

# Symphony No. 2

## Hymn of Praise

Op. 52

1

VIOLONCELLO e PASSO.

Felix Mendelssohn

Maestoso con moto.

N<sup>o</sup> 1.  
SINFONIA.

*Tromboni.* *Bassi.* *f* *f* *f*

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

*Allegro.* *A* *ff* *p* *sf* *p*

*cres.* *f* *p* *f* *p* *f* *p*

*p* *cre - sf - scen - do* *f* *Cello.* *sf* *p.*

*p* *cres - cen* *do.* *f*

*ff* *f*

*f*

*ff* *sf* *sf* *dim.*

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2

VIOLONCELLO e BASSO.

Ob.

a Tempo.

First system of the musical score for Violoncello and Bass. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a *dim.* (diminuendo) and another *p*. A second *p* appears later. The lower staff has a *p* dynamic. An *Ob.* (Oboe) part is indicated above the first staff with a *ritard.* (ritardando) marking. The tempo is marked *a Tempo.*

Second system of the musical score. The upper staff features a *cres.* (crescendo) leading to a *sf* (sforzando) dynamic, followed by a *p* dynamic. The lower staff continues with a *p* dynamic.

Third system of the musical score. The upper staff starts with a *p* dynamic and *animato.* (animato) marking, followed by *sf*, *p*, *sf*, *sf*, *sf*, and *p*. The lower staff has *sf*, *sf*, and *p* dynamics. A chord symbol **D** is placed above the first measure.

Fourth system of the musical score. Both staves feature a *cres.* (crescendo) leading to *sf* (sforzando) dynamics. The upper staff has *cres. sf*, *cres.*, *sf*, and *cres.*. The lower staff has *cres. sf*, *cres.*, *sf*, and *cres.*

Fifth system of the musical score. The upper staff begins with *fp* (fortissimo piano), followed by *cres.*, *f*, *sf*, and *f*. A chord symbol **E** is placed above the final measure.

Sixth system of the musical score. The upper staff has *sf*, *sf*, *ff* (fortissimo), *sf*, *sf*, and *sf* dynamics.

Seventh system of the musical score. Both staves feature *sf* (sforzando) dynamics throughout.

Eighth system of the musical score. The upper staff has *sf*, *sf*, *sf*, *sf*, *f*, and *sf* dynamics. The lower staff has *sf*, *sf*, *sf*, *f*, and *sf* dynamics. A chord symbol **F** is placed above the first measure.



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VIOLONCELLO e BASSO .

Cello I: a Tempo.

*ritard.*  
*pizz.*  
*pizz.*  
*cres.*  
*Cello I:*  
*Cello 2<sup>o</sup> arco.*  
*p*  
*p*  
*Cello.*  
*Basso.*  
*cres.*  
*dim.*  
*pp*  
*pp*  
*a.2.*  
*cres.*  
*cres.*  
*f*  
*cres.*  
*ff*  
*sf sf sf*  
*p*  
*Cello.*  
*sf*  
*sf*  
*p*  
*cres.*  
*ff*  
*sf*  
*sf*  
*p*  
*ff*  
*sf*  
*p*  
*cres.*  
*p*  
*3*  
*f*  
*p*  
*Cello.*  
*L*  
*animato.*  
*sf*  
*sf*  
*sf*  
*sf*  
*Bassi.*  
*sf*  
*p*

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VIOLONCELLO e BASSO .

*cres.* *sf* *sf*

Cello Bassi.

Bassi. *sf* *sf* *fp* *p* *cres.* *cres.* *f*

*sf* *sf* *sf* *sf* *sf* *sf*

*ff* *sf* *sf* *sf* *ff* *sf* *sf*

*sf* *sf* *sf* *sf* *f*

*f* *più f* *ff*

1 2 3 4 5 6 7 *più f* *ff* *sf* *ff* *sf* *sf*

*ff* *sf* *sf*

Maestoso con moto come I° *dim.*

*ff* *ff* *p* *pizz.*

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Allegretto un poco agitato. VIOLONCELLO e BASSO .

The musical score is written for Violoncello and Bass in 6/8 time, featuring a variety of articulations and dynamics. The score is organized into seven systems, each with a treble and bass staff. The first system begins with the instruction 'arco' above the treble staff and 'pizz.' below the bass staff. The second system includes 'pizz.', 'cres.', 'p', and 'arco.' markings. The third system features 'cres.', 'pizz.', 'arco. cres.', and 'sf'. The fourth system contains 'cres.', 'sf', 'p', and 'dim.'. The fifth system shows 'sf p', 'sf cres.', 'dim.', 'p', 'p', and 'cres.'. The sixth system, marked with a 'B' above the treble staff, includes 'f', 'dim.', and 'p'. The seventh system concludes with 'p', 'cres.', 'p', and 'cres.'. The score is characterized by intricate melodic lines in the treble and harmonic accompaniment in the bass, with frequent use of slurs and dynamic markings to create a sense of movement and contrast.

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VIOLONCELLO e BASSO .

The musical score is written for Violoncello and Bass. It consists of seven systems, each with two staves. The notation includes various dynamics such as *sf*, *p*, *f*, *cres.*, *dim.*, and *pp*. Articulation markings include *pizz.* and *arco.*. Fingerings are indicated by numbers 2, 3, and 6. A key signature change to E major is marked at the beginning of the sixth system. The score concludes with a final measure marked with the number 5.

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VIOLONCELLO e BASSO.

First system of the musical score. The upper staff (Violoncello) begins with *f pizz. diminuendo.* and features a triplet of eighth notes. The lower staff (Basso) begins with *f pizz.* and also features a triplet of eighth notes. The tempo is marked *Adagio religioso.* The system concludes with *ppp arco.* and *pizz.* markings.

Second system of the musical score. Both staves are marked *arco.* The upper staff includes dynamics *p*, *sf*, and *p*. The lower staff includes dynamics *p* and *p*. The time signature is 2/4.

Third system of the musical score. The upper staff includes dynamics *f dim.*, *p*, *cres.*, *f*, and *p*. The lower staff includes dynamics *p* and *f*. The system is marked with a double bar line and a repeat sign.

Fourth system of the musical score, marked with a section letter 'A'. The upper staff begins with *ppp* and includes a *cres.* marking. The lower staff is mostly blank.

Fifth system of the musical score, labeled 'Bassi.'. The upper staff includes dynamics *p*, *cres.*, *sf*, *p*, *f*, *p*, *cres.*, and *cres.*. The lower staff is mostly blank.

Sixth system of the musical score. The upper staff includes dynamics *f*, *p pizz.*, *f dim.*, and *arco.*. The lower staff includes dynamics *f* and *sf*. The system is marked with a section letter 'B' and 'Cello.'.

Seventh system of the musical score. The upper staff includes dynamics *dim.*, *ppp*, *cres.*, *f*, and *sf*. The lower staff includes dynamics *pizz.* and *arco*. The system is marked with 'Bassi.' and 'arco'.

Eighth system of the musical score. The upper staff includes dynamics *ppp* and *pizz.*. The lower staff includes dynamics *pizz.* and *pizz.*.



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VIOLONCELLO E BASSO.

*cres.* *f* *pp* *pizz.*

*arco.* *pizz.* *f* *dim.* *pp* *arco.* *pizz.* *p* *arco.*

*f* *dim.* *p*

Celli. *pizz.* *arco.*

Bassi. *cres - cen - do al*

Celli. *f*

C. Bassi. *f*

*più f* *dim.* *arco.* *pizz.* *pp* *pp*

*dim.* *pizz.* *pp*

*cres.* *l*

*p arco.* *dim.* *pizz.* *pp* *arco.*

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VIOLONCELLO e BASSO.

Nº 2. Allegro moderato maestoso.

*pp*

*cres* - - - - - *cen*

*do.* *sempre cres cen do.* *f*

*I A*  
*ff*

**Animato.**

*f* Cello. Bassi. *f* *ff*

Cello. Bassi. *sf*

**Allegro di molto.**

*f* *sf* *sf*

Cello. Bassi. *f*

*più f*

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VIOLONCELLO e BASSO .

D

E

*mf* *fp* *fp*

*f* *f*

*cres. cen. do.*

*f* *f*

F

*più f*

*cres.* G

*ff* *più f*

Molto più moderato ma con fuoco.

4 A

*f* *f* Cello. *dim. p*

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12

VIOLONCELLO e BASSO .

Cello. Bassi. Cello. Bassi. Cello. Bassi.

*p* *p* *f* *cres.* *p* *f* *pp* *f* *p* *f* *dim.* *p*

B C D E

N.º 3.

Solo Tenore.

RECIT.

*p* Bassi. *sf* *p*

*dim.* *p*

Allegro moderato.

Violino I.º

*ppizz.* *pp* *p* *cres.* *arco.* *p* *f* *p pizz.* *arco.* *p* *cres.* *sf* *f* *sf* *p pizz.*

A B

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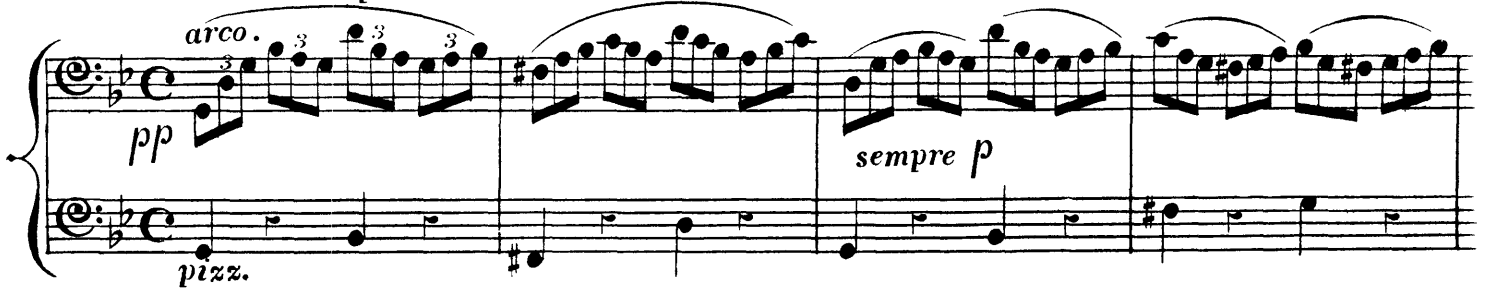
VIOLONCELLO e BASSO .

arco.  
cres. sf sf sf f sf p sf  
pizz. un poco ritard.  
f > p

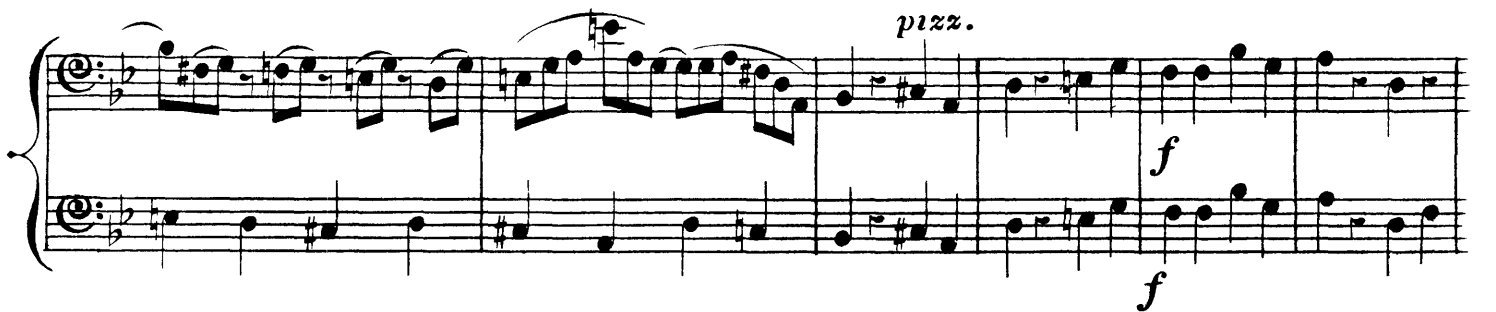


Nº 4. a Tempo moderato.

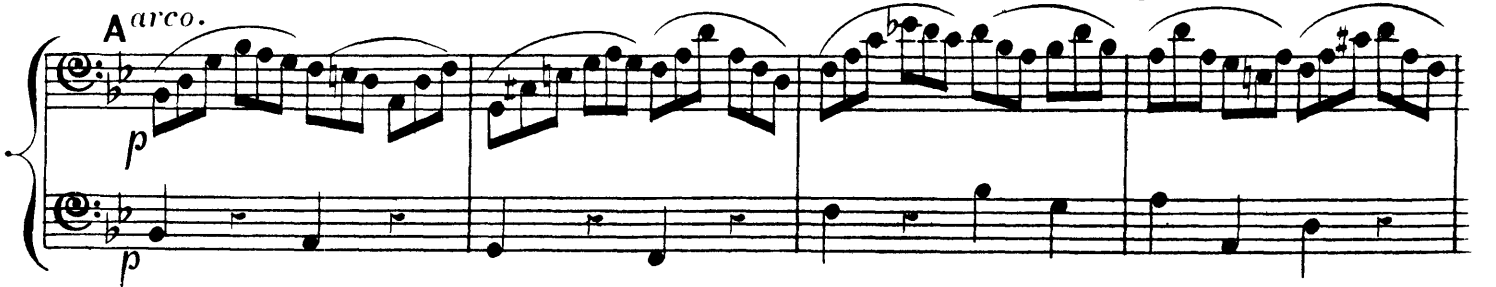
arco. pp sempre p  
pizz.



pizz. f f



arco. p p



pizz. cres. f



arco. cres. f più f



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14

VIOLONCELLO E BASSO .

Violoncello and Bass part of Mendelssohn's Hymn of Praise, measures 1-14. The music is in 2/4 time and features a variety of articulations and dynamics. The upper staff (Violoncello) and lower staff (Basso) are shown. Dynamics include *p*, *pizz.*, *cres.*, *f*, *arco.*, *f arco.*, *pp*, and *dim.*. The piece concludes with a double bar line and a change to 2/4 time.

Nº 5. Andante .

Violoncello and Bass part of Mendelssohn's N° 5 Andante, measures 1-14. The music is in 2/4 time and features a variety of articulations and dynamics. The upper staff (Cello) and lower staff (Bassi) are shown. Dynamics include *p*, *arco.*, *f*, *p*, *pizz.*, *pp*, and *arco.*. The piece concludes with a double bar line and a change to 2/4 time.

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VIOLONCELLO e BASSO .

1.5

Bassl.

dim.

dim.

*p* *pp* *pp*

*sf* *sf*

*p*

C

dim.

*p* *f* *p* *f* *f* *f*

*cres.* *cres.* *cres.*

D

*ff* *pp pizz.*

Cello.

*pp* *arco.* *p* *p* *p* *p*

N<sup>o</sup> 6. Allegro un poco agitato.

*mf* *p* *cres.* *cres.*

Cello.

*cres.* *f* *p* *f* *dim.*

*p* *sf* *p* *sf*

4 4

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16

VIOLONCELLO e BASSO .

Cello. Bassi.

*p* *cres.* *f* *l*

A Cello. *p* *f* *dim.* *p*

Allegro assai agitato.

B

*f* *dim.* *p* *f* *sf* *sf*

RECIT. *Lento.* *p* *Fag.* *Fag.* *a Tempo I. moderato.* *Basso.* *p pizz.*

*p* *cres.*

C

*f* *sf* *Lento.* *RECIT.* *Fag.* *a Tempo I<sup>mo</sup>* *Basso.* *p pizz.* *arco. poco a poco accen-*

*p* *cres.* *cres.*

*lerando.* *mf* *sf* *Fl.* *Recit.* *trem.* *a Tempo.* *ff* *sf* *cres.*

D



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VIOLONCELLO e BASSO .

*dim.* *Sop. Solo.*  
*f*  
*Cello.*  
*sf*  
*ff*  
*p* *lento.*

N.º 7. Allegro maestoso e molto vivace.

*ff* *f*

*fp* *p*

*f* *ff*

*cres* *f*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

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18

VIOLONCELLO e BASSO.

Bassi.

*f sf sf sf sf sf sf*

*sf sf sf*

*fp fp fp fp*

*cres. p* *cres*

*al ff*

H 1 2 3 4 5 6 7

8 9 *ff sf sf sf*

*sf sf sf f*

J *f*

K *f*

4 *f*

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Nº 8. CHORAL.

VIOLONCELLO e BASSO .

Voce Basso.

The first system consists of two staves. The top staff is for the Bass Voice (Voce Basso) and the bottom staff is for the Violoncello and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a mezzo-forte (*mf*) dynamic. The cello/bass line starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

Un poco più animato.

A Celli.

The second system is a piano accompaniment for cellos and basses, marked 'A Celli.' and 'Bassi.'. It features two staves. The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cres.*) and a decrescendo (*dim.*) marking.

The third system continues the piano accompaniment. It features two staves with dynamics including piano (*p*), forte (*f*), and decrescendo (*dim.*).

The fourth system continues the piano accompaniment. It features two staves with dynamics including piano (*p*), crescendo (*cres.*), forte (*f*), decrescendo (*dim.*), and piano (*p*). A section marker 'B' is present at the end of the system.

The fifth system continues the piano accompaniment. It features two staves with dynamics including forte (*f*), decrescendo (*dim.*), piano (*p*), and piano (*p*).

The sixth system concludes the piano accompaniment. It features two staves with a piano-piano (*pp*) dynamic. The system ends with a double bar line and a change in time signature to 2/4.

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no. 9. Andante sostenuto assai. VIOLONCELLO e BASSO.

Cello 1<sup>o</sup>  
Cello 2<sup>o</sup>  
Bassi.

*p* *p* *p*

*cres.* *p* *sf* *p* *cres.*

*cres.* *p* *sf* *p* *cres.*

*cres.* *p* *sf* *p* *cres.*

*cres.* *f* *p* *cres.* *p* *sf* *cres. - cen -*

*do.* *f* *p* *p* *B*

*cres.* *f* *p* *sempre cres. - cen - do al f*

*A* *A*

*I* *I*

Detailed description: This is a page of a musical score for Violoncello and Bass, numbered 20. The score is in 2/4 time and features three staves: Cello 1, Cello 2, and Basses. The music is in a key with one flat (B-flat major or D minor) and is marked 'Andante sostenuto assai'. The score consists of nine systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system continues with similar dynamics. The third system introduces a crescendo (*cres.*) and a fortissimo (*sf*) dynamic. The fourth system continues with these dynamics and includes a first ending bracket (*I*). The fifth system features a fortissimo (*f*) dynamic and a first ending bracket (*I*). The sixth system includes a fortissimo (*f*) dynamic and a first ending bracket (*I*). The seventh system includes a fortissimo (*f*) dynamic and a first ending bracket (*I*). The eighth system includes a fortissimo (*f*) dynamic and a first ending bracket (*I*). The ninth system includes a fortissimo (*f*) dynamic and a first ending bracket (*I*). The score is marked with various dynamics including *p*, *sf*, *f*, and *cres.*. There are also first ending brackets (*I*) and section markers (*A*, *B*) throughout the piece.

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VIOLONCELLO e BASSO

*p* *cres.* *sf dim.* *p* *sf* *p*

*p* *cres.* *sf dim.* *p* *sf* *p*

*p* *cres.* *sf dim.* *p* *sf* *p*

*<sf* *cres.* *sf* *p* *cres.* *p*

*<sf* *cres.* *sf* *p* *cres.* *p*

*<sf* *cres.* *sf* *p* *cres.* *p*

*p* *p* *sf* *p*

*cres.* *p* *p* *pp*

*cres.* *p* *p* *pp*

*cres.* *p* *p* *pp*

N.º 10. FINAL CHORUS.

Allegro non troppo.

*f* *f*

*1 A*

*1* *1*

Mendelssohn — Hymn of Praise

22

VIOLONCELLO e BASSO .

This musical score is for the Violoncello and Bass parts of Mendelssohn's Hymn of Praise, page 22. It consists of ten staves of music. The first two staves are a grand staff with a brace on the left. The subsequent staves are single staves. The music is in 2/4 time and features various dynamics and articulations. Key markings include 'f' (forte), 'ff' (fortissimo), 'più f', 'B' (Basso), 'C' (Cello), 'Piu vivace', and 'sf' (sforzando). The score includes several slurs and accents, and ends with a fermata on the final note of the bottom staff.

