



Violino 1^{mo}.

Allegro. (Maelzel's Metronome ♩ = 144.)

Sixième

QUINTUS

Sixième
QUINTUOR.

Allegro. (Maelzel's Metronome $\text{♩} = 144.$)

The musical score consists of eight staves of music for a string quintet. The key signature is B-flat major (two flats). The tempo is Allegro, indicated by the instruction "(Maelzel's Metronome $\text{♩} = 144.)$ ". The dynamics include p , $cres$, f , ff , pp , p , $decres.$, pp , $cres$, ff , f , p , $poco ralentando. a tempo.$, and f . The score features various musical markings such as grace notes, slurs, and dynamic changes. The parts are labeled **QUINTUOR.** and **Sixième**.

„So oft hab ich gefühlt, dass eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *P.* oder *pp.* & & machen zu können — also deswegen dieses Zeichen  angenommen; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.“

Violino 4^{mo}.

3.

Sheet music for cello, page 10, measures 11-15. The music is in 2/4 time and consists of five staves of musical notation. Measure 11 starts with a crescendo, followed by a decrescendo, then a piano dynamic, and a crescendo. Measure 12 begins with a forte dynamic, followed by a piano dynamic, and a pizzicato instruction. Measures 13 and 14 continue with various dynamics (crescendo, decrescendo, forte, piano) and articulations. Measure 15 concludes with a dynamic instruction "sempre più forte." and a repeat sign.

V. S.

4.

Violino 1^{mo}.

Sheet music for Violin 1 (1st violin) showing 12 staves of musical notation. The music includes dynamic markings such as *p*, *cres*, *f*, *pp*, *decrec.*, *loco.*, *8va*, *locos.*, *poco ralentando. a tempo. 8va*, *decres.*, and *G.*. The music consists of continuous sixteenth-note patterns with occasional eighth-note accents and slurs.

Violino 1^{mo}.

5.

This page contains ten staves of musical notation for a string instrument, likely cello or double bass. The music is written in common time and includes various dynamics such as crescendo (cres), decrescendo (decreas.), and piano (p). Articulations include pizzicato (pizz.) and arco. Performance instructions like "loco." and "gva." are also present. The notation uses a mix of standard note heads and vertical stems. Measure numbers (e.g., 1, 5, 12, 16) are indicated above certain measures. A tempo marking of $\text{♩} = 54.$ is shown in parentheses. The overall style is expressive and dynamic, typical of a solo piece.

Violino 1^{mo}.

6.

($\rho \cdot = 100.$)

Allegro arco. *Scherzando.* *pp*

legiero. 1 2

cres

p *fp* *fp* *f* *f* *fp* *cres* 1 2 *fp* >

cres *fp*

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

p *f* *cres*

f

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

ff *pp*

legiero. 1 1 1 2 *arco.*

Violino 1^{mo}.

7.

1

cres f ff ff

f f p //

2 K. 2

pp f cres ff p

1

pp

poco ralentando.

Adagio. parlante.

1

p cresc p cresc

All. scherzando.

3

ff f p pp pp pizz. pp arco.

1 legiero.

1

cres f cresc ff p

5

pp ff p ff arco.

Tempo di Marcia. ($\text{d} = 58.$)

Andante.

2

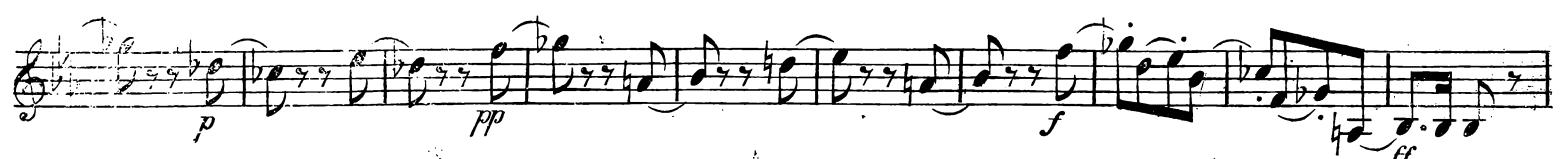
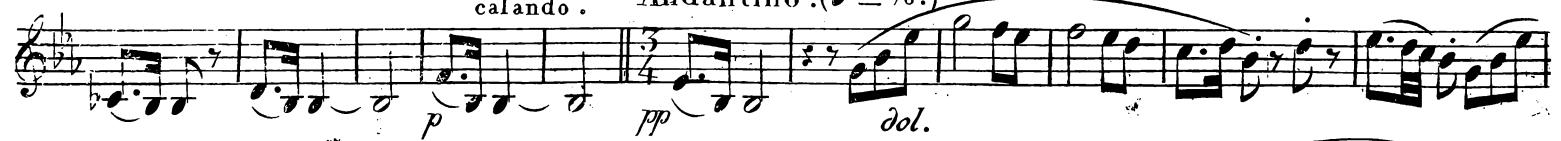
pp pizz. pp arco. simplice.

pp

121.

pp t' tocca il Finale.

8.

Violino 1^{mo}.All. molto. ($\text{d} = 160$.)calando. Andantino. ($\text{d} = 76$.)

Violino 1^{mo}.

9.



M.



loco.



8va.....



loco.



N.



cres



ff

10.

Violino 1^{mo}.

p *decreas.* *pp*

cres *p* *calando.*

Andantino.

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

cres

p

P.

ca - lan - do. *pizz.*

Tempo 1^{mo}.

pp arco.

Violino I^{mo}.

11.

f *ff*

2 *gva*

loco.

Q. *1* *9* *p*

5

cres

Più mosso. ($\text{d} = 92.$) *cres* *f* *p*

cres *f* *cres* *ff*

calando. *Andantino.* *pp*

2 *pp* *sempre più piano.*

Presto. ($\text{d} = 100.$) *poco calan-* *do.* *ff*

Fine.

Violino 2^{do}.

1.

Allegro.

Sixième

QUINTUOR.

A.

B.

C.

D.

So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als p. oder pp. & machen zu können — also deswegen dieses Zeichen : : : angenommen, die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

2.

Violino 2^{do}:

sempre più forte.

E.

F.

poco rallentando.

Violino 2º.

3.

4.

Violino 2^{do}.

Allegro scherzando.

2 arco. *pp ff pp*

cres f

fp fp f

p fp fp

cres fp

cres

f p f p

J.

cres ff

pizz. pp pp

2 arco. ff

pp

pp

Violino 2^{do}.

5.

1

cres f ff fp

2

K. pp f cres

poco a poco ralent: Adagio.

cres > pp pizz. pp

All. scherzando.

ff p pp 6 6 pp pizz. pp

cres

Tempo di Marcia.

Andante.

pp pizz. ff p ff

arco.

Attacca il Finale.

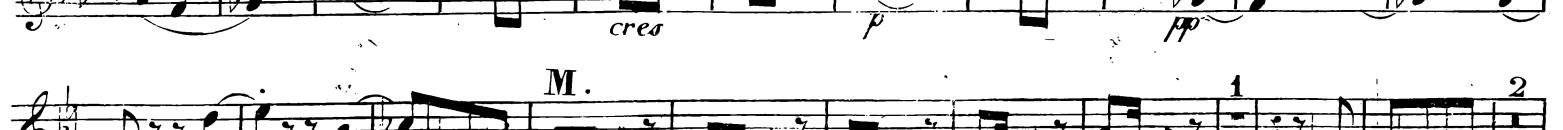
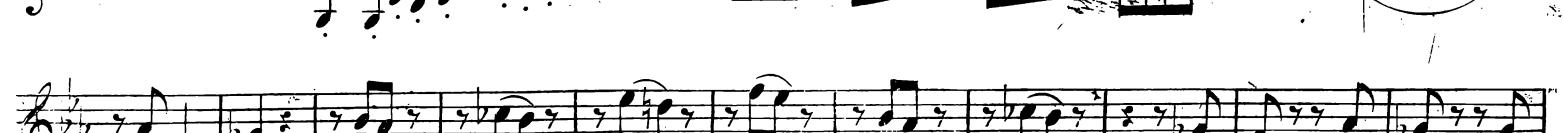
6.

Violino 2^{do}.

All. molto.



calando. Andantino.

Tempo 1^{mo}.

M.



Violino 2^{do}.

7.

5 1

N. 4

cres. ff

decres.

pizz. 1 1 1 2 arco. 2 cres. p

Andantino. 0. calando.

cres. 4 1 3 6 6 3 3 pp

V. S.

Violino 2^{do}.

P.

poco ca - lan - do. *Tempo 1^{mo}* pizz.

arco. *ff*

Q.

decreas. *pp*

cres *pp* *Più mosso.* *cres*

cres *cen - do ff* *pp* *sempr. più piano.*

poco ca - lan - do. *Presto.* *ff*

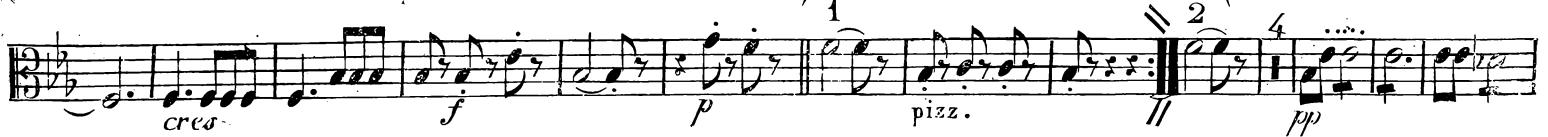
Fine.

Viola .

Sixième

Allegro .

QUINTUOR .



D.



So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & & machen zu können — also deswegen dieses Zeichen $\frac{1}{\text{cres}}$ angenommen; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

V. S.

2.

Viola.

sempre più forte.

E.

cres

f

cres

f

p

cres

f

F.

decres.

pp

cres

f

p

pp

a tempo.

poco ca - lan - do.

f

cres

decreas.

pp

cres

Violin.

3.

The musical score consists of six staves of music for string instruments, likely a cello or double bass part. The score is divided into two main sections: a dynamic section and a melodic section.

Dynamic Section:

- Staff 1: Dynamics include **f**, **p**, and **pp**.
- Staff 2: Dynamics include **cres.** (crescendo), **f**, and **ff**.
- Staff 3: Dynamics include **cres**, **ff**, and **pizz.** (pizzicato).
- Staff 4: Dynamics include **arco**, **p**, and **cres**.
- Staff 5: Dynamics include **f**, **cres**, and **ff**.

Melodic Section:

Section A (Adagio mesto):

- Staff 1: Measures 1-4. Dynamics: **pp**, **f**, **p**, **cres**, **f**, **p**.
- Staff 2: Measures 5-8. Dynamics: **p**.
- Staff 3: Measures 9-12. Dynamics: **cres**, **f**, **p**.

Section B (H.):

- Staff 1: Measures 13-16. Dynamics: **pp**.
- Staff 2: Measures 17-20. Dynamics: **cres**, **ff**.
- Staff 3: Measures 21-24. Dynamics: **p**.
- Staff 4: Measures 25-28. Dynamics: **pp**.

Allegro scherzando. $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$

pp arco. *ff* *pp*

cres *f* *fp*

ff *f* *p*

cres *fp*

cres *fp*

cres *f* *p* *f*

pp *p* *pizz.* *pp* *2 arco.* *pp*

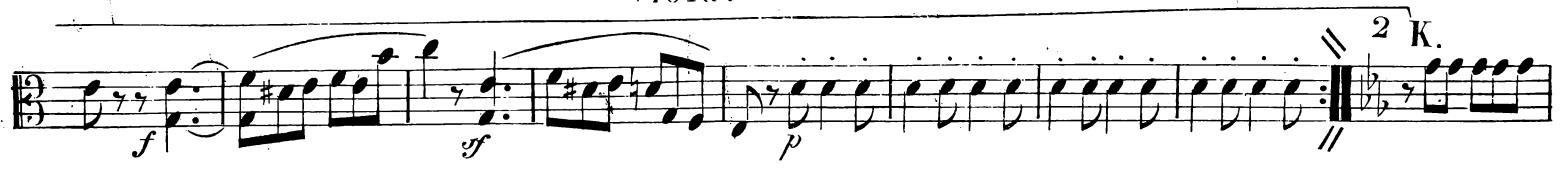
ff *pp*

cres *f* *fp* *fp*

cres *f* *fp*

Viola.

5.



poco ralentando. Adagio.



All. scherzando.

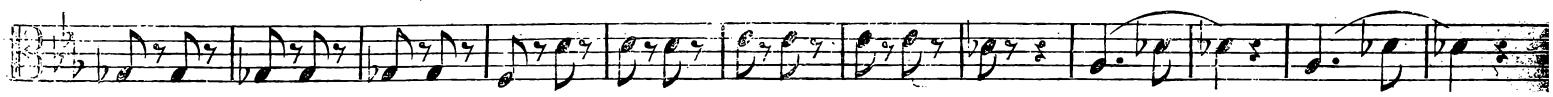


Tempo di Marcia.

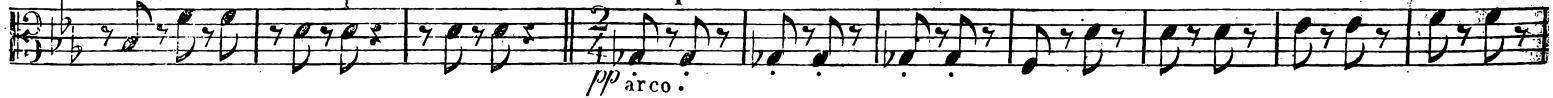


Attacca il Finale.

Viola.

All^o. molto.

Adantino.

poco calando. Tempo 1^{mo}.

M.



Viola.

7.

3
 1. *pp*

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

N.

cres *p* *pp*

ff

p *decreas.*

pp *pp*

cres *p* *calando.*

pp *f* *ff* *p*

Andantino.

pp

p *cres* *p* *5*

P.

Tempo 4^{mo}

poco ca - lan - do.

arco.

ff

decres.

Più mosso.

cres

cres

f

cres

f

calando. Andantino.

poco calando. Presto.

pp sempre più p

ff

1

2

1

2

3

4

5

6

7

8

9

10

11

12

13

Fine.

Viola ou Violoncello 1^{mo}.

Allegro .

Sixième QUINTUOR.

1. 1. 1. 1. 1. 1. 1. 1. 1. 1.

A. 6. B. C. D.

pizz. poco ralentando. a tempo.

So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & & machen zu können — also deswegen dieses Zeichen : : : : angenommen ; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört .

2. Viola ou Vll. 1^{mo}.

sempre più forte.

E.

cres f cresc.

ff p cresc f 2 p

cres f F.

p pp deccres. 1 ppp

cres f p

cres f

poco ralent: a tempo.

cres f deccres.

G.

Musical score for Viola or Violin, Part 1, section G. The score consists of five staves of music. The first staff starts with a dynamic of f , followed by p and ff . The second staff begins with cres , followed by f and pizz. . The third staff starts with p arco. , followed by cres and ff . The fourth staff starts with f , followed by cres and ff . The fifth staff starts with $\text{parlante, espressivo.}$

Adagio
mesto.

parlante, espressivo.

Musical score for Viola or Violin, Part 1, section H. The score consists of four staves. The first staff starts with p , followed by cres and f . The second staff starts with p , followed by cres . The third staff starts with p , followed by cres . The fourth staff starts with cres .

H.

Musical score for Viola or Violin, Part 1, section H. The score consists of two staves. The first staff starts with f , followed by p . The second staff starts with cres .

Musical score for Viola or Violin, Part 1, section H. The score consists of three staves. The first staff starts with ff , followed by p . The second staff starts with ff , followed by p . The third staff starts with f , followed by pp and pizz. .

Viola ou VII^o. 1^{mo}.

4.

Allegro

Scherzau

Allegro Scherzando. *arc.* *pp* *f* *pp* *cres* *f* *ff*

Scherzando. *p* *f* *ff* *cres* *fp* *f* *p* *f*

cres *fp*

J. *p* *#f* *cres* *f* *p*

ff *p* *pizz.* *pp* *s* *5. arc.* *2* *pp*

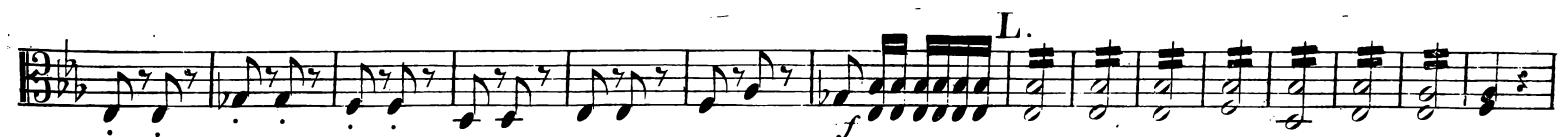
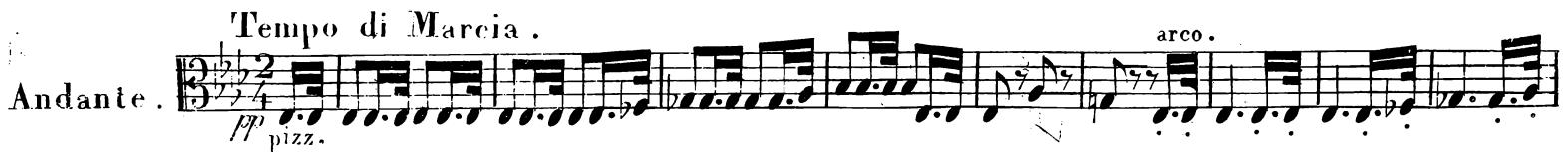
2 *f* *ff* *pp* *f* *s* *cres*

K. *f* *ff* *pp* *f* *s* *cres* *ff*

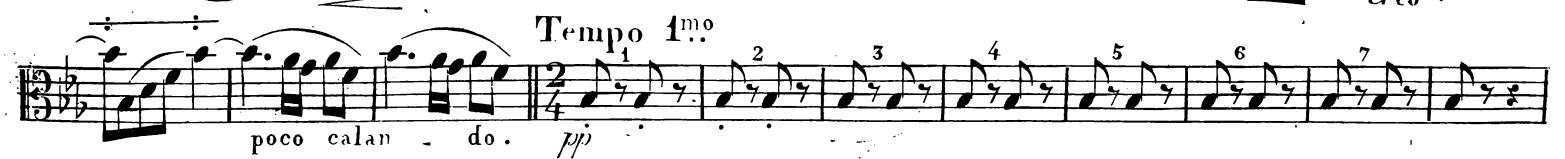
pizz. *5* *1* *1* *poco ralento.*

Adagio *arc.* *p* *cres* *ff* *cres* *ff*

All. scherzando. *f* *3* *5* *6* *8* *pp* *1* *1* *5*



Andantino.



Viola ou VIII^o. 1^{mo}.

M

Viola ou VII^o. 1^{mo}.

7.

p

P.
pp

ca - lan - do.

Tempo 1^{mo}.
1 2 3 4 5 arco.
pizz.

ff

f

cres

f

cres

Più mosso.
5 *f* *f* *p* *cres* *f*

calan - do.

cres *ff*

Andantino.

pp *3* sempre più piano.

poco calan - do. *ff* *3*

Presto.

Fine.

Violoncello I^{mo}.

1.

Sixième Allegro.

QUINTUOR.

A.

B.

C.

poco ralentando. a tempo.

D.

So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & co machen zu können — also deswegen dieses Zeichen : : : angenommen; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

Violoncello I mo.

Violoncello I mo.

Dynamic markings and performance instructions visible in the score include:

- Measure 1: p , f
- Measure 2: ff
- Measure 3: *sempre più forte.*
- Measure 4: p
- Measure 5: *cres*, f , *cres*, f
- Measure 6: ff
- Measure 7: *cres*, f
- Measure 8: p
- Measure 9: *cres*
- Measure 10: f
- Measure 11: p
- Measure 12: pp , *decreas.*
- Measure 13: ppp
- Measure 14: p
- Measure 15: *cres*, f
- Measure 16: p
- Measure 17: p
- Measure 18: *cres*, f
- Measure 19: p
- Measure 20: *poco calan - do.*
- Measure 21: *f a tempo.*
- Measure 22: $> cres >$
- Measure 23: *decreas.*

Violoncello 1^{mo}.

5.

G.

Adagio
mesto.

parlante espress.

H.

ff

pp

ff

p

pp pizz.

Violoncello 4^{mo}.

The image shows ten staves of musical notation for cello, arranged vertically. The first staff begins with 'Allegro' and 'Scherzando.' The second staff starts with 'pp arco.' The third staff has 'cres' markings. The fourth staff has 'p' and 'ff' markings. The fifth staff has 'cres' and 'ff' markings. The sixth staff has 'cres' and 'f' markings. The seventh staff has 'p' and 'f' markings. The eighth staff has 'cres' and 'pizz.' markings. The ninth staff has 'pp', 'ff', and 'pp' markings. The tenth staff has 'cres' markings.



All. scherzando.



Tempo di Marcia.



Attacca il Finale.

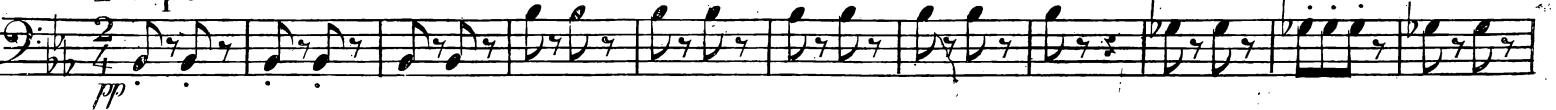
Violoncello 1^{mo}.

Allegro molto.

Finale.



calando. Andantino.

Tempo 1^{mo}

Violoncello 1^{mo}.

7.

0. calando. Andantino.

Violoncello 1^{mo}.

P.

poco ca - lan - do.

Tempo 1^{mo}

pizz.

arco.

mezzo f

p

ff

p

cres

Piu mosso.

cres

f

cres cen - do ff

calando. Andantino.

decreas.

pp

3 3 3

sempre più piano.

3 3 3

Presto.

poco ca - lan - do. ff

1

Fine.

Violoncello 2^{do}.

1.

Wenn dieses Quintett mit 2 Alten anstatt 2 Violoncellos gespielt wird, so müssen die kleinen Noten gespielt werden.

Sixième Allegro.

QUINTUOR.

4

A.

2

3 3 3

4

1 pizz.

1

arco. B. 5

cres f

pizz. cres f arco. 4

p decres. pp

C. 1 a tempo. 2

pp cres f ralent. f cres

1 pp

2 pizz. 5

So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & & machen zu können — also deswegen dieses Zeichen $\div \div \div$ angenommen; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

2.

Violoncello. 2^{do}.

D.

E.

sempre più forte. ff

F.

pizz. 6 arco. 1

5 1 2

decres. ppp 1 cresc f

poco ralent. a tempo.

Violoncello 2^{do}.

3.

1
cres.
5
f
pizz.
arco.
cres f
cres f
ff.
parlante.
Adagio mesto.
1
p
cres f
1
cres f
p
1
arco. tr.
arco. 6 6
H.
pizz.
1
3 3
ff
2
12
16
ff
p
cres.
12
2
12
2
16
ff
p
f
pp
pizz.
pp
pizz.
pp

4.

Violoncello 2^{do}.

Allegro Scherzando.

6 1
p *p*

3 6 1
ff *p*

cres *f* *fp* *fp* *f*

cres *f*

1 2 1 2 1 2
p *fp* *fp*

cres *fp*

3 1 2 3 1 2 3
cres *fp*

J.
cres *f* *fp* *f* *p* 1
cres *ff* *pizz.*

6 1
pp *ff* *pp*

3 arco. 6 1
cres *cres* *f*

5 1 5 1
f

2 K.

cres *ff* *p* *pizz.*

poco ra - len - tan - do. *Adagio.* *arco.* *pp* *cres f.* *pp*

3 *p* *pp* *pizz.* *All. scherzando.* *arco.* *p.*

cres ff *ff* *pizz.* *arco.* *cres ff* *f cres ff* *p*

pp *ff* *pp* *s* *ff* *2*

Tempo di Marcia.

Andante. *pp pizz.*

decreas. *pp Attacca il Finale.*

Violoncello 2^{do}.

All^o. molto.
arco.

Finale.

L.

calando. Andantino.

pizz. arco. pizz. arco. pizz.

poco calando. Tempo 1^{mo} pp.

cres mezza voce. arco. pp.

M.

f p pp cres f

Violoncello 2^{do}.

7.

1

N. 5

5

cres.

f.

cres.

ff

4 1

pizz.

décreas pp.

arco. 2

2 arco. cres.

2 pp

0. calando. Andantino.

pizz. 1 pp

pizz. arco. pizz. p arco.

3 5 1

5 1

pizz.

V. S.

Violoncello 2^{do}.

arco.
P.

pp
arco. 3
poco calando.

Tempo 1^{mo}.
pizz.

2

arco.

ff
pizz.

Q.

p
1 6
f pizz.
2

1 1 1 1 1 1 Più mosso.
cres p arco. cres

f pizz. cres f cres
calando. Andantino.

cen do. ff pp

arco. 3
arco. 3
decres. pp 2

pizz.
sempre più piano.

Presto.

pp 3 3 3
poco ca - lan - do.

Fin.

25.

Allegro.

Sixième

QUINTUOR.

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

cres *f* *f*

cres *ff* *ff*

p

pizz. *cres*

arco. *B.* *f* *5* *1* *1* *2* *3* *5* *.....* *.....* *p* *decrees.* *pp*

pizz. *arco.* *f* *fp* *4* *pp* *cres* *f*

ralent. *f* *a tempo.* *1* *2* *cres* *4* *p* *cres*

f *pizz.* *pp*

cres *f* *5* *f* *p* *1* *1*

decrees. *1* *pp* *cres* *f*

1

So oft hab ich gefühlt, dass eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & & machen zu können — also deswegen dieses Zeichen $\dots \dots \dots \dots$ angenommen, die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

Contra : Basson ou Viole 2^{do}.

Contra : Basson ou Viole 2^{do}.

p.

f.

ff

sempre più forte. *ff*

cres

cres *f*

pizz.

arco. *F.*

cres *f* *pp* *ppp*

cres *f* *pp* *cres* *f*

a tempo. *ralent.* *f* *cres*

G.

p cres *f* *pp* *f*

cres *ff*

Contra = Basso ou VIIº 2º.

5.

pizz.

arco.

cres

f

cres

ff

Adagio

mesto.

H.

pizz.

arco.

cres

ff

p

f

p

Allegro

Scherzando.

cres

f

f

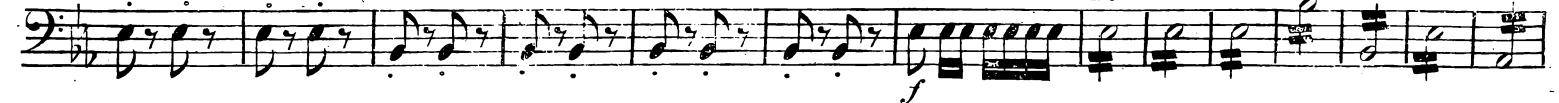
p

ff

Tempo di Marcia.

All^o. molto.

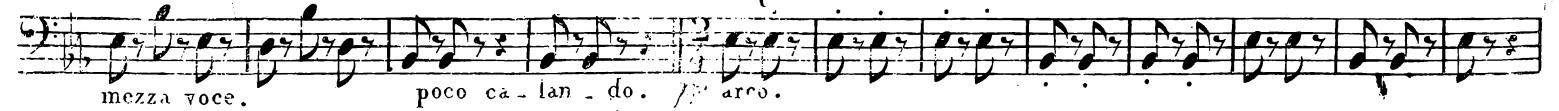
L..



calando.



Andantino.

Tempo 1^{mo}

M.

N. 5

calando. Andantino.

171.

Contra - Basso ou VII^o. 2^{do}.

7.

P.

arco. 3

Tempo 1^{mo}

Più mosso.



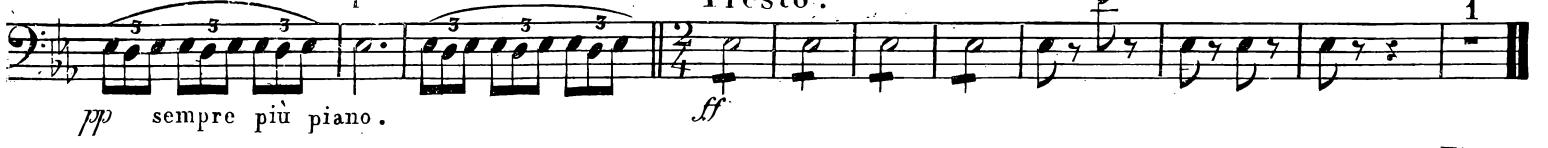
calando.

Andantino.



poco ca - lan - do.

Presto.



Fine.