



No. 1634/1638

Weingartner
Quartett

in Dmoll

für 2 Violinen, Bratsche und Violoncell

Op. 24

Bratsche

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG

Auswahl der besten Kompositionen für Streich-Instrumente

aus dem Verlage*) von Breitkopf & Härtel, Leipzig

Violine und Pianoforte.

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Frühlingelieb, Op. 45 Nr. 1 (m)	1 Mt. 30 Pf.
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Andante, As dur aus Op. 49 (m)	1 Mt. 30 Pf.
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Sonate Nr. 1, D moll. Op. 2 (xs)	5 Mt. 90 Pf.
Polnischer Nationaltanz (Original E moll) (Holländer) Emoll (xs)	1 Mt. 30 Pf.
Leone Sinigaglia	
Konzert, A dur. Op. 20 (s)	6 Mt.
Rapsodia piemontese. Op. 26 (m)	2 Mt. 50 Pf.
Romanze. Op. 29 (m)	2 Mt. 60 Pf.
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Nocturno, F dur (m)	2 Mt. 60 Pf.
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Charles Villiers Stanford	
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Quartett

für 2 Violinen, Bratsche und Violoncell.

Bratsche.

Allegro moderato. (♩ = 69)

Felix Weingartner, Op. 24.

Vcl. *mf* *f* *pp*

Viol. I. *mf*

ff *grave, ma in tempo.*

p *pp* *poco* *p*

p

p

poco allarg.

sempre dim.

Più moderato. (♩ = 92) *pp* *mp* *pizz.* *arco* *poco a poco* *pizz.*

arco *accel.* *f* *Mosso, energico.* (♩ = 120)

p *ff*

Bratsche.

L'istesso tempo. (♩ = 80)

1
p
f > meno f
3 1 2
p
dim.
pp misterioso
3 4 5 6
mf
p

Tempo I. (Allegro moderato)

poco rit.
pp
f

Poco più mosso. (Allegro, ♩ = 76)

ff
sempre ff
p subito

poco rit. - 5 Meno mosso.

dim.
pp

Allegro.

1 1
mf molto

cresc.
ff

1
mf molto misurato, non stringendo. f

Bratsche.

7 *ff*

f *ff*

8 *fff sempre*

mf *p* *pp*

9 *poco rit.* *p* *ppp*

Allegro con fuoco. (♩ = 84)

ff

10

2 3 4

5 6

poco a poco rit. *dim. poco a poco*

2

Bratsche.

Allegro moderato. (Tempo I.)

1 2 3 4 1 2

3 4 5 6 7

11

poco allarg.

p

largo

f

mp (♩ = 92)

pizz. *arco*

poco a poco accel.

pizz. *arco*

Mosso, energico.

f

p *ff*

L'istesso tempo.

2

p *f* *meno f* *p*

12

dim. *pp*

1 2 3

4 5 6

f *poco a poco dim.*

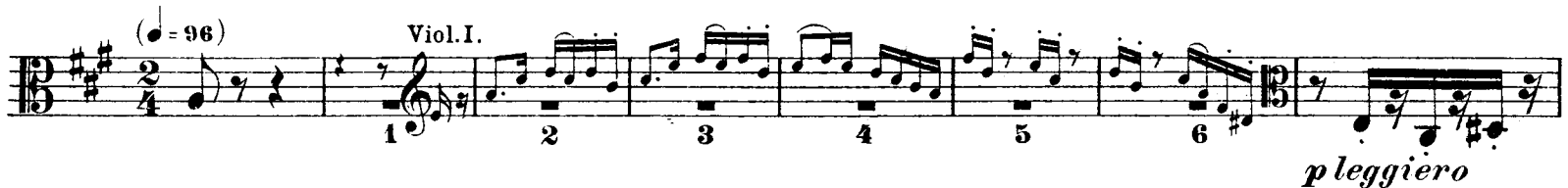


poco rit.

Tempo I. (Allegro moderato)



Adagio assai. (♩=63)



Bratsche.

arco
p

f stacc.

pizz. 14 arco
sempre f

p

pizz.
p

arco
pizz.
f

15 arco
p

5

f ff

Doppio movimento. (Presto.)
p

1. 2.

f *p* *p* *ff* *p*

Adagio assai.

p *f* *p* *f* *pp*

Allegro.

mf *pp* *ff* Viol. I. 1 2 3 4

poco rit. *p* *pp*

16 *a tempo* *f*

Viol. I. 1 2 3

Bratsche.

pizz. arco
f sempre stacc.

pizz.
f

17 arco
p

pizz. arco
f p

ff

pp stacc.

pizz. arco 18
p f sempre stacc.

Doppio movimento. (Presto)
ff p

f

pp sempre

p

Adagio assai.

ff *p* *pp*

Allegro. Viol. I.

più lento *rit.*

Adagio, ma non troppo.

p *f* *pp* *p*

Presto.

pp *pp*

molto rit. *Adagio assai.*

ppp *p*

f *p* *pp*

Bratsche.

Allegro molto. (♩ = 100 - 104)

Molto meno mosso. (♩ = 92.)

Bratsche.

The musical score consists of ten staves. The first two staves are in treble clef, and the remaining eight are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamic markings such as *pp*, *p*, *ppp*, *ff*, *f*, *sf*, *f con impeto*, *dim.*, and *ppp*. Performance instructions include *cresc. poco a poco*, *pizz.*, and *arco*. A tempo change to **Tempo I.** is indicated on the third staff. First and second endings are marked with '1.' and '2.'. A rehearsal mark '20' is present on the sixth staff. The score concludes with a *ppp* marking.

Introduzione, Tema con Variazioni e Finale (Fuga.)

Vivace. (♩ = 96)

ff

Allegro moderato.

Vcl. *mf* *f* *p* *pp*

poco rit.

Vivace.

ff

pizz.

Allegro moderato.

Vcl. *f* *sf*

arco

poco rit. - - a tempo *poco accel.* - - a tempo

p *pp*

p *pp* *rit.*

Tema.

Andante cantabile. (♩ = 63)

p

p

p

Var. I.

L'istesso tempo.

p *espress.*

1. 2.

p dolce

Var. II.

p

1. 2.

p *pp* *poco sf*

p

Var. III.

Un poco più leggero.
pizz.

p

1. 2.

Bratsche.

arco

pp

pizz.

f

p

Var. IV.

Quasi Allegretto, molto leggero.

arco

pp

1.

2.

pp

sempre pp

p

Var. V.
Adagio, ma non troppo. (♩ = 60)

Var. VI.
Molto più mosso. (♩ = 126)

Var. VII.
Tempo del Tema.

Finale. (Fuga)
Allegro infiammato e deciso. (♩ = 84)

Bratsche.

The image shows a musical score for the Violin (Bratsche) part, measures 16 through 24. The music is in G major (one sharp) and 3/4 time. The score consists of ten staves of music. Measure 16 starts with a forte (*f*) dynamic. Measure 21 is marked with a fortissimo (*ff*) dynamic. Measure 22 is marked with *sempre f*. Measure 23 begins with a piano (*p*) dynamic and includes the instruction *con grazia*. Measure 24 starts with a forte (*f*) dynamic and features a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

25 *ff*

26 *p* *pp cresc.*

27 *f* *f* *1*

28 *ff*

poco allarg. *fff*

Breitkopf & Härtels Kammermusik-Bibliothek

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Op. 24

Violoncell

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Auswahl der besten Kompositionen für Streich-Instrumente

aus dem Verlage^{*)} von Breitkopf & Härtel, Leipzig

Violine und Pianoforte.

Woldemar Bargiel	
Adagio für Violoncello, für Violine eingerichtet, Gdur. Op. 38 (m)	2 Mt. 60 Pf.
Albert Becker	
Adagio Nr. 5, Dmoll. Op. 81 (m)	2 Mt. 60 Pf.
Adagio religioso Nr. 7, Gdur. Op. 94 (m)	2 Mt. 60 Pf.
Adagio Nr. 8, Cmoll. Op. 95 (m)	2 Mt. 60 Pf.
Hector Berlioz	
Träumerei und Kaprije. Romanze (m)	1 Mt. 30 Pf.
M. Enrico Bossi	
Vier Stücke in Form einer Suite. Op. 99 (m)	3 Mt. 90 Pf.
Sonate, Emoll (as)	6 Mt. 90 Pf.
Max Bruch	
Violinkonzert, Gmoll. Op. 26 (s)	3 Mt.
Canzone, Bdur für Violoncell. für Violine eingerichtet von Hermann. Op. 55 (m)	2 Mt. 60 Pf.
Ferruccio Benvenuto Busoni	
Konzert, Ddur. Op. 35 ^a (s)	9 Mt.
Zweite Sonate, Emoll. Op. 36 ^a (s)	6 Mt. 90 Pf.
Ernest Chausson	
Poème, Esdur. Op. 25 (s)	2 Mt. 60 Pf.
Edmondstone Duncan	
Sechs Stücke. Op. 45 (m)	3 Mt. 90 Pf.
Nr. 1. Frühlingstied. — 2. Ländlicher Tanz. — 3. Im Wald. — 4. Legende. — 5. Romanze. — 6. Finale-Rondo.	
Frühlingstied, Op. 45 Nr. 1 (m)	1 Mt. 30 Pf.
Ländlicher Tanz, Op. 45 Nr. 2 (m)	1 Mt. 30 Pf.
Edward Elgar	
Die Capricieuse. Genrestück, Edur. Op. 17 (as)	1 Mt. 30 Pf.
Gabriel Faure	
Sonate, Adur. Op. 13 (as)	6 Mt. 90 Pf.
Gabriel-Marie	
La Cinquantaine (m)	1 Mt. 60 Pf.
Niels W. Gade	
Sonate Nr. 1, Adur. Op. 6 (as)	4 Mt.
Sonate Nr. 2, Dmoll. Op. 21 (as)	4 Mt.
Sonate Nr. 3, Bdur. Op. 59 (as)	4 Mt.
Konzert, Dmoll. (Perrin-Dreth). Op. 56 (s)	9 Mt.
Romanze aus dem Violinkonzert. Op. 56 (m)	1 Mt. 30 Pf.
Theodor Gouvy	
Sonate, Gmoll. Op. 61 (as)	6 Mt. 90 Pf.
Hermann Gräbener	
Konzert, Ddur. Op. 22 (s)	9 Mt.
Edvard Grieg	
Sonate, Gdur. Op. 13 (m)	3 Mt.
Allegretto tranquillo, Emoll aus der Sonate Gdur. Op. 13 Nr. 2 (m)	1 Mt. 30 Pf.
Allegro animato, Gdur aus der Sonate Gdur. Op. 13 Nr. 3 (as)	1 Mt. 30 Pf.
Mennett aus der Sonate Op. 7 (Scharwenka) Emoll (m)	1 Mt. 30 Pf.
Heinrich, Prinz von Preußen	
Melodie (l)	1 Mt. 30 Pf.
Stephen Heller	
Larantelle (Original Adur) (Hermann) Adur. Op. 85 Nr. 2 (m)	2 Mt. 60 Pf.
Adolph Henzelt	
Ave Maria, Fdur (Ph. Scharwenka). Op. 5 Nr. 4 (ad)	1 Mt. 30 Pf.
Liebeslied, Bdur (Fr. Hermann). Op. 5 Nr. 11 (ad)	1 Mt. 30 Pf.
Heinrich Hofmann	
Sonate, Fmoll. Op. 67 (s)	5 Mt. 90 Pf.
Jens Hubay	
Elegie, Gmoll (m)	1 Mt. 30 Pf.
Hans Huber	
Sonate, Bdur. Op. 42. Neue Ausgabe (s)	3 Mt. 90 Pf.
Sonate Nr. 4, Gdur. Op. 102 (s)	3 Mt. 90 Pf.
Sonate (appassionata) Nr. 6. Op. 116 (s)	6 Mt. 90 Pf.

Violine und Pianoforte.

Felix Huot	
Berceuse de Polichinelle, Gdur (l)	1 Mt. 30 Pf.
Sérénade d'Arlequin (l)	1 Mt. 30 Pf.
Ferdinand Hüllwed	
6 Albumblätter Op. 21 (ad-m)	2 Mt. 60 Pf.
Nr. 1. Bergsheinrich. — 2. Vertling' in Ebnen. — 3. Stüdes Stück. — 4. Waldlein im Busch. — 5. Schinuch. — 6. Im Wald.	
Armas Järnefelt	
Wiegenlied — Berceuse	1 Mt.
Max Jentsch	
Réverie, Emoll. Op. 25 Nr. 1 (m-as)	1 Mt. 30 Pf.
Humoreske, Adur. Op. 25 Nr. 2 (as)	2 Mt. 60 Pf.
Joseph Joachim	
Drei Stücke. Op. 2 (as)	4 Mt.
Nr. 1. Romanze. — 2. Phantasiestück. — 3. Frühlingphantasie.	
Romanze, Bdur. Op. 2 Nr. 1 (m)	1 Mt. 50 Pf.
Konzert in einem Satz, Gmoll. Op. 3 (s)	4 Mt. 50 Pf.
Drei Stücke. Op. 5 (s)	3 Mt. 90 Pf.
Nr. 1. Eibenrauschen. — 2. Abendglocken. — 3. Wallabe.	
Konzert in ungarischer Weise, Dmoll. Op. 11 (s)	9 Mt.
Paul Klengel	
Romanze, Op. 21 Nr. 3 (m)	1 Mt. 30 Pf.
Josef Krug-Waldsee	
Suite, Adur. Op. 43 (m-as)	9 Mt.
Alexander Petschukoff	
Russischer Tanz Nr. 2 (m)	3 Mt. 90 Pf.
Carl Reinecke	
Romanze, Adur. Op. 43 Nr. 1 (ad)	1 Mt. 30 Pf.
Jahrmarsch-Ebene. Humoreske, Gdur (ad). Op. 43 Nr. 3	1 Mt. 30 Pf.
Andante, Fdur aus König Manfred, Op. 93 (Hermann) (ad)	1 Mt. 30 Pf.
Romanze (Vorspiel zum 4. Akt) aus Manfred, Emoll. Op. 93 (ad)	1 Mt. 30 Pf.
Sonate, Emoll. Op. 116 (s)	5 Mt. 90 Pf.
Konzert, Gmoll. Op. 141 (s)	9 Mt.
Romanze, Amoll. Op. 155 (m)	2 Mt. 60 Pf.
Anton Rubinstein	
Cello-Sonate, Ddur. Op. 18 (s)	5 Mt. 90 Pf.
Sonate Nr. 2, Amoll. Op. 19 (s)	5 Mt.
Viola-Sonate, Fmoll. Op. 49 (s)	5 Mt.
Andante, Adur aus Op. 49 (m)	1 Mt. 30 Pf.
Emile Sauret	
Konzert, Dmoll (Horn). Op. 26 (s)	9 Mt.
Philipp Scharwenka	
Walzer, Esdur (Wehrle). Op. 30 Nr. 2 (m)	2 Mt. 60 Pf.
Barcarole, Gdur. Op. 52 ^a (m)	2 Mt. 60 Pf.
Polonaise, Amoll. Op. 52 ^b (m)	3 Mt. 90 Pf.
Vier Konzertsstücke (Sätze). Op. 104.	
Nr. 1. Legende, Ddur (m)	1 Mt. 30 Pf.
Nr. 2. Mazurka, Emoll (as)	1 Mt. 30 Pf.
Nr. 3. Notturno, Bmoll (as)	1 Mt. 30 Pf.
Nr. 4. Alla Polacca, Dmoll (s)	2 Mt. 60 Pf.
Sonate, Hmoll. Op. 110 (s)	5 Mt. 90 Pf.
Sonate. Op. 114 (m)	5 Mt. 90 Pf.
Kaver Scharwenka	
Sonate Nr. 1, Dmoll. Op. 2 (as)	5 Mt. 90 Pf.
Polnischer Nationaltanz (Original Es moll) (Holländer) Emoll. (as)	1 Mt. 30 Pf.
Leone Sinigaglia	
Konzert, Adur. Op. 20 (s)	6 Mt.
Rapsodia piemontese. Op. 26 (m)	2 Mt. 50 Pf.
Romanze. Op. 29 (m)	2 Mt. 60 Pf.
Hans Sitt	
Notturno, Fdur (m)	2 Mt. 60 Pf.
Vier Stücke aus Namenlose Blätter (m-as). Op. 10	2 Mt. 60 Pf.
Konzert, Dmoll (Brodsky). Op. 11 (m)	9 Mt.
Charles Villiers Stanford	
Konzert, Ddur. Op. 74 (s)	5 Mt.

^{*)} Diese Auswahl enthält nur die besten Kompositionen für Streichinstrumente, vollständiges Verzeichnis steht kostenlos zur Verfügung, bitte zu verlangen.

Quartett

für 2 Violinen, Bratsche und Violoncell.

Violoncell.

Felix Weingartner, Op. 24.

Allegro moderato. (♩ = 69)

p *pp* *mf* *ff* *grave, ma in tempo.* *p* *pp* *poco* *p ma espress.* *p* *poco allarg.* *sempre dim.* **Più moderato.** (♩ = 92) *pizz.* *pp* *mp*

Violoncell.

Mosso, energico.

(♩ = 120)

arco pizz. arco

poco a poco accel.

f

p

ff

mf

L'istesso tempo. (♩ = 80)

p

f *menof*

p

dim.

pp misterioso

3

1

2

3

4

5

6

mf

poco rit.

p

Tempo I. (Allegro moderato.)

p espress.

Poco più mosso. (Allegro, ♩ = 76)

pp

ff

sempre ff

poco rit.

5 *Meno mosso.*

p subito

dim.

pp

Allegro.

p molto cresc.

Violoncell.

The musical score for Violoncell consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a half note chord, followed by a *pizz.* section marked *ff*, and an *arco* section marked *mf molto misurato, non stringendo*.
- Staff 2:** Features a *f* dynamic and a *ff* dynamic with a slur.
- Staff 3:** Includes a *f* dynamic and a *ff* dynamic with a slur.
- Staff 4:** Marked *fff sempre* with triplet figures.
- Staff 5:** Features a *mf* dynamic and a *p* dynamic.
- Staff 6:** Marked *pp* and includes a *poco rit.* instruction.
- Staff 7:** Marked *ff* with a series of triplet figures.
- Staff 8:** Marked *ff* with a series of triplet figures.
- Staff 9:** Marked *ff* with a series of triplet figures.
- Staff 10:** Marked *ff* with a series of triplet figures.
- Staff 11:** Marked *ff* with a series of triplet figures.
- Staff 12:** Marked *ff* with a series of triplet figures.
- Staff 13:** Marked *ff* with a series of triplet figures.
- Staff 14:** Marked *ff* with a series of triplet figures.
- Staff 15:** Marked *ff* with a series of triplet figures.
- Staff 16:** Marked *ff* with a series of triplet figures.
- Staff 17:** Marked *ff* with a series of triplet figures.
- Staff 18:** Marked *ff* with a series of triplet figures.
- Staff 19:** Marked *ff* with a series of triplet figures.
- Staff 20:** Marked *ff* with a series of triplet figures.
- Staff 21:** Marked *ff* with a series of triplet figures.
- Staff 22:** Marked *ff* with a series of triplet figures.
- Staff 23:** Marked *ff* with a series of triplet figures.
- Staff 24:** Marked *ff* with a series of triplet figures.
- Staff 25:** Marked *ff* with a series of triplet figures.
- Staff 26:** Marked *ff* with a series of triplet figures.
- Staff 27:** Marked *ff* with a series of triplet figures.
- Staff 28:** Marked *ff* with a series of triplet figures.
- Staff 29:** Marked *ff* with a series of triplet figures.
- Staff 30:** Marked *ff* with a series of triplet figures.
- Staff 31:** Marked *ff* with a series of triplet figures.
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- Staff 92:** Marked *ff* with a series of triplet figures.
- Staff 93:** Marked *ff* with a series of triplet figures.
- Staff 94:** Marked *ff* with a series of triplet figures.
- Staff 95:** Marked *ff* with a series of triplet figures.
- Staff 96:** Marked *ff* with a series of triplet figures.
- Staff 97:** Marked *ff* with a series of triplet figures.
- Staff 98:** Marked *ff* with a series of triplet figures.
- Staff 99:** Marked *ff* with a series of triplet figures.
- Staff 100:** Marked *ff* with a series of triplet figures.

Allegro con fuoco. (♩ = 84)

Violoncell.

Allegro moderato. (Tempo I.)

1

p espress.

p

p espress.

11

p

p

poco allarg.

largo

f

mp

pizz.

arco

pizz.

poco a poco accel.

(♩ = 92)

arco

Mosso, energico.

f

p

L'istesso tempo.

ff

mf

p

f

12

meno f

p

dim.

pp

1

2

3

4

5

6

f *poco a poco dim.*

poco rit.

Tempo I. (Allegro moderato.)

p *mf*

f *ff*

p

pp *dim.*

Adagio assai. (♩ = 63)

p

f *pp con tenerezza*

Allegro. (♩ = 96)

f *p*

$\frac{1}{4}$ Viol. I.

Violoncell.

p *leggiero*

f

arco
p

f staccato

14
sempre f

p

p staccato

ff

Violoncell.

15

p

4

f *ff*

Doppio movimento. (Presto.)

p

1. 2.

f

p *f* *p*

2.

p

Adagio assai.

ff *p*

p *f* *p*

f *pp* *mf*

Allegro.

1. Viol. I.

pp *ff* *p* 2 3 4

Violoncell.

Viola. *poco rit.* *a tempo*

1 2 3 *pp* *f*

16

pizz. Viol. I. *a tempo*

1 2 3 *pp*

pizz. *f sempre* *arco* *staccato*

ff

17 *p staccato*

f

p

pizz. *ff*

arco *pp staccato*

18 *f sempre stacc.*

Doppio movimento. (Presto.)

Adagio assai.

Allegro. Viol. I.

più lento

rit.

Adagio, ma non troppo.

poco accel.

poco rit.

Presto.

poco

meno mosso

Adagio assai.

Violoncell.

Allegro molto. (♩ = 100 - 104)

ff

ff

pizz. arco 19

f p f con impeto

f ff ff

pizz. arco pizz.

p dim.

arco pp

pizz. pp

Molto meno mosso. (♩ = 92)

arco p

1 2 3 4

poco meno p

5 6 7 8 1 2 3 4 5 6 7 8

pp

p (la 2da volta *ppp*)

Tempo I.

pp *cresc. poco a poco* *pizz.* *pp*

ff *1 arco* *ff*

f *pizz.* *arco* *f con*

20 *impeto* *f*

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

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

ppp

Introduzione, Tema con Variazioni e Finale (Fuga).

Vivace. (♩ = 96)

Allegro moderato.

ff

poco rit.

p

1

pizz. pp

arco

Allegro moderato.

p

3

f

f vivace.

poco rit.

a tempo

poco accel.

sf

p

a tempo

1 2 3 4 5 6 7

rit. 3

pp

Tema. Andante cantabile. (♩ = 63)

1.

2.

3

p

Var. I. Lo stesso tempo.

1.

2.

3

p

p dolce

Var. II.

1.

2.

p

The first two staves of the musical score. The first staff contains a melodic line with a long slur over the first four measures. The second staff continues the melody and ends with a *p* dynamic marking.

Var. III.
Un poco più leggero.

Var. III. Un poco più leggero. This variation consists of six staves of music. It begins with a *pizz.* (pizzicato) marking and a *p* dynamic. The first two staves feature a rhythmic pattern of eighth notes. The third staff continues this pattern. The fourth staff introduces a first ending marked "1. arco staccato" with a *p* dynamic. The fifth staff features a second ending marked "2." with a *f* dynamic and a *pizz.* marking. The sixth staff concludes the variation with a *p* dynamic.

Var. IV.
arco Quasi Allegretto, molto leggero.

Var. IV. Quasi Allegretto, molto leggero. This variation consists of three staves of music. It begins with an *arco* marking and a *pp* dynamic. The first staff is a continuous eighth-note pattern. The second staff continues this pattern. The third staff features a first ending marked "1." and a second ending marked "2." with a *pp* dynamic.

Violoncell.

Viola.

sempre pp *pp*

Var. V.
Adagio ma, non troppo. (♩ = 66) Viol. I.

pp 1 2 3 4 5
8
6 7 *p subito* 8 9 10

Var. VI.
Molto più mosso.
(♩ = 126)

f *mf* *ff* *f*

Violoncell musical score, first system. The score consists of seven staves. The first two staves are in bass clef with a key signature of one sharp (F#). The first staff contains a melodic line with slurs and accents. The second staff continues the melodic line and includes a dynamic marking of *p*. The third staff begins with a *pizz.* (pizzicato) section marked *ff* and a triplet of eighth notes, followed by an *arco* (arco) section marked *f*. The fourth and fifth staves continue the melodic development. The sixth staff includes a dynamic marking of *mf* and ends with a *pizz.* section marked *ff* and a triplet of eighth notes. The seventh staff concludes the system with a double bar line and repeat sign.

Var.VII.
Tempo del Tema.
arco

Violoncell musical score, second system. The first staff is in bass clef and begins with the instruction *molto espress.* It features a melodic line with slurs and accents. The second staff is in treble clef and contains two first endings, labeled '1.' and '2.', with dynamic markings of *p* and *f* respectively. The third staff is in bass clef and continues the melodic line, ending with a series of rhythmic patterns indicated by 'trun' above the notes. A dynamic marking of *p* is present.

Finale. (Fuga.)
Allegro inflammato e deciso. (♩ = 84)

Violoncell musical score, third system. The staff is in bass clef and begins with a dynamic marking of *ff*. It features a melodic line with slurs and accents. Above the staff, the numbers 3, 4, 5, 6, and 7 are placed, likely indicating fingerings for the Viola part. The system concludes with a double bar line and repeat sign.

Violoncell.

The musical score for the Violoncell part 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 3/4 time signature. The music starts with a forte (*f*) dynamic. The second staff continues the melodic line with various articulations. The third staff shows a change in dynamics to *ff* and includes the instruction *pizz.* (pizzicato). The fourth staff begins with *arco* (arco) and includes measure numbers 21 and 22, with a *sempre f* instruction. The fifth staff continues the melodic development. The sixth staff includes measure numbers 23 and 24, with dynamics *sf* and *p*. The seventh staff is marked *dolce* and features a series of slurs. The eighth staff continues the melodic line. The ninth staff begins with measure number 24 and a forte (*f*) dynamic. The tenth staff concludes the passage with a final melodic flourish.

25 *ff*

26 *p*

27 *pp cresc. f*

28 *ff*

poco allargando *fff*

