

Violoncello **Grand Quatuor [si bémol mineur]**
pour deux violons, alto e violoncelle

composé par *Adolphe Reichel*

Paris, 1848 - 1852 [HKB 2406]

Adolf Reichel
(1816 - 1896)

Largo e con molta espressione

1

pp *p*

5

mf *cresc.* *f* *p*

7

cres - cen - do *f* *dim.* *ritard.*

11

a tempo *p* *cres - cen - do* *ff* *p*

15

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

19

Allegretto molto moderato
sempre p

30

2

2

35

p *meno p* *mf*

40

mp

44

poco - a - poco *cres - cen - do* -----

47

f

53

f *ff* *mf* *p* *tr*

57

pp *p* 1

64

dolce

68

poco - a - poco *cres - cen - do*

72

f *ff*

77

mf *f* *tr* *mf* 1

82

poco - a - poco -----

86

cres - cen - do ----- *molto crescendo* -----

89

f *sempre cres - cen - do* -----

93

----- *ff*

97

sf *sempre f sf sf sf sf sf sf sf*

101

ff *pp* *ff*

105

p *di - mi - nu - endo* ----- *pp* < >

110

Largo

p *p* *mf* *cres - cen - do*

114

ff *p* *pp*

120

Allegro

mf *crescendo* ----- *f* *pp* < *f*

Vivace
Presto

mf *p* *mf*

f *p* *f* *p*

p *mp*

poco rit. *pp* *Tempo I* *mf*

p *mf*

p

f *p dolce* *pp*

p *poco più f* *p* *pp* *f*

sf *p* *f* *f*

più f *più - e - più - f*

89 *ff* *p* *f* *p* *dolce* 1

101 *pp* *mf*

109 *p* *mf*

116 *f* *p* *f*

124 *p*

131 *p* *mp* *p*

136 *poco rit.* *Tempo I* *pp* *f*

142 *p* *f*

148 *p* *f*

157 *p dolce* *pp* 2

6

Capriccio Allegro risoluto

f *f* *f*

p *f* *ritard.*

Andante pizz.

p

14

arco *p* *tr*

cres - *cen* - *do* ----- *decresc.*

[*p*] ----- [*cres* - *cen* - *do*]

----- *cres* - *cen* - *do*

----- *de-cres* - *cen* - *do* ----- [*p*]

Allegro ben vivace

8-12: Bass clef, 3/8 time signature. Dynamics: *pp*, *cresc. f*. A fermata with the number 4 is placed over the final measure.

13-21: Bass clef. Dynamics: *crescendo*, *f*, *p*, *p*. First and second endings are indicated by boxes labeled 1. and 2.

22-29: Bass clef. Dynamics: *mf*, *p*, *sf*.

30-40: Bass clef. Dynamics: *ff*, *pp*, *cresc.* (indicated by a dashed line).

41-48: Bass clef. Dynamics: *f*, *più f*, *ff*.

49-67: Bass clef. Dynamics: *f*, *p*. A fermata with the number 2 is placed over measures 55-56, and another fermata with the number 11 is placed over measures 65-67.

68-74: Bass clef. Dynamics: *p*, *sf*, *sf*.

75-81: Bass clef. Dynamics: *cres - cen - do* (indicated by a dashed line).

82-91: Bass clef. Dynamics: *f*, *pp*, *cresc. f*.

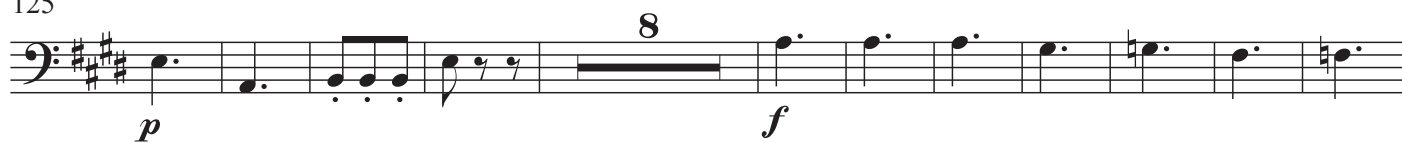
92-104: Bass clef. Dynamics: *f*, *più f*, *sf*, *p*. A fermata with the number 4 is placed over measures 92-93.

105-110: Bass clef. Dynamics: *più f*, *fp*. First and second endings are indicated by boxes labeled 1. and 2. The piece concludes with the word *Fine*.

Trio



125

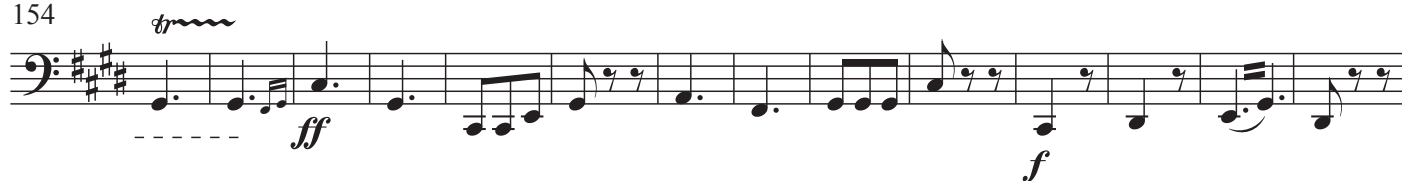


144



cres - cen - do

154



168



182



cres - cen - do

194



210



ppp

ff

Scherzo da capo al fine

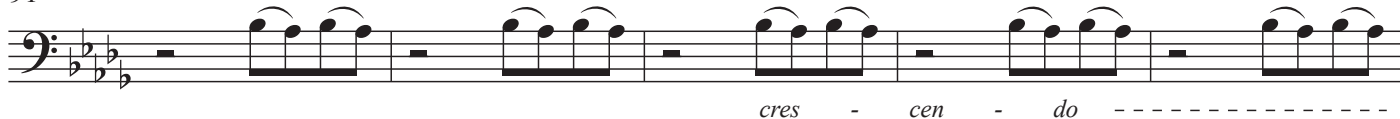
77



84



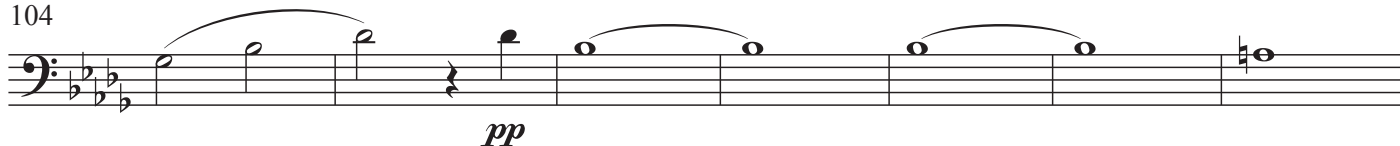
91



96



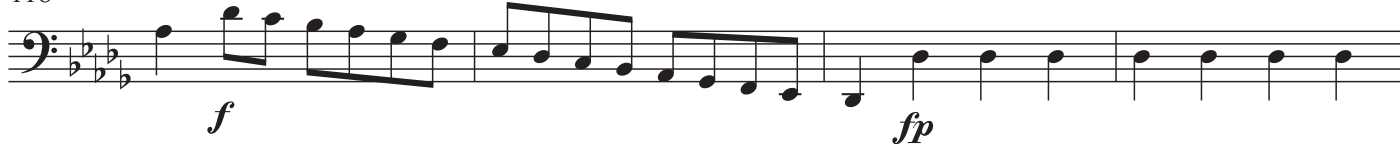
104



111



118



122



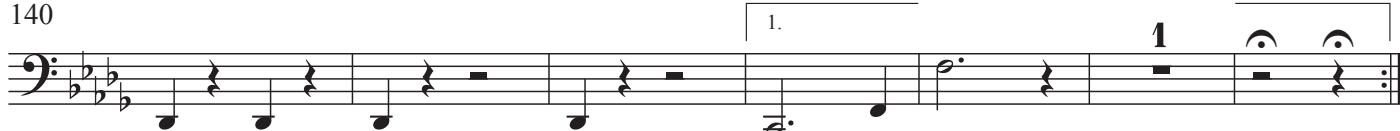
128



134



140



12

143 2.

sempre pp

155 2

166

sf

172 1

più f

179 1

f

186

[*ff*]

190

ff

194

mf

200

f *sfp*

204

f *p sfp*

208

f *p f p*

212

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

217

sf *sf* *sfp*

223

sfp *sfp*

228

sfp *sfp*

234

sfp *sfp*
cres - cen - do

239

ff *sf*

245

sf *sf*

250

sf *sf*

257

p *p* 5

266

p *pp*

275

p *ff*

281

sf *p cresc.*

288

f *ff* *f* *sf*

294

f *ff*

302

p *f*

308

ff *p*

315

322

cres - cen - do *f*

328

sf *sf* *sf*

335

sf *V.S.*

342

p *poco cres - cen - do* -----

349

pp

356

p *f* *sf*

363

p dolce

370

cres - cen - do ----- *f* *ff*

377

p dolce *pp*

385

cres - cen - do *f* *sf*

393

p *f* *fp*

398

sf *p*

404

sf *p* *sf* *p* *sf* *sf*

410

sf *sf* *sf* *sf* *p*

