

STREICHQUARTETT

cis-moll

Violine I

Dem Baron von Stutterheim gewidmet

No. 1

Adagio ma non troppo e molto espressivo

Opus 131

8 *sf > p*

16 *cresc. - - dim. - p*

25 *cresc. - - p p p*

33 *cresc. - - sf > p*

42 *cresc. - - rinforz. > p*

50 *cresc. - - f > p*

56 *cresc. - - più cresc.*

60 *rinforz. dim. p dolce cresc. - - > p*

67 6

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

81 *cresc.* *p* *cresc.*

88 *f* *p*

94 *p* *cresc.*

100 *sf* *p* *cresc.* *f* *sf* *cresc.* *sf*

108 *p* *sf* *p* *p cresc.* *sf* *p* *sf*

115 *p* *sf* *p* *cresc.* *dim. p* *più piano* *pp*

No. 2 Allegro molto vivace

pp

6 *un poco ritardando* *in tempo* *cresc.*

11

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

23 *p cresc.* *p*

Violine I

29 *cresc.*

38 *dim.* *cresc.* *p*

45 *più p(iano)* *pp* *pp* *poco ritard.* *in tempo*

52 *cresc.*

57 *f* *f* *p* *f*

63 *p* *f* *p* *cresc. (sf)* *sf* *sf*

69 *sf* *f* *sf* *sf* *sf* *sf* *p*

75 *cresc.*

81 *poco ritard.* *a tempo* *p espressivo* *p*

88 *cresc.*

94 *poco ritard.* *in tempo* *cresc.* *f*

100 *p* *cresc.* *f* *3*

4
108 *Violine I*

(p) cresc. - - - *f* *p* *p*

118 *p* - - - *dim.* - *p* *più piano* *pp* *pp*

129 *cresc.* - - - *f* *p* *f* *p*

137 *f* *p* *cresc.* (*sf*) *sf* *sf* *sf* *f* *sf* *sf*

145 *sf* *sf* *p*

152 *cresc.* - - - *p* *espressivo* *p*

poco ritard. *in tempo*

159 *cresc.* - - - *p* *cresc.*

167 *fp* *cresc.*

177 *f* *ff*

184 *ff* *p* *ff*

191 *p* *mezza voce* *pp*

No. 3 *Allegro moderato*

f *p* *f* *p*

6 *adagio* *più vivace*

9 *cresc. - - rinf.* *p*

No. 4 *Andante ma non troppo e molto cantabile*

10 *p dolce*

19 *cresc. - - p*

28 *cresc. - - p*

36 *cresc. p cresc. p*

43 *cresc. - - p*

51 *cresc. - - p cresc. - - p dolce*

56 *cresc. - - p cresc. - - p*

60 *p cresc. - - p*

64 *dim.* *pp* *コッスィ* *più mosso*

次は910-ジの「No.5」から

258 *sempre più allegro* - - - - - *ritardando* *in tempo*

cresc. - - - - - *(f)* *dimin.* *cantabile*

265 *cresc.* *p* *cresc.*

269 *p* *p* *cresc. p* *semplice*

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No. 5 *Presto* (G.P.)

Vc. *p* *f*

11 *p* *f* *p*

20 *cresc.* *dim.*

33 *molto poco adagio* *un poco più adagio* *Tempo primo*

più piano *Vc.* *VI. II.* *pp*

42 *ritardando* *in tempo*

51 *p* *cresc.*

f *sf* *sf* *f* *f* *(p)*

3 4 2 3 1 4 *4* *2*

60 *f* *sf* *sf* *f* *f* *(p)*

66 *p* *p* *piacevole*

76 *4*

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

Violine I

89 *pp* *v* *cresc.* *p* *cresc.*

98 *p* *cresc.* *p* *cresc.*

|| Ritmo di quattro battute ||

106 *p* *cresc.*

115 *p* *cresc.* *p* *cresc.*

127 *p* *cresc.* *p* *cresc.*

139 *p* *cresc.* *f* *più forte*

149 *cresc.* *f* *più forte*

159 *ff* (G.P.) 1 pizz. 4 1 arco *p*

173 *f* *p*

182 *f* *p* *cresc.*

molto poco adagio

192 *dim.* *più piano* *un poco più adagio*

203 *Tempo primo* *pp* *ritardando*

211 *in tempo*
f *p*

221 *cresc.* *f* *sf*

229 *f* *f* *f* *p* *p* *piacevole*

238

249 *pp* *cresc.*

261 *p* *cresc.* *p* *cresc.* *p*

270 *cresc.* *p* *cresc.* *Ritmo di quattro battute*

279 *p* *cresc.* *Ritmo di quattro battute*

289 *p* *cresc.* *p* *cresc.* *p*

299 *cresc.* *p* *cresc.* *p*

310 *cresc.*

320 *f* *più forte* *ff* (G.P.) *pizz.*

Violine I

331 *arco* *p* *sempre piano* *p*

341 *f* *p* *sempre piano* *p*

351 *pp* *sempre pp* *molto poco adagio*

362 *un poco più adagio* *Tempo primo* *pp*

372 *ritardando* *in tempo* *p* *sempre p*

381 *sempre p*

390 *sempre p*

398 *cresc.* *molto poco adagio* *dim.*

410 *un poco più adagio* *Tempo primo* *pp*

420 *ritardando* *in tempo* *f*

429 *p* *cresc.*

438 *f* *sf* *sf* *f* *f*

446 *(p) piacevole* *p cresc.*

Violine I

455 *p* *cresc.* (G.P.) 1 (G.P.) VI. II pizz.

466 *pizz.* *arco* sul ponticello *dim.* *sempre pp*

475 *sempre pp*

484 *cresc.* da capo per l'ordinario

492 *f* (*ff*) *attacca*

No. 6 Adagio quasi un poco andante

9 *p* *cresc.* *p* *cresc.*

17 *dim.* *p* *cresc.* *sf*

25 *dim.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *sf*

No. 7 Allegro

8 *ff*

15 *p*

23 *p*

Violine I

34 *p* *cresc.* *f*

Musical staff 34-42: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a half rest, followed by quarter notes G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Dynamics include *p*, *cresc.*, and *f*. There are slurs and accents over the notes.

42 *> p*

Musical staff 42-48: Continuation of the melodic line. Dynamics include *> p*. There are slurs and accents over the notes.

48 *> p* *cresc.* *ff*

Musical staff 48-56: Continuation of the melodic line. Dynamics include *> p*, *cresc.*, and *ff*. There are slurs and accents over the notes.

56 *p* *cresc.* *espressivo* *p* *cresc.* *in tempo*

Musical staff 56-64: Continuation of the melodic line. Dynamics include *p*, *cresc.*, *espressivo*, *p*, and *cresc.*. The tempo marking *in tempo* is present. There are slurs and accents over the notes.

64 *p* *cresc.* *in tempo* *Vri - tar - dan - do*

Musical staff 64-72: Continuation of the melodic line. Dynamics include *p* and *cresc.*. The tempo marking *in tempo* is present. The lyrics *Vri - tar - dan - do* are written below the staff. There are slurs and accents over the notes.

72 *p* *cresc.* *ff*

Musical staff 72-80: Continuation of the melodic line. Dynamics include *p*, *cresc.*, and *ff*. There are slurs and accents over the notes.

80

Musical staff 80-86: Continuation of the melodic line. There are slurs and accents over the notes.

86

Musical staff 86-92: Continuation of the melodic line. There are slurs and accents over the notes.

92 *sf* *f* *f*

Musical staff 92-99: Continuation of the melodic line. Dynamics include *sf*, *f*, and *f*. There are slurs and accents over the notes.

99

Musical staff 99-105: Continuation of the melodic line. There are slurs and accents over the notes.

105

Musical staff 105-111: Continuation of the melodic line. There are slurs and accents over the notes.

111

Musical staff 111-117: Continuation of the melodic line. There are slurs and accents over the notes.

117

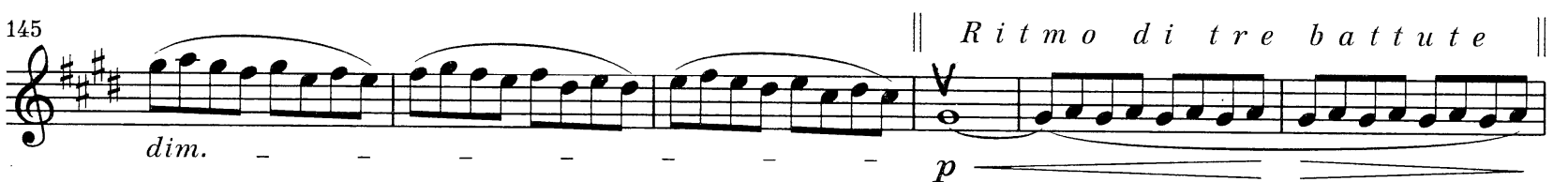
Musical staff 117-123: Continuation of the melodic line. There are slurs and accents over the notes.

123 

129 

134 

139 

145 

151 

156 

161 

166 

172 

177 

183 

191 

202 *p*

209 *cresc.* *in tempo*

214 *f* *p* *cresc.* *poco ritenente* *espressivo* *p*

222 *cresc.* *p* *cresc.* *ri - tar - dan* *in tempo*

231 *p* *cresc.* *p*

241 *cresc.* *p* *cresc.* *p*

248 *poco ritenente* *in tempo* *ri - tar - dan* *do* *espress.* *p*

256 *pp* *sempre pp*

265 *sempre pp* *cresc.*

272 *f* *p*

279 *p* *p* *p*

288 *p ff sf sf*

Musical staff 288-295: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of eighth notes with slurs and accents. Dynamic markings include *p ff*, *sf*, and *sf*. There are also some markings that look like $\#_2$ above the notes.

296

Musical staff 296-301: Continuation of the eighth-note pattern from the previous staff.

302 *sempre f sf f f f f*

Musical staff 302-307: Continuation of the eighth-note pattern. Dynamic markings include *sempre f*, *sf*, and *f*. There are some markings above the notes that look like $\#_2$.

308 *f f ff ff*

Musical staff 308-315: Continuation of the eighth-note pattern. Dynamic markings include *f*, *f*, *ff*, and *ff*. There are some markings above the notes that look like $\#_2$.

316 *ff ff ff*

Musical staff 316-324: Continuation of the eighth-note pattern. Dynamic markings include *ff*, *ff*, and *ff*. There are some markings above the notes that look like $\#_2$.

325 *non legato dim. - pp*

Musical staff 325-330: Continuation of the eighth-note pattern. Dynamic markings include *non legato*, *dim.*, and *pp*.

331 *cresc. - f sf pp cresc. - f sf*

Musical staff 331-336: Continuation of the eighth-note pattern. Dynamic markings include *cresc.*, *f*, *sf*, *pp*, *cresc.*, *f*, and *sf*.

337 *ff sf sf sf sf f*

Musical staff 337-342: Continuation of the eighth-note pattern. Dynamic markings include *ff*, *sf*, *sf*, *sf*, *sf*, and *f*.

343 *f f f f p (G.P.)*

Musical staff 343-348: Continuation of the eighth-note pattern. Dynamic markings include *f*, *f*, *f*, *f*, *p*, and *(G.P.)*.

349 *Ritmo di due battute p*

Musical staff 349-358: Continuation of the eighth-note pattern. Dynamic marking includes *p*. There is a marking above the staff that says "Ritmo di due battute".

360 *pp poco adagio semplice*

Musical staff 360-371: Continuation of the eighth-note pattern. Dynamic marking includes *pp*. There is a marking above the staff that says "poco adagio semplice".

372 *p espressivo*

Musical staff 372-379: Continuation of the eighth-note pattern. Dynamic marking includes *p*. There is a marking above the staff that says "espressivo".

380 *Tempo I^{mo} cresc. - ff*

Musical staff 380-387: Continuation of the eighth-note pattern. Dynamic markings include *Tempo I^{mo}*, *cresc.*, and *ff*. There is a marking above the staff that says "Tempo I^{mo}".