This beautiful but demanding work was written for strings in 1788.

The Adagio, a slow and thoughtful section, is short but powerful. Much of it flows from a dotted-eighth-and-sixteenth-note rhythm pattern against a pulsating eighth-note background.

The Fugue is a much longer section in which (after its introduction by the bassoon) the dramatic three-measure theme appears in many guises, including fragmentation, inversion and stretto. You may be wise to examine m. 158 and on so as avoid choosing a too-fast, undignified allegro tempo.
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