

MENDELSSOHN

OCTET

in E $\flat$ major, Opus 20

**FOR FOUR VIOLINS, TWO VIOLAS
AND TWO CELLOS**

VIOLA I



No. 743

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OCTET

in Eb major, Opus 20

VIOLA I

FELIX MENDELSSOHN
(1809-1847)

Allegro moderato, ma con fuoco.

p *cresc.* *f* *p*
cresc. *f* *sf* *sf* *sf*
sf *sf* *p* *cresc.* *cresc. f*
ff *p*
sf *mf dim. p* *cresc.*
f *p* *cresc.* *f* *f*
sf *sf* *p* *cresc.* *f*
p *dim.* *2* *3* *p* *cresc.*
f *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*
p *4* *p*
1 *sfpp* *p* *stacc.*
5

VIOLA I

Musical score for the first system of "The Swan" by Maurice Strakosky. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics and articulations: *pp* (pianissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *sempre ff* (always fortissimo), *dim.* (diminuendo), and *mf* (mezzo-forte). The score is divided into measures, with measure numbers 6, 7, 8, 9, and 14 indicated. The notation includes slurs, accents, and various note values (quarter, eighth, and sixteenth notes).

VIOLA I

Musical score for Viola I, measures 10-13. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, ties, and dynamic markings. Measure numbers 10, 11, 12, and 13 are indicated above the staves. Dynamics range from pianissimo (pp) to fortissimo (ff), with crescendos and decrescendos. Performance instructions include 'a tempo', 'poco rit.', 'dimin.', 'con fuoco', and 'pistace.'.

Dynamics and performance markings include: *pp*, *p*, *mf*, *f*, *cresc.*, *sempre ff*, *poco rit.*, *dimin.*, *pp*, *a tempo*, *pistace.*, *ff*, *con fuoco*.

2

14

ff *p* *ff* *p* *p*

cresc. *pp* *cresc.*

15

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

cresc. *ff* *ff* *ff* *ff*

16

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

Andante. 6/8

p *p* *p*

cresc. *f* *1* *3* *3* *3* *3* *3* *3*

dim. *pp* *dim.* *ff* *semprepp*

ff *pp* *cresc.*

2 *f* *ff* *dim.* *p* *1*

VIOLA I

[illegible]

VIOLA I

SCHERZO.

Allegro leggierissimo. Si deve suonare, questo Scherzo sempre pp e staccato.

The musical score for Viola I, Scherzo, consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is *Allegro leggierissimo*. The score includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a *mp* dynamic. The music is characterized by staccato eighth and sixteenth notes.
- Staff 2:** Continues the staccato pattern. A first ending bracket is marked with a '1'.
- Staff 3:** Features a *pp* dynamic. Includes a *v* (vibrato) marking and a first ending bracket marked with a '1'.
- Staff 4:** Continues the *pp* dynamic. Includes a *v* marking and a second ending bracket marked with a '2'.
- Staff 5:** Continues the *pp* dynamic. Includes a *v* marking and a third ending bracket marked with a '3'.
- Staff 6:** Continues the *pp* dynamic. Includes a *v* marking.
- Staff 7:** Continues the *pp* dynamic. Includes a *v* marking.
- Staff 8:** Features a *sf* (sforzando) dynamic. Includes a *v* marking and a first ending bracket marked with a '1'.
- Staff 9:** Continues the *pp* dynamic. Includes a *v* marking.
- Staff 10:** Features a first ending bracket marked with a '1' and a second ending bracket marked with a '2'. Includes a *pp* dynamic.
- Staff 11:** Continues the *pp* dynamic. Includes a *v* marking and a first ending bracket marked with a '1'.
- Staff 12:** Features a *pp* dynamic. Includes a *v* marking and a first ending bracket marked with a '1'.

Additional performance instructions include:

- stacc.* (staccato) at the beginning of the first staff.
- pizz.* (pizzicato) at the beginning of the eleventh staff.
- arco* (arco) at the beginning of the twelfth staff.
- tr* (trill) at the end of the twelfth staff.

VIOLA I

VIOLA I

6 *p*

dim.

7 *pp*

8 *pp*

9 *pp*

10 *pp* *leggiero*

11 *pp*

12 *p*

13 *pp*

Trills (tr) and accents (v) are indicated throughout the score.

Three staves of musical notation for Viola I. The first two staves contain rapid sixteenth-note passages. The third staff ends with a *dimin.* (diminuendo) marking.

Presto. Viola II.

8 9. 10. *f*
ff
ff
p *cresc.*
mf *cresc.* *f* *f* *p*
p
3 *1* *2*
4 *3*

VIOLA I

Violino I

Violino II

Violoncello

Contrabbasso

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Musical score for Viola I, measures 10-15. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, and dynamic markings. Measure numbers 10, 11, 12, 13, 14, and 15 are clearly marked. Dynamics include *f*, *ff*, *sf*, *p*, *mf*, and *cresc.* (crescendo). There are also markings for *sempre più f* and *f con fuoco*. The score ends with a double bar line and repeat signs.

VIOLA



MUSIC

VIOLA SOLO

BACH, Johann Sebastian
Six Cello Suites (S.1007-12) (*KATIMS*)
Six Violin Sonatas and Partitas (*MEYER-VIELAND*)

BEETHOVEN, Ludwig van
Viola part for the Six Celebrated Piano
Trios (to replace the Cello) (*ALTMANN*)

BLUMENSTENGEL, A.
Op. 33. 24 Studies (*WIEGMANN*)

BORISSOVSKY, Vadim
Four Artistic Studies

BRAHMS, Johannes
Viola part for the Double Concerto, Op. 102
(to replace the Cello) (*VIELAND*)

BRUNI, Antoine-Barthelemy
25 Studies (*SCHULZ*)

CAMPAGNOLI, Bartolomeo
Op. 22. 41 Caprices (*PRIMROSE*)

DANCLA, Charles
Op. 74. School of Mechanism (*VIELAND*)

DONT, Jacob
Op. 37. 24 Studies (preparatory to Kneuter
and Rode Studies) (*VIELAND*)

FIORILLO, Federigo
31 Selected Studies (*VIELAND*)

FUCHS, Lillian
16 Fantasy Etudes

GAVINIES, Pierre
24 Studies (*SPITZNER*)

HERMANN, Friedrich
Op. 18. Six Concert Studies
Op. 22. Technical Studies

HOFFMEISTER, Franz Anton
Twelve Studies (*C. HERRMANN*)

HOFMANN, Richard
Op. 86. First Studies (in the 1st Position)
Op. 87. 15 Studies

KAYSER, Heinrich Ernst
Op. 20. 36 Studies (*VIELAND*)
Op. 43. 36 Studies
Op. 55. 24 Studies

KREUTZER, Rodolphe
42 Studies (*PAGELS*)

MAYSEDER, Joseph
Op. 29. Six Etudes (*PAGELS*)

MAZAS, Jacques Féréol
Op. 36. Bk. I. Etudes Spéciales (*PAGELS*)
Op. 36. Bk. II. Etudes Brillantes (*PAGELS*)

ORCHESTRAL EXCERPTS (see *VIELAND*)

PAGANINI, Niccolò
Op. 1. 24 Caprices (*RABY*)

VIOLA SOLO (cont'd)

PALASCHKO, Johannes
Op. 36. Twenty Studies
Op. 49. Ten Studies
Op. 55. Twelve Studies

REGER, Max
Op. 131d. Three Suites

RODE, Pierre
24 Caprices (*PAGELS*)

ROVELLI, Pietro
Op. 3 & Op. 5. 12 Caprices (*PAGELS*)

SCHRADIECK, Henri
School of Viola Technique:
Volume I (*PAGELS*)
Volume II (*PAGELS*)
Volume III (*PAGELS*)

STRAUSS, Richard
Orchestral Excerpts (*VIELAND*)
(List of contents on request)

VIELAND, Joseph
Orchestral Excerpts from Classical & Modern Works
covering a wide range of Symphonic Repertoire.
(from *BACH* to *RAVEL* and *STRAVINSKY*):
Volume I
Volume II
Volume III
Volume IV
Volume V
(List of contents on request)

WAGNER, Richard
Orchestral Excerpts (*VIELAND*)
(List of contents on request)

WOHLFAHRT, Franz
Op. 45. 60 Studies
Volume I (*VIELAND*)
Volume II (*VIELAND*)

TWO VIOLAS AND PIANO

BACH, Johann Sebastian
Brandenburg Concerto No. 6 (S.1051) (*HELD*)
HANDEL, George Frederick
Op. 2, No. 8. Sonata in g minor (*L. DAVIS*)

TWO VIOLAS

BACH, Wilhelm Friedemann
Three Duets

MAZAS, Jacques-Féréol
Op. 71. Three Duets. (*PAGELS*)

PLEYEL, Ignace
Op. 8. Three Duets (*PAGELS*)

TELEMANN, Georg Philipp
Six Canonic Sonatas (*DAVIS*)

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