 3. Fdur. — 8 —  
 — Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. G moll. — 8  
 — 2. Bdur. — 9 —  
 — 3. D moll. — 8 —**

**Schubert, F.,** Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. A moll. — n. 3  
 — Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. Gdur. — n. 5  
**Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violoncell. D moll. n. 4**  
**Schumann, R.,** Op. 41. 3 Quartette. Part. u. St.: . . . . . 4  
 — A moll. #9. 25. — Fdur. #9. — Adur 8  
**Spohr, L.,** Op. 128. Quatuor. Adur. No. 30 . . . . . 6  
**Taubert, W.,** Op. 93. Quatuor. Bdur. . . . . 6  
**Veit, W. H.,** Op. 7. Quatuor. Esdur. No. 3 . . . . . 5  
**Viotti, J. P.,** 3 Quatuors concert. Fdur. Bdur. Gdur 6  
 — 3 Quatuors Fmoll. Cdur. E dur. Liv. 2. . . . . 4  
**Volkmann, R.,** Op. 9. Quatuor. A moll. . . . . 8

## Trios für Violine, Bratsche und Violoncell.

No. 4. Op. 9. No. 3. in Cm . . . . . 2 10  
 — 5. — 8. Serenade in D. . . . . 2 40  
**Beethoven, L. v.,** Dieselben in Partitur. . . . . 2 40  
 — No. 4. Op. 3. in Es. . . . . 2 40  
 — 3. — 9. No. 4. in G. . . . . 4 80  
 — 2. — 9. — 2. in D. . . . . 4 80  
 — 4. — 9. — 3. in Cm . . . . . 5 50

**Beethoven, L. v.,** Trios in Part. . . . . 4  
 — No. 5. Op. 8. Serenade in D . . . . . 1  
**Brycek, C. van,** 8 Fugen und 4 Praludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. Heft 4. Fuga I-IV. Heft 5. Fuga V-VIII. 3. Praludium I-IV . . . . . 4

Chs. Sam,  
d. 2/3.26.

Allegro.

VIOLINO IIº

G. Onslow, Op. 24.

QUINTETTO.

1 2 Viol. 2º

Basso.

*p*

*cresc. f* *p*

*cresc. f*

*p* *pp*

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

*p cresc. f* *p cresc.*

*f*

*f*

*f*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

3

VIOLINO II<sup>o</sup>

*p*

*cre - scen - do*

*Maggiore.*

*p*

*cresc. f*

*pp*

*Minore.*

*p cresc. f p cresc. f f*

*pp*

*cresc.*

*pp*

Allegro impetuoso.

## MINUETTO.

*p*

*p*

*cresc. f*

*pp*

*3*

*cre*

*scen - do*

VIOLINO II<sup>o</sup>

The musical score for Violino II consists of the following sections and markings:

- First System:** Starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of sixteenth-note patterns.
- Second System:** Continues the sixteenth-note patterns, marked with *cresc.* and includes first and second endings. The first ending concludes with a *Fine.* marking.
- Third System:** Labeled *Maggiore.*, it features a change in dynamics to *pp* and includes first and second endings.
- Fourth System:** Labeled *Andante.*, it features a change in dynamics to *ppp* and includes first and second endings. The initials *M.D.C.* are present at the end of the system.
- TEMA:** A section in 2/4 time, starting with a piano (*p*) dynamic.
- First Variation (VAR. I):** Also in 2/4 time, featuring dynamics of *cresc.*, *f*, *dim.*, and *p*. It includes first and second endings.
- Second Variation (VAR. II):** Also in 2/4 time, starting with a piano (*p*) dynamic and marked *legato*. It includes first and second endings.

VIOLINO II<sup>o</sup>

VAR. III. *p* *cresc.* *p* 1. 2.

Poco più lento.

VAR. IV. *p* 1. 2.

Tempo I<sup>o</sup> *p* *leggieramente.* *dim.* *p* 1. 2.

*tr* *pp* *p* *ff*

*pp staccato* 1 2 3 4 5 6 *cresc.* *ff*

*fp* *smorz.* *ppp*

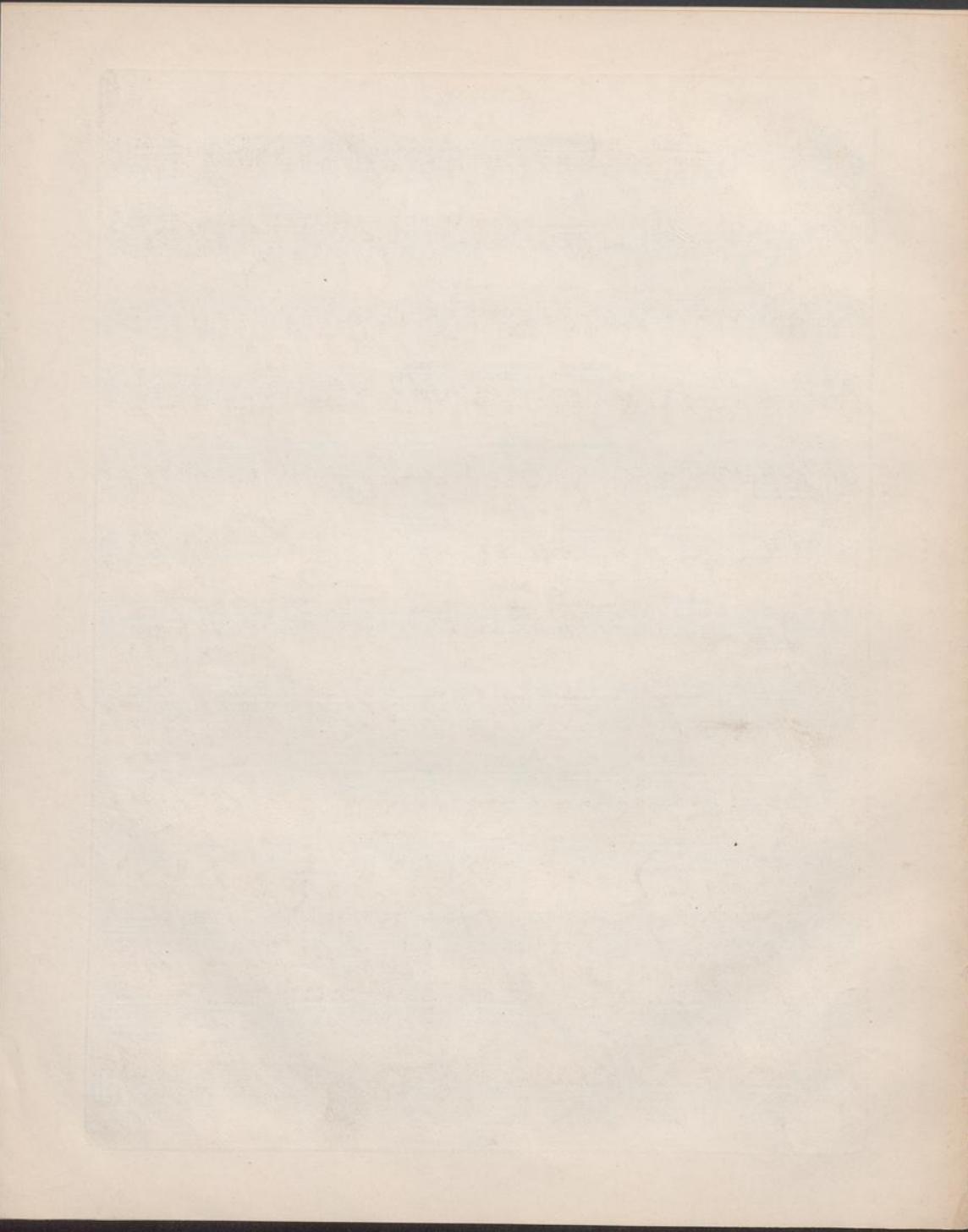


VIOLINO II<sup>o</sup>

*f* *pp* *cresc.*  
*f* *dim.* *p*  
*p*  
*cresc.* *f*  
 13 *p* *tr*  
*ff* *energico*  
*tr*  
*dim.* *p*  
*p*  
 Minore. 1

VIOLINO II<sup>o</sup>

Violino II score page 7. The score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features various dynamics including *ff*, *f*, *pp*, *dim.*, *p*, *ppp*, and *smorz.*. There are also performance markings such as *cresc.*, *tr*, and *Fin.*. The score includes a vocal line starting at the 10th staff with the lyrics "cre - scen - do". The piece concludes with a double bar line and the word "Fin.".



Clw. Sam,  
d. 2/3 26.

ALTO-VIOLA.

G. Ouslow, Op. 24.

Allegro.

QUINTETTO.

The musical score is written for Alto Viola in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of 12 staves. The first staff is labeled 'QUINTETTO.' and starts with a dynamic of *p*. The second staff has a first ending bracket. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *p* and a first ending bracket. The fifth staff has a dynamic of *cresc. f* and a first ending bracket. The sixth staff has a dynamic of *p* and a first ending bracket. The seventh staff has a dynamic of *pp* and a first ending bracket. The eighth staff has a dynamic of *p cresc. f* and a first ending bracket. The ninth staff has a dynamic of *f* and a first ending bracket. The tenth staff has a dynamic of *p cresc. f* and a first ending bracket. The eleventh staff has a dynamic of *f* and a first ending bracket. The twelfth staff has a dynamic of *f* and a first ending bracket. The score includes various musical notations such as slurs, ties, and dynamic markings.

## ALTO=VIOLA.

ff

f dim.

p

cresc. dim.

Maggiore. 1

cresc. f

p

2

Minore.

p cresc. f p cresc. f f

p cresc.

f

3

pp

fp smorz. pp

Allegro impetuoso.

## MINUETTO.

Musical score for Alto Viola, Minuetto, Allegro impetuoso. The score consists of ten staves of music. It begins with a treble clef and a 3/4 time signature. The first staff has a forte (*f*) dynamic. The second staff has a piano (*pp*) dynamic. The third staff has a crescendo (*cresc.*) and piano (*pp*) dynamic. The fourth staff has a triplet of eighth notes and a crescendo (*cresc.*) dynamic. The fifth staff has a "crescendo" (*cresc.*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a piano (*pp*) dynamic. The eighth staff has a piano (*pp*) dynamic. The ninth staff has a piano (*p*) dynamic and a "Maggiore" section. The tenth staff has a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## ALTO=VIOLA.

Andante.

TEMA.

TEMA. *p* *cresc.* *f* *dim.*

VAR. I.

VAR. I. *p* *cresc.* *f* *p*

VAR. II.

VAR. II. *pp legato.* *p*

VAR. III.

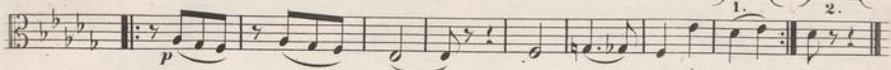
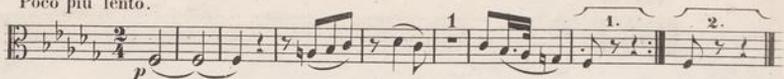
VAR. III. *p* *cresc.* *f*

## ALTO=VIOLA.

5

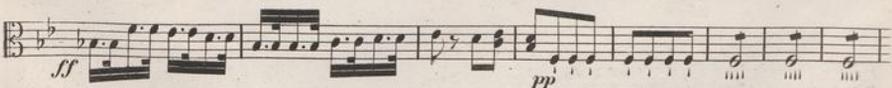
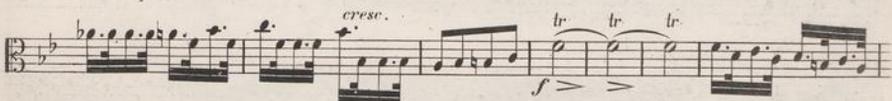
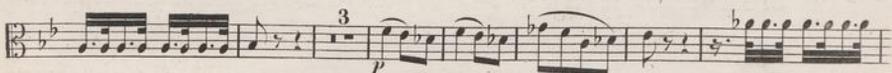
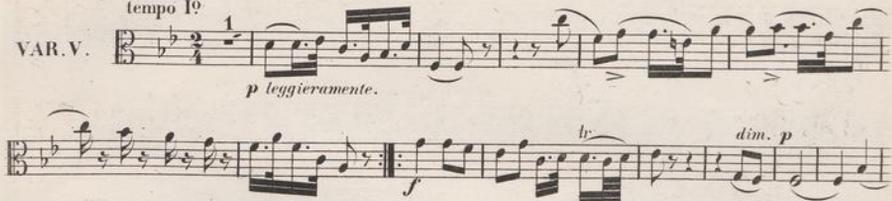
Poco più lento.

VAR. IV.



VAR. V.

tempo 1º

*p leggiermente.*

Allegro vivace.

FINALE.

The musical score is written for Alto Viola in 2/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace'. The score consists of ten staves of music. The first staff begins with the instruction 'pp staccato'. The second staff includes 'cresc. f' and 'pp'. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'f' dynamic marking. The sixth staff has a 'p' dynamic marking. The seventh staff has a 'p' dynamic marking. The eighth staff has a 'p' dynamic marking. The ninth staff has a 'p' dynamic marking. The tenth staff has a 'p' dynamic marking. The score concludes with a final cadence.

## ALTO = VIOLA.

7

Musical score for Alto Viola, page 7. The score consists of ten staves of music in bass clef with a key signature of one flat. The music features various dynamics and articulations.

Dynamics and markings include: *f*, *ff*, *pp*, *cresc.*, *dim.*, *p*, *energico.*, and *dim. p*.

The score includes several measures with articulation marks (trills and accents) and dynamic markings. The final measure of the piece is marked *dim. p*.



Chr. Saw  
d. 2/3 26.

*Allegro.*

ALTO VIOLONCELLO.

G. Onslow, Op. 24.

QUINTETTO.

*dol. e semplice.*

*f*

*p*

*cresc. f*

*cresc.*

*f*

*dol.*

*pp*

*cresc. f*

*p cresc.*

*f*

*p cresc.*

*f*

*f*

*ff ff ff ff ff ff ff*

*dol.*

*f*

*f*

## ALTO VIOLONCELLO.

Maggiore.

*p*  
*cresc.* *f* *f* *dot.*  
*pp*  
*cresc.* *f* *p cresc.*  
*f* *f*  
*cresc.* *f*  
*p* *6*

Minore.

*pp*  
*cresc.* *f* *p cresc.*  
*f* *f*  
*cresc.* *f*  
*p* *6*

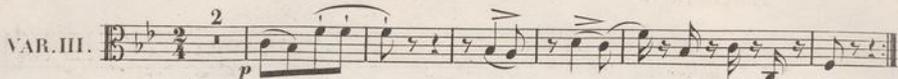
Allegro impetuoso.

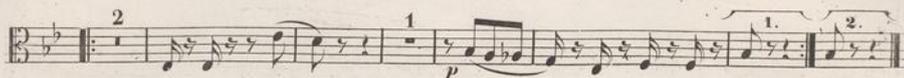
MINUETTO.  $\frac{3}{4}$

*f* *f*  
*p*  
*cresc.* *1*  
*4* *pp* *2*  
*cresc.* *scen*  
*do* *f* *f*



## ALTO VIOLONCELLO.

VAR. III. 



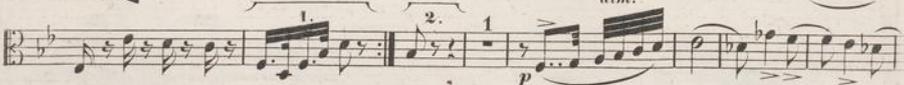
Poco più lento con molta espress.

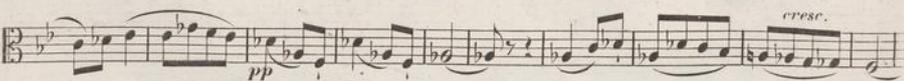
VAR. IV. 

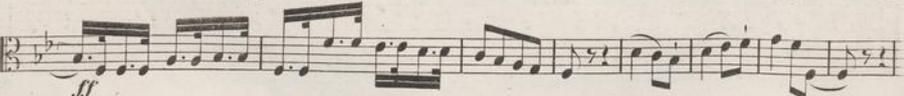


VAR. V. 





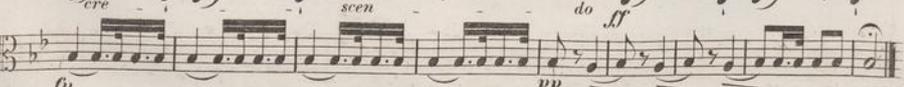












*fp*

*pp*

*smorz.*

*PPP*



## ALTO VIOLONCELLO.

*cresc.*  
*f* *dim.* *p*  
*pp*  
*f*  
*tr.* *f*  
*tr.*  
*dim.* *p*  
 Maggiore. *dol.*

ALTO VIOLONCELLO.

Minore.

2

3

*f*

*f*

*f* *pp*

*cresc.* *f* *dim.*

*p*

1 2 3 4 5 6 7

*pp*

6

*pp*

1

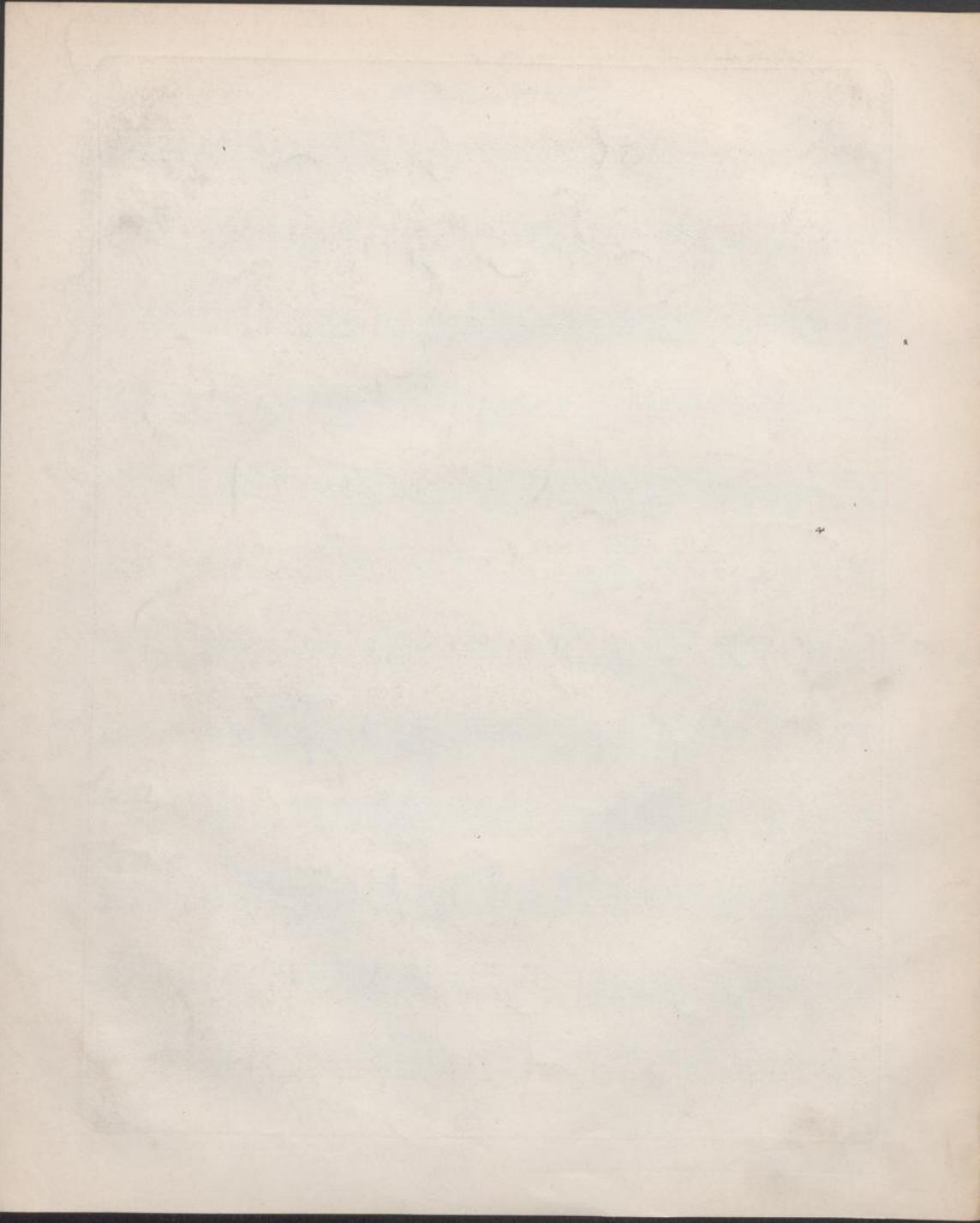
*staccato.* *cresc.*

1

*f* *p* *pp*

4

*pp* *smorz.* *PPP* *Fine.*



Chas. Lamb  
d. 2/3 26.

Allegro.

VOLONCELLO.

G. Onslow, Op. 24.

QUINTETTO.

*dol. e semplice*

*fz*

*p*

*cresc.*

*f*

*dol.*

*pp*

*cresc.*

*f p cresc. f*

*f*

*p cresc. f*

*f*

*f*

*fz*

*fz*

*p*

1

3

1

1

2

2

2

7

Maggiore.

## VIOLONCELLO.

*p*

*cresc. f*

*pp*

*cresc. f p cresc. f f*

*cresc. ff*

*p*

Allegro impetuoso.

MINUETTO.

*f*

*p*

*cresc. f*

*pp*

*cresc. ff*

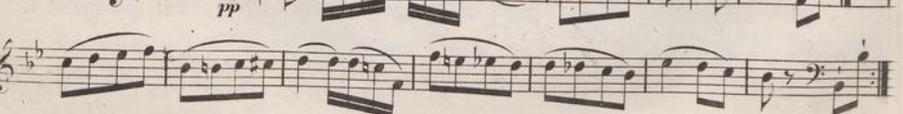
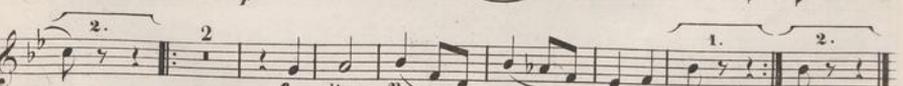
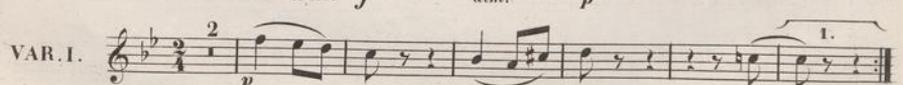
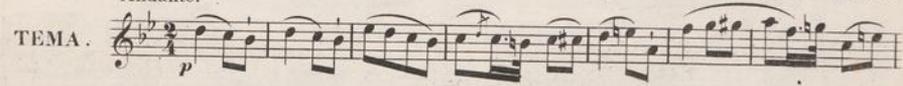
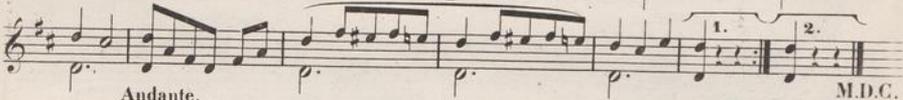
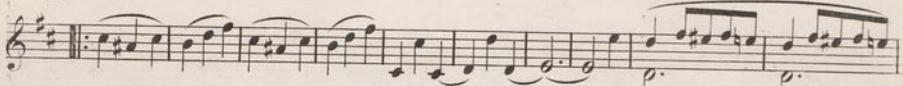
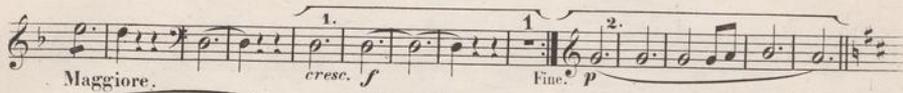
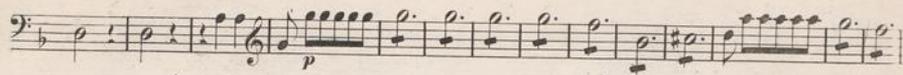
*p*

*p*

*do*

*f ff*

VIOLONCELLO.



## VIOLONCELLO.

VAR. III.

Poco più lento, e con molta espress.

VAR. IV.

tempo!?

VAR. V.

*fp*

*pp*

*smorz.*

*PPP*

Allegro vivace.

VIOLONCELLO.

FINALE.

pp

2 3 4 5 6 7 8 9 10

1 2<sup>e</sup> Corde *chantevelle* 1 2 4 1 2 1 2 6

pp

*delicatamente*

*staccato*

10 5 *dol.*

11 *dol.*

1

*ff pp*

## VIOLONCELLO.

*cre scen do*  
*f dim. p*  
*pp*  
*f p legate*  
*p*  
*fz ff energico*  
*fz*  
*dim. p*  
 Maggiore.  
*dol.*  
*dol.*

VIOLONCELLO.

Minore.

2

3

*pp*

*cresc.*

*f dim.*

*p*

*pp*

1 2 3 4 5 6 7

*cresc.*

*pp*

6

*pp*

*staccato*

1

*cresc.*

1

*p*

*pp*

4

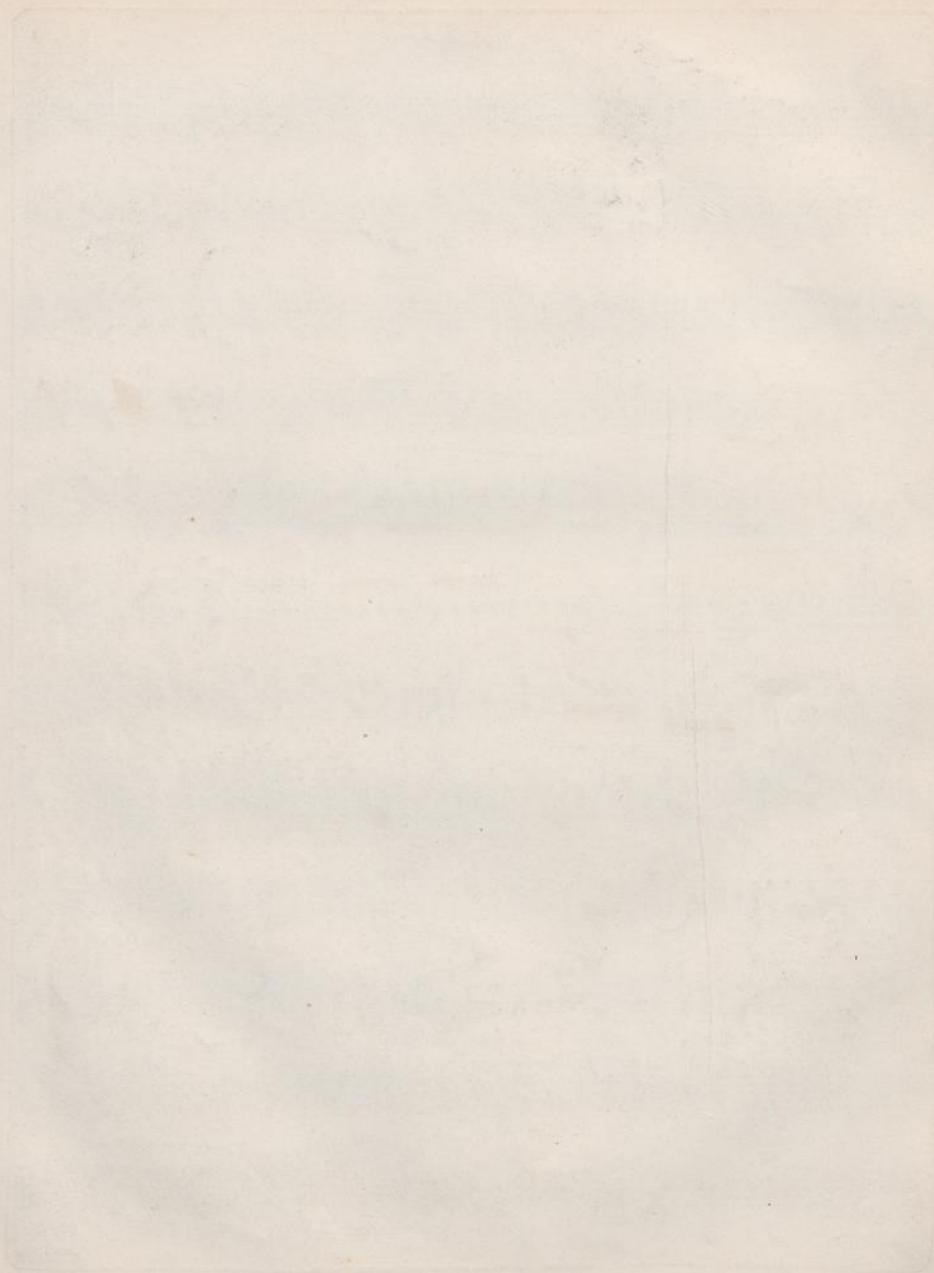
*pp*

*f*

*smorz.*

*ppp*

Fine



Ch. Saw  
d. 2/3 26.

BASSO.

G. Onslow, Op. 24.

Allegro.

QUINTETTO.

Musical score for Bass part of Quintetto by G. Onslow, Op. 24. The score is in bass clef with a 6/8 time signature. It consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a first ending bracket. The third staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff has a first ending bracket and a piano (*p*) dynamic. The fifth staff ends with a pianissimo (*pp*) dynamic. The sixth staff features a series of crescendos and fortissimos (*f*). The seventh staff has a first ending bracket and a piano (*p*) dynamic. The eighth staff is marked forte (*f*). The ninth staff is marked forte (*f*). The tenth staff is marked forte (*f*). The eleventh staff is marked forte (*f*). The twelfth staff ends with a first ending bracket and a fortissimo (*ff*) dynamic.

## BASSO.

*f* *dimi - nuen - do* *p*

*tr.* *cresc.* *dimi - nuen - do*

Maggiore. *p* *1* *p*

*f* *f* *1* *1*

Minore. *pp* *p cresc.* *f* *p cresc.* *f* *dim. p* *pp*

*cresc.* *mf* *cresc.* *f*

*p* *3* *fp smorz. pp*

Allegro impetuoso.

MINUETTO. *f* *3* *1*

*3* *9* *1*

*5* *2* *7* *pp*

*cre* *scen*

*do*

3 1

7

1. Fine. 2.

Maggiore.

*pp*

1. 2. *p*

1. 2.

Andante.

pp

M.D.C.

TEMA. *p*

1. 2. 3.

1. 3.

2.

*f* *dim.* *p*

Poco piu lento

VAR. I. *p*

1. 3.

2. 1. 2.

VAR. II. *p*

VAR. III. tacet.



BASSO.

Musical score for Bass, featuring multiple staves with notes, rests, and dynamic markings. The score includes various dynamics such as *p*, *pp*, *f*, *ff*, *ppp*, *cresc.*, and *dim.*. It also contains performance instructions like *cre - - - scen - - do* and *1*, *2*, *6*. The notation includes slurs, accents, and fingerings.

## BASSO.

Musical score for Bass, consisting of ten staves. The score begins with a dynamic marking of *f* (forte) and a *legato* instruction. The first staff contains a complex melodic line with many sixteenth notes. The second staff continues this line. The third staff features trills (*tr*) and a dynamic marking of *p* (piano). The fourth staff continues the melodic development. The fifth staff includes a trill (*tr*) and a dynamic marking of *dim. p* (diminuendo piano). The sixth staff has a trill (*tr*) and a dynamic marking of *pp* (pianissimo). The seventh staff is marked *Maggiore.* (Major) and contains a series of chords with a dynamic marking of *pp*. The eighth staff is marked *Minore.* (Minor) and begins with a dynamic marking of *f*. The ninth staff features a series of chords with a dynamic marking of *ff* (fortissimo). The tenth staff concludes with a dynamic marking of *pp*.

BASSO.

*cre'*  
*scen do f dim.*  
*cresc. dim. p<sup>1</sup> p*  
*pp p*  
*pp*  
*1 2 3 4 5*  
*6 7*  
*scen do f p p*  
*1 1 2 3 4 5 6 7 8*  
*pp smorz. ppp Fine*

