

ANDANTE,

from the Quartett, op. 44, N. I.

BY

F. MENDELSSOHN BARTHOLDY.

arranged for the

Organ,

BY

GEORGE COOPER.

ENT. STA. HALL.

PRICE 3/-

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ANDANTE
FROM THE QUARTETT OP: 44 N° 1.

EXPRESSIVO MA CON MOTO.

Ch: Keraulophon or S. Dia and Dul.

by MENDELSSOHN.

$\text{♩} = 126.$

sempre.

Bourdon (16 feet)

f

s.w. to Hautboy.

cres.

p

Musical score for Mendé Op. 44, No. 1, Org. The score consists of five systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8.

System 1: Dynamics include *cres.* (crescendo) and *p* (piano).

System 2: Dynamics include *Sw.* (swell), *cres.*, and *p*.

System 3: Dynamics include *cres.* and *p*.

System 4: Dynamics include *cres.* and *p*.

System 5: Dynamics include *p* and *cantabile.* The bass staff features a bassoon part labeled *Ch.*

G^t both hands.

dim.

cres. *f*

dim.

coup^d

Sw.

p

Sw.

Ch.

G^t

cres.

coup^d

Sw.

f *fz* *p* *Sw.*

uncoup^d

G! both hands.

cres. al f

sempre cres.

add Prin: in G!

più f

sf *sf* *sf* *sf*

Ch.

sw.

8.

loc.

sw.

6

1st system: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: *p*, *tr*, *cres.*

2nd system: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *p*. *Dulc: only.*

3rd system: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: *pp*, *p*. *Ch.* *coup^d*

4th system: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: *f*, *più f*, *f*, *f*. *add St. Dia.* *and Keraulophon in Ch.* *uncoup^d*

5th system: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *p*. *s.w. cantabile.*

Musical score for organ, page 7, featuring six staves of music. The score includes dynamic markings such as *cres.*, *f*, *dim.*, *p*, *coupé*, *sw.*, *s.f.*, and *cres.*. The music consists of six staves, each with a treble clef and a key signature of one sharp. The first staff starts with a dynamic of *cres.*, followed by *f*, *dim.*, *p*, and ends with a dynamic of *cres.*. The second staff begins with *coupé* and *sw.*. The third staff begins with *sw.*. The fourth staff begins with *cres.*. The fifth staff begins with *f*, followed by *cres.* and *dim.*. The sixth staff begins with *sw.* and ends with *cres.*.

Musical score for organ, page 8, featuring four systems of music:

- System 1:** Treble clef, key signature of two sharps. Dynamics: *al.*, *f*, *g!*, *f*, *fz*. Articulation: *g!*
- System 2:** Treble clef, key signature of two sharps. Dynamics: *f*, *dim.*, *sf*.
- System 3:** Treble clef, key signature of one sharp. Dynamics: *p*, *pp*, *tr*, *Ch.*
- System 4:** Treble clef, key signature of one sharp. Dynamics: *sw.*, *pp*, *tr*, *f*, *g!*, *tr*, *sf*, *tr*, *f*.

a Tempo.

tr
fz tr

dim.

rit.

sw. L.H.

R.H. Ch.

p

cres.

Dulc; only.

MUSIC STAFF 1: Treble clef, key signature of A major (two sharps). Dynamics: tr, fz tr, dim., rit., sw. L.H., R.H. Ch., p. Articulations: slurs, grace notes.

MUSIC STAFF 2: Treble clef, key signature of A major (two sharps).

MUSIC STAFF 3: Bass clef, key signature of A major (two sharps). Articulations: slurs, grace notes.

MUSIC STAFF 4: Treble clef, key signature of A major (two sharps). Articulations: slurs, grace notes.

MUSIC STAFF 5: Bass clef, key signature of A major (two sharps). Articulations: slurs, grace notes.

MUSIC STAFF 6: Treble clef, key signature of A major (two sharps). Articulations: slurs, grace notes.

MUSIC STAFF 7: Bass clef, key signature of A major (two sharps). Articulations: slurs, grace notes.

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| 1 Soft Voluntary (Victor Klauss); Subject from the Cantata "St. Cecilia" (J. B. Van Bree); Andante from a Sonata (Beethoven); Concluding Voluntary (Klauss); Benedictus from the Mass in C (F. Schubert); and Subject from a Kyrie and Gloria (F. A. Häser). | 7 Prelude (F. Kühmstedt); Salve Regina (Vogler); Chorus from the Passion Music (J. S. Bach); Prelude (F. Kühmstedt); Quartett from a Psalm (A. G. Heeser); Soft Voluntary (Hesse). |
| 2 Benedictus from Mozart's Short Requiem; and Movement from a Fantasie (Hesse). | 8 Movement from a Motett (T. Seyfried); Andante (C. F. Abel); Voluntary (Fischer); Andante from a Quartett (G. Onslow). |
| 3 Prelude (Hesse); Andante (Stadler); Adagio (J. Schneider); Adagio (P. Müller); and Andante from a Psalm (F. E. Fesca). | 9 Loud Voluntary (Fischer); Soft Voluntary (F. Jacobs); Introduction and Fugetta (M. G. Fischer); Soft Voluntary (Julius André); Loud Voluntary (F. Jacobs). |
| 4 Adagio from a Quartett (Mendelssohn); Adagio (Spohr); Andante espressivo (Mendelssohn); Fugetta from the Choral Vorspeile (J. S. Bach). | 10 Russian Church Melody, Prelude (T. B. Gordigiani); Loud Voluntary (Klauss); Soft Voluntary (Hesse); Movement from a Quintett, Op. 18 (Mendelssohn); Movement on a Chorale (J. S. Bach); Movement from a Quintett (Mendelssohn). |
| 5 Slow Movement from the Eleventh Symphony (Mozart); Et Incarnatus (Schneider); Benedictus (Schneider). | 11 Introduction, Air and Variation (Klauss and Mattheson); Introductory Voluntary (M. G. Fischer); Adagio (F. Jacobs); Soft Voluntary (P. Müller); Toccata (Gottlieb Muffat); Andante from a Concerto (J. B. Cramer). |
| 6 Movement from a Motett (T. G. Schicht); Adagio (Mendelssohn); Movement from the Organ Concertos (Handel); Andante Sostenuto from a Quartett (Onslow); Adagio Cantabile (C. F. Abel). | 12 Soft Voluntary (G. M. Fischer) Fugetta (Rinck); Prelude and Fugue (J. S. Bach); Andante (A. André); Soft Voluntary (F. Kühmstedt). |

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