

Felix Mendelssohn

1809-1847



STRING QUARTET NR 6

in F minor

Op.80

“Requiem for Fanny”



1847



Study Score



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Table of contents

I - Allegro vivace assai	5
II - Allegro assai	13
III - Adagio	17
IV - Finale : allegro molto	20

Source : Felix Mendelssohn-Bartholdys Werke, Serie 6, Leipzig: Breitkopf & Härtel, 1875. Plate M.B. 27

Study Score

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STRING QUARTET NR 6

in F minor

Op.80

“Requiem for Fanny”

Violin I - Violin II

Viola - Cello

Approx. duration : 25 min.



- *This transcription is engraved from the complete edition of Brahms's works, «N. Simrock, Berlin, 1884, Plate 8454.» It is also intended to be as faithful to the original as possible, including the exact position of dynamics, hairpins, articulations, tremolos, beams, acchordic or polyphonic notation, etc.*

- *Separate parts are engraved from the edition «First edition, published posthumously. Édition Leipzig: Breitkopf und Härtel, n.d.[1850]. Plate 8116. - Leipzig: Breitkopf & Härtel, n.d.(1927). Plate O.B. 3206».*

- *Rehearsal marks, absent from the reference edition, are taken from separate parts.*

- *Written by Ernst Herttrich, a preface (<http://www.henle.de/media/foreword/0678.pdf>) and a commented reading (<http://www.henle.de/media/review/0678.pdf>) can be found on the Internet.*

- *During the rehearsals, measures in the first rehearsal box are not counted as usual (A. Danhauser «Theory of Music» 1996 - Jean-Pierre Coulon, «Sottigra» 2005)*

- *Movement I, bar 284: the information on the reference score are quite confused, mixing dynamics and tempo. We separated these indications, the crescendo under the staff and the accelerando above.*

- *Cette transcription est réalisée à partir de l'édition complète «Felix Mendelssohn-Bartholdys Werke, Serie 6 - Leipzig: Breitkopf & Härtel, 1875. Plate M.B. 27. - N. Simrock à Berlin, 1884, Plate 8454.» Elle se veut aussi fidèle que possible à l'originale, et ce y compris la position exacte des nuances, des soufflets, des articulations, des trémolos, des ligatures, la notation polyphonique ou accordique, etc.*

- *Les parties séparées sont réalisées à partir de l'édition «First edition, published posthumously. Édition Leipzig: Breitkopf und Härtel, n.d.[1850]. Plate 8116. - Leipzig: Breitkopf & Härtel, n.d.(1927). Plate O.B. 3206».*

- *Les repères d'avancement, absents de l'édition de référence, sont repris des parties séparées.*

- *On trouvera sur Internet une préface (<http://www.henle.de/media/foreword/0678.pdf>) et une lecture commentée (<http://www.henle.de/media/review/0678.pdf>), toutes deux écrites par Ernst Herttrich*

- *Lors des reprises, on évite de compter les mesures figurant dans la première boîte de reprise, conformément à l'usage (A. Danhauser «Music Theory» 1996 - Jean-Pierre Coulon, «Sottigra» 2005)*

- *Mouvement I, mesure 284 : les indications sur la partition de référence sont assez confuses, mélangeant nuances et tempo. Nous avons séparé ces indications, le crescendo sous la portée et l'accelerando au-dessus.*

String quartet nr 6

in F minor

Felix Mendelssohn

I

Allegro vivace assai

Violino I

Violino II

Viola

Violoncello

7

1.Viol.

2.Viol.

Vla.

Vcl.

15

1.Viol.

2.Viol.

Vla.

Vcl.

22

1.Viol.

2.Viol.

Vla.

Vcl.

31

1.Viol.

2.Viol.

Vla.

Vcl.

38

1.Viol.

2.Viol.

Vla.

Vcl.

A

44

1.Viol.

2.Viol.

Vla.

Vcl.

49

1.Viol.

2.Viol.

Vla.

Vcl.

55

1.Viol.

2.Viol.

Vla.

Vcl.

64

1.Viol.

2.Viol.

Vla.

Vcl.

cresc.

p

cresc.

cresc.

p

cresc.

cresc.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

76

1. Viol.

2. Viol.

Vla.

Vcl.

87

1.Viol.

2.Viol.

Vla.

Vcl.

dim.

dim.

dim.

dim.

[illegible]

112

1.Viol.

2.Viol.

Vla.

Vcl.

This musical score is for measures 112 through 115 of a piece. It is written for four parts: Violin I, Violin II, Viola, and Cello. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 112 begins with a treble clef for Violin I and a bass clef for Violin II, Viola, and Cello. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a similar melodic line. The Viola part has a sustained chord with some movement. The Cello part has a bass line with eighth and sixteenth notes. Dynamics include *f* (forte) and *pp* (pianissimo). The score ends with a double bar line at the end of measure 115.

119

1.Viol. *f*

2.Viol. *fp*

Vla. *fp*

Vcl. *f* *fp*

126

1.Viol. *p*

2.Viol. *sempre pp* *pp*

Vla. *sempre pp* *pp*

Vcl. *sempre pp* *pp*

132

1.Viol. *cresc.* *poco* *a* *poco*

2.Viol. *cresc.* *poco* *a* *poco*

Vla. *cresc.* *poco* *a* *poco*

Vcl. *cresc.* *poco* *a* *poco*

139

1.Viol. *f* *f* *più f*

2.Viol. *f* *ff* *f*

Vla. *f* *ff* *f*

Vcl. *f* *f* *f*

145

1.Viol. *sempre più f* *ff*

2.Viol. *f* *sempre più f* *ff*

Vla. *f* *sempre più f* *ff*

Vcl. *f* *sempre più f* *ff*

159

1. Viol. *ff*

2. Viol. *ff*

Vla. *ff*

Vcl. *ff*

D

f

p

f

f

cresc.

168

1. Viol. *ff*

2. Viol. *ff*

Vla. *ff*

Vcl. *ff*

f

p

f

p

176

1. Viol. *cresc.*

2. Viol. *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

p

cresc.

p

cresc.

184

1. Viol. *f*

2. Viol. *f*

Vla. *f*

Vcl. *f*

p

cresc.

cresc.

cresc.

cresc.

E

f

3

3

3

3

191

1. Viol. *dim.*

2. Viol. *dim.*

Vla. *dim.*

Vcl. *dim.*

3

3

3

3

196

1.Viol. *p* *cresc.* *p*

2.Viol. *p* *cresc.* *p*

Vla. *p* *cresc.* *p*

Vcl. *p* *cresc.* *p*

201

1.Viol. *dim.* *f* *p* *f*

2.Viol. *dim.* *p* *f*

Vla. *dim.* *p*

Vcl. *dim.* *p*

206

1.Viol. *cresc.*

2.Viol. *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

212

1.Viol. *p*

2.Viol. *p*

Vla. *p*

Vcl. *p*

221

1.Viol. *cresc.* *pp* *cresc.*

2.Viol. *cresc.* *pp* *cresc.*

Vla. *cresc.* *pp* *cresc.*

Vcl. *cresc.* *pp* *cresc.*

231

1.Viol. *cresc.* *p* *pp cresc.* *cresc.* *p*

2.Viol. *cresc.* *p* *pp cresc.* *cresc.*

Vla. *cresc.* *p* *pp cresc.* *cresc.*

Vcl. *cresc.* *p* *pp cresc.* *cresc.*

242

1.Viol.

2.Viol. *p*

Vla. *p*

Vcl. *p*

250

1.Viol. *dim.* *pp* *fp* *fp* *fp* *cresc.*

2.Viol. *dim.* *pp* *fp* *fp* *fp* *cresc.*

Vla. *dim.* *pp* *fp* *fp* *fp* *cresc.*

Vcl. *dim.* *pp* *fp* *fp* *fp* *fp cresc.*

260

1.Viol. *cresc.* *f*

2.Viol. *cresc.* *f*

Vla. *cresc.* *f*

Vcl. *cresc.* *f*

267

1.Viol. *f* *con forza*

2.Viol. *f*

Vla. *f*

Vcl. *f*

274

1.Viol.

2.Viol.

Vla.

Vcl.

281

1.Viol.

2.Viol.

Vla.

Vcl.

sempre più - - ff accelerando poco a poco - - ff

sempre più - - ff accelerando poco a poco - - ff

sempre più - - ff accelerando poco a poco - - ff

sempre più - - ff accelerando poco a poco - - ff

sempre più - - ff

288

1.Viol.

2.Viol.

Vla.

Vcl.

-sino al - - Presto. ff

-sino al - - ff

-sino al - - ff

-sino al - - ff

-sino al - - ff

298

1.Viol.

2.Viol.

Vla.

Vcl.

ff

ff

ff

ff

307

1.Viol.

2.Viol.

Vla.

Vcl.

ff

ff

ff

ff

314

1. Viol.

2. Viol.

Vla.

Vcl.

ff

ff

ff

ff

13

Allegro assai

25

1. Viol.

2. Viol.

Vla.

Vcl.

The image shows a musical score for measures 25 through 32. The score is written for four instruments: Violin 1, Violin 2, Viola, and Violoncello. The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a steady eighth-note accompaniment in the lower strings and violins, with more complex melodic lines in the upper strings. Measure 25 starts with a treble clef and a key signature of two flats. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like 'f' (forte) and 'sf' (sforzando). The measures are numbered 25 through 32 at the bottom of the page.

41

1. Viol.

2. Viol.

Vla.

Vcl.

The image shows a musical score for measures 41 through 48 of 'The Swan' from Swan Lake. The score is written for four instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure rest in measure 41. The Violin I part features a melodic line with grace notes and slurs, starting in measure 42. The Violin II part provides a harmonic accompaniment with eighth and sixteenth notes. The Viola part plays a steady eighth-note accompaniment. The Cello/Double Bass part provides a bass line with eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The score ends with a double bar line in measure 48.

54

1.Viol.

2.Viol.

Vla.

Vcl.

65

1.Viol.

2.Viol.

Vla.

Vcl.

79

1.Viol.

2.Viol.

Vla.

Vcl.

94

1.Viol.

2.Viol.

Vla.

Vcl.

112

1.Viol.

2.Viol.

Vla.

Vcl.

203

1.Viol.

2.Viol.

Vla.

Vcl.

219

1.Viol.

2.Viol.

Vla.

Vcl.

232

1.Viol.

2.Viol.

Vla.

Vcl.

243

1.Viol.

2.Viol.

Vla.

Vcl.

257

1.Viol.

2.Viol.

Vla.

Vcl.

273

1.Viol. *cresc.* *dim.* *dim.*

2.Viol. *cresc.* *dim.* *dim.*

Vla. *cresc.* *dim.*

Vcl. *cresc.* *dim.* *dim.*

288

1.Viol. *p* *dim.* *dim.* *pizz.*

2.Viol. *p* *dim.* *dim.* *pizz.*

Vla. *p* *dim.* *dim.* *pizz.*

Vcl. *p* *dim.* *dim.* *pizz.*

III

Adagio

Violino I *p* *cresc.* *p* *cresc.*

Violino II *p* *cresc.* *p* *cresc.*

Viola *p* *cresc.* *p* *cresc.*

Violoncello *p* *cresc.* *p* *cresc.*

9

1.Viol. *sf* *f* *dim.* *p*

2.Viol. *cresc.* *sf* *f* *dim.* *p*

Vla. *cresc.* *sf* *f* *dim.* *p*

Vcl. *cresc.* *sf* *f* *dim.* *p*

18

1.Viol. *dim.* *p* *cresc.*

2.Viol. *dim.* *p* *cresc.*

Vla. *dim.* *p* *cresc.*

Vcl. *dim.* *p* *cresc.*

26

1.Viol.

2.Viol.

Vla.

Vcl.

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

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

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

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

33

1.Viol.

2.Viol.

Vla.

Vcl.

cresc. *pp* *cresc.* *pp* *p*

cresc. *pp* *cresc.* *pp* *p*

cresc. *pp* *cresc.* *pp* *p*

cresc. *pp* *cresc.* *pp* *p*

A

40

1.Viol.

2.Viol.

Vla.

Vcl.

dim. *cresc.*

dim. *cresc.*

dim. *cresc.*

dim. *cresc.*

46

1.Viol.

2.Viol.

Vla.

Vcl.

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

53

1.Viol.

2.Viol.

Vla.

Vcl.

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

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

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

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

60

1.Viol. *p* *cresc.* *p* *cresc.* *sempre cresc.*

2.Viol. *p* *cresc.* *p* *cresc.* *sempre cresc.*

Vla. *p* *cresc.* *p* *cresc.* *sempre cresc.*

Vcl. *p* *cresc.* *p* *cresc.* *sempre cresc.*

67

1.Viol. *ff* *ff* *sf* *p*

2.Viol. *ff* *ff* *sf* *p*

Vla. *ff* *ff* *sf* *p*

Vcl. *ff* *ff* *sf* *p*

73

1.Viol. *cresc.* *al - -* *ff* *p* *dim.*

2.Viol. *cresc.* *al - -* *ff* *p* *dim.*

Vla. *cresc.* *al - -* *ff* *p* *dim.*

Vcl. *cresc.* *al - -* *ff* *p* *dim.*

80

1.Viol. *pp* *cresc.* *p* *cresc.* *p*

2.Viol. *pp* *cresc.* *p* *cresc.* *p*

Vla. *pp* *cresc.* *p* *cresc.* *p*

Vcl. *pp* *cresc.* *p* *cresc.* *p*

87

1.Viol. *cresc.* *pp* *cresc.* *pp* *p*

2.Viol. *cresc.* *pp* *cresc.* *pp* *p*

Vla. *cresc.* *pp* *cresc.* *pp* *p*

Vcl. *cresc.* *pp* *cresc.* *pp* *p*

94 

1.Viol.

2.Viol.

Vla.

Vel.

dim.

dim.

dim.

dim.

100

1.Viol.

2.Viol.

Vla.

Vel.

cresc.

f

dim.

cresc.

p

cresc.

dim.

cresc.

f

dim.

cresc.

p

cresc.

dim.

cresc.

f

dim.

cresc.

p

cresc.

dim.

106

1.Viol.

2.Viol.

Vla.

Vel.

pp

cresc. dim.

cresc. dim.

cresc. dim.

pp

cresc. dim.

113

1.Viol.

2.Viol.

Vla.

Vel.

dim.

dolce

dim.

dolce

dim.

dolce

dim.

dolce

Finale

IV

Allegro molto

Violino I

Violino II

Viola

Violoncello

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

13

1.Viol. *dim.* *p* *cresc.* *cresc.*

2.Viol. *dim.* *p* *cresc.* *cresc.*

Vla. *dim.* *p* *cresc.* *cresc.*

Vel. *dim.* *p* *cresc.* *cresc.*

25

1.Viol. *f* *dim.* *p*

2.Viol. *f* *dim.* *p*

Vla. *f* *dim.* *p*

Vel. *f* *dim.* *p*

37

1.Viol. *f* *p* *f* *dim.*

2.Viol. *f* *p* *f* *dim.*

Vla. *f* *p* *f* *dim.*

Vel. *f* *p* *f* *dim.*

46

A

1.Viol. *p* *cresc.* *cresc.*

2.Viol. *p* *cresc.* *cresc.*

Vla. *p* *cresc.* *cresc.*

Vel. *p* *cresc.* *cresc.*

58

1.Viol. *f* *p* *cresc.*

2.Viol. *f* *p* *cresc.*

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

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

71

1.Viol. *f* *p* *cresc.*

2.Viol. *f* *p* *cresc.*

Vla. *f* *p*

Vcl. *sf* *f* *p* *cresc.*

B

84

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

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

Vla. *cresc.* *f* *p* *cresc.* *f* *dim.* *p*

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

98

1.Viol. *cresc.* *cresc.* *dim.*

2.Viol. *p* *cresc.* *dim.*

Vla. *cresc.* *dim.*

Vcl. *p* *cresc.* *dim.*

112

1.Viol. *sempre dim.* *pp*

2.Viol. *sempre dim.* *pp*

Vla. *sempre dim.*

Vcl. *sempre dim.*

125 **C**

1.Viol. *ff* *p*

2.Viol. *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

194

1.Viol. *p* *dim.*

2.Viol. *p* *dim.*

Vla. *p* *dim.*

Vcl. *p* *dim.*

208

1.Viol. *pp*

2.Viol. *pp*

Vla. *pp*

Vcl. *pp*

224

1.Viol. *pp* *[E]* *pp*

2.Viol. *pp* *pp*

Vla. *pp* *pp*

Vcl. *pp* *pp*

240

1.Viol. *pp* *sempre pp* *pizz.* *arco* *pizz.* *arco*

2.Viol. *pp* *pizz.* *arco* *pizz.* *arco*

Vla. *pp* *pizz.* *arco* *pizz.* *arco*

Vcl. *pp* *pizz.* *arco* *pizz.* *arco*

256

1.Viol. *cresc.*

2.Viol. *pizz.* *cresc.*

Vla. *arco* *cresc.*

Vcl. *cresc.*

265

1.Viol. *ff* *p* *cresc.*

2.Viol. *ff* *p* *cresc.*

Vla. *ff* *p* *cresc.*

Vcl. *ff* *p* *cresc.*

275

1.Viol. *f*

2.Viol. *f*

Vla. *f*

Vcl. *f*

288

1.Viol. *p* *cresc.*

2.Viol. *p* *cresc.*

Vla. *p* *cresc.*

Vcl. *p* *cresc.*

301

1.Viol. *p* *cresc.*

2.Viol. *p* *cresc.*

Vla. *p* *cresc.*

Vcl. *p* *cresc.*

314

1.Viol. *f* *p* *cresc.* *p* *cresc.* *G*

2.Viol. *f* *p* *cresc.* *p* *cresc.*

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

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

328

1.Viol. *f* *p* *cresc.* *f* *dim.* *p*

2.Viol. *f* *p* *cresc.* *f* *dim.*

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

Vcl. *f* *p* *cresc.* *f* *dim.*

344

1.Viol. *cresc.* *cresc.* *cresc.*

2.Viol. *p (cresc.)* *cresc.* *cresc.*

Vla. *cresc.* *cresc.* *cresc.*

Vcl. *(p) cresc.* *cresc.* *cresc.*

360

1.Viol. *f* *più f* *f* *con fuoco*

2.Viol. *f* *più f* *f*

Vla. *f* *più f* *f*

Vcl. *f* *più f* *f*

374 **H**

1.Viol. *ff* *sempre ff*

2.Viol. *ff* *sempre ff*

Vla. *ff* *sempre ff*

Vcl. *ff* *sempre ff*

385

1.Viol. *ff* *ff*

2.Viol. *ff* *ff*

Vla. *ff* *ff*

Vcl. *ff* *ff*

396

1.Viol.
2.Viol.
Vla.
Vcl.

f *sempre ff*

411

1.Viol.
2.Viol.
Vla.
Vcl.

f *sempre ff*

426

1.Viol.
2.Viol.
Vla.
Vcl.

f *sempre ff*

437

1.Viol.
2.Viol.
Vla.
Vcl.

f *sempre ff*

448

1.Viol.
2.Viol.
Vla.
Vcl.

f *sempre ff*

<http://www.mutopiaproject.org>

- DigiClassic scores (Conductor, parts and study format) participate in the Mutopia project which aiming at online Internet old scores fallen into the public domain, with a print quality problems rarely achieved so far.

- *The scores are taken from the original website <http://imslp.org/>, wich includes nearly 60,000 works and more than 220,000 free scores (dec. 2012).*

- *DigiClassic uses free software LilyPond for a print quality worthy of the engraving masters of the nineteenth century.*

- *The scores are as faithful as possible to the originals. However, these old scores often show slight differences or inconsistencies, which are corrected as logically as possible (phrasing, dynamics, sometimes mistakes on notes or durations, indication or not of tuplet numbers).*

- *The quotations in parts also come (if available) from original scores, which entrusts the book an excellent read.*

- *The differences between the parts and the conducting score are kept, optimized, either for the player, or for the conductor.*

- *Despite numerous re-readings, errors may exist in copies. If in doubt, check the scores on the IMSLP website, references to the publisher and number plate being provided with each score.*

- *If you find any improvements, please mail info@espace-midi.com for your comments and advice.*

<http://www.mutopiaproject.org>

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Felix Mendelssohn (1809-1847)

String quartet nr 6 - in F minor - Op.80

“Requiem for Fanny”



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Violin I, II, Viola, Cello

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