

OCTET

E-flat Major

Cello II

F. Mendelssohn-Bartholdy, Op. 20

Allegro moderato ma con fuoco

11

19

28

40

49

59

65

76

87

musicalion
klicken für mehr

p *cresc.* *fp* *f* *sf* *sf* *p* *cresc.* *cresc.*

f *ff* *p* *sf* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *f* *fp*

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

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

ff *sf pp* *3* *D* *pizz.*

arco *sf pp* *sf pp* *pizz.*

E

93 *f sf* *arco* *ff* *sempre ff* **F**

105 *f* *cresc.* *ff*

111 *f* **G**

118 *ff*

125 *ff* *sf* *sf*

131 *fp* *f* *sf* *sf*

138 *sf* *ff* **H**

144

152 *f* *dim.* *mf* *dim.*

160 **J 9** *sfp* *p* **3**

musicalion
klicken für mehr

182 **K 9** **L**

205 *p* *cresc.* *mf* *cresc.*

213 *f* *cresc.* *ff*

218 *sempre ff* *fp* *cresc.* **M**

224 *f* *fp* *cresc.* *f* *sf* *sf* *p*

233 *cresc.* *poco rit.* *tim.* *pp*

244 **N** *a tempo*

252 *arco* *p cresc.* *f* *sf* *ff*

265 *f* *ff* *P* *f*

272 *sf*

279 *ff* *p* *ff* *p*

285 **Q** *pp*

musicalion
klicken für mehr

The image displays a page of a musical score for Cello II, spanning measures 182 to 285. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as notes, rests, slurs, and dynamic markings. A central graphic with the text 'musicalion klicken für mehr' is overlaid on the score. The score is divided into systems, with measure numbers 182, 205, 213, 218, 224, 233, 244, 252, 265, 272, 279, and 285 marked at the beginning of their respective lines. The dynamics range from pianissimo (pp) to fortissimo (ff), with crescendos and decrescendos indicated. The score also includes articulations like 'arco' and 'sfz'.

295 **R**
cresc. - - - - *cresc.* - - - - *f* *p* *cresc.* - - - - *f*

304 *sf sf*
ff *cresc.* -

315 *sf sf*
ff *fp* *cresc.* - - - *f* *ff*

Andante

6 *p* *A* 2 *pp* 3

20 **B** *pizz.* *arco* *C*
p *dim.* *pp* *ff* 3

28 *cresc.*

37 *f* *ff* 3 3 *dim.* *p* *dim.* *pp*

47 *dolce*

56 *dolce* 3 3 3 *cresc.* - - - *cresc.* - - -

65 *f* 3 **F** 2

71 *p* *dim.* *pp* **G**

84 *sf* *H.C.* *dolce* 3

97

**Allegro leggerissimo**

21



33



47



65



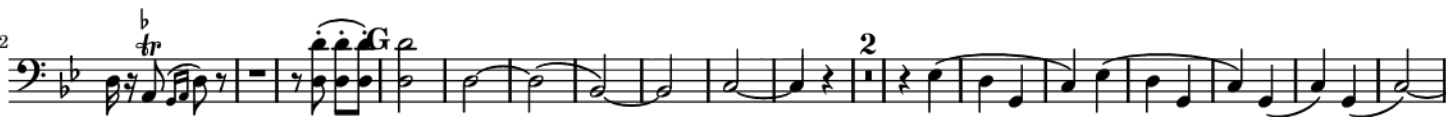
77



98



112



131



149



158



176 **K**

187 **L**

199 **M**

214 **N** **3** **O**

230

237

musicalion
klicken für mehr

Presto

8

19 **A**

30

42 **B** **7**

The image displays a page of musical notation for Cello II, page 7. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth notes, sixteenth notes, and rests. Dynamic markings like *sfz*, *sf*, *pp*, *f*, and *ff* are used throughout. Section markers **K**, **L**, **M**, **N**, **A**, and **B** are placed above the staff. A central graphic with the text "musicalion" and "klicken für mehr" is overlaid on the score. The tempo marking "Presto" is also present. The page number "7" is in the top right corner.

59 *p cresc. mf cresc. - f* C 2 7

78 2 D

91 2 E 9 2

112 F 11 G

134 H 3 *cresc. - - - - - cresc. - - f*

149 *p* *sc. - - - - -*

159 *f ff p pp*

171 9 K *f*

191

201 L *ff*

212 7 M *f*

229 3 N *sf sf ff*

musicalion
klicken für mehr

244



257



267



280



297



306



315



323



333



345



354



365



musicalion
klicken für mehr

377

391

407

421

sf *sf* *sf* *sf* *fp*

fp *p*

cresc. - - - - - *mf* *cresc.* - - - *f* *cresc.* - - - - *ff*

V W X



Typ: Digitale Noten zum Download

Titel: [Oktett für Streicher 1. Satz Allegro moderato ma con fuoco](#)

Komponist: [Felix Mendelssohn Bartholdy](#)

Epoche: Romantik

Thema: .Ohne Thema

Reihe/Zyklus: Kammermusikwerke

Schwierigkeit: Mittel

Instrumentierung Gruppe: Kammermusik nur Saiten

Arrangement: Violine 4+Viola 2+Violoncello 2

Instrumentierung: Viola (Bratsche) = Vla(2), Violine (Geige) = Vl(4),
Violoncello (Cello) = Vc(2)

Der erst sechzehnjährige Felix Mendelssohn Bartholdy schuf mit seinem Oktett op. 20 eines der eindrucksvollsten Kammermusikwerke. Die Komposition für acht Streicher gelang ohne ein Vorbild in dieser ungewöhnlichen Besetzung, die nach Mendelssohns großem Wurf des öfteren von anderen Komponisten übernommen wurde. Niemand vermochte allerdings diesem Meisterwerk eine vergleichbare Komposition an die Seite zu stellen.