

Streichquartett Nr. 1, d-moll

Albin Fries, Op. 3

(komp. 16.4.-29.5.2005, 2. Fassung März 2009)

Lebhaft ♩ = 112

Violine 1

p
Lebhaft ♩ = 112

Violine 2

p
Lebhaft ♩ = 112

Viola

mf *espress.*
Lebhaft ♩ = 112

Cello

4

VI. 1

mf

VI. 2

Vla.

p

Vlc.

mf *marcato*

8

VI. 1

VI. 2

Vla.

Vlc.

mf

2
12

VI. 1

f

VI. 2

f

Vla.

f

Vlc.

f

15

VI. 1

mf

VI. 2

mf

Vla.

mf

Vlc.

mf

18

VI. 1

f

VI. 2

f

Vla.

f

Vlc.

f

21 3

VI. 1

VI. 2

Vla.

Vlc.

25

VI. 1

VI. 2

Vla.

Vlc.

28

VI. 1

VI. 2

Vla.

Vlc.

4
32

VI. 1

VI. 2

Vla.

Vlc.

f

Noch etwas rascher ♩ = 120

36

VI. 1

VI. 2

Vla.

Vlc.

mf

Noch etwas rascher ♩ = 120

Noch etwas rascher ♩ = 120

mf

p

mf

p

mf

39

VI. 1

VI. 2

Vla.

Vlc.

mf

p

mf

p

mf

42 5

VI. 1 *mf* *p* *mf*

VI. 2 *p* *mf* *p*

Vla. *p*

Vlc. *p*

46

VI. 1 *mf* *f* *ff*

VI. 2 *f* *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

49

VI. 1 *f* *mf*

VI. 2 *ff* *mf*

Vla. *mf*

Vlc. *mf*

Violins I and II, Viola, and Violoncello parts, measures 52-54. The score is in 6/8 time, key of B-flat major. The Violins I and II parts feature a melodic line with triplets and a forte (*ff*) dynamic. The Viola part plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The Violoncello part plays a bass line with triplets and a forte (*f*) dynamic.

55

VI. 1

VI. 2

Vla.

Vlc.

ff

f

ff

f

ff

f

Allmählich ruhiger

Allmählich ruhiger

Allmählich ruhiger

Allmählich ruhiger

58

VI. 1

VI. 2

Vla.

Vlc.

f

mf

mf

61

$\text{♩} = 100$

7

VI. 1

mf

$\text{♩} = 100$

rit.

3

VI. 2

mf

$\text{♩} = 100$

rit.

3

Vla.

$\text{♩} = 100$

rit.

Vlc.

$\text{♩} = 100$

rit.

rit.

65

Ruhig fließend ♩ = 90

VI. I

p

p *espress.*

Ruhig fließend ♩ = 90

VI. 2

p

p *espress.*

Ruhig fließend ♩ = 90

Vla.

p

p *espress.*

Ruhig fließend ♩ = 90

Vlc.

p

p *espress.*

Ruhig fließend ♩ = 90

[illegible]

8
74

rit. *a tempo* ♩ = 90

VI. 1

VI. 2

Vla.

Vlc.

p dolce espress.
a tempo ♩ = 90

pp
a tempo ♩ = 90

pp
a tempo ♩ = 90

p

77

VI. 1

VI. 2

Vla.

Vlc.

a tempo ♩ = 90

pp

79

rit. *a tempo*

VI. 1

VI. 2

Vla.

Vlc.

a tempo

a tempo

a tempo

p espress.

82

VI. 1

mf *f* *pp*

VI. 2

mf *f* *p espress.*

Vla.

mf *f* *pp*

Vlc.

mf *f* *pp*

86

VI. 1

p *mf* *rit.* *a tempo*

VI. 2

mf *rit.* *pp a tempo*

Vla.

p *rit.* *p dolce espress. a tempo*

Vlc.

p *rit.* *pp a tempo* *p pizz.*

89

VI. 1

VI. 2

Vla.

Vlc.

10
91

rit. *etwas ruhiger* ♩ = 80

VI. 1

VI. 2

Vla.

Vlc.

p espress. *etwas ruhiger* ♩ = 80

p *etwas ruhiger* ♩ = 80

p *etwas ruhiger* ♩ = 80

p

94

VI. 1

VI. 2

Vla.

Vlc.

mf *p marcato*

mf *p*

pizz. *arco* *mf* *p* *marcato*

arco *mf* *p* *p marcato*

accel. *accel.* *accel.* *accel.*

Wild, etwas rascher als Anfangstempo ♩ = 116

99

VI. 1

VI. 2

Vla.

Vlc.

p cresc. molto *sf* *sempre f*

p cresc. molto *sf* *sempre f*

p cresc. molto *sf* *sempre f*

cresc. molto *sf* *sempre f*

Wild, etwas rascher als Anfangstempo ♩ = 116

Wild, etwas rascher als Anfangstempo ♩ = 116

Wild, etwas rascher als Anfangstempo ♩ = 116

102

VI. 1

VI. 2

Vla.

Vlc.

sf

sf

ff

ff

ff

ff

105

VI. 1

VI. 2

Vla.

Vlc.

sf

ff

ff

108

VI. 1

VI. 2

Vla.

Vlc.

sf

sf

ff

ff

sf

12
111

VI. 1

VI. 2

Vla.

Vlc.

ff

ff

Measures 112-113. VI. 1 and VI. 2 have melodic lines with triplets and accents. Vla. and Vlc. have dense rhythmic patterns. Dynamics include *ff* and accents.

114

VI. 1

VI. 2

Vla.

Vlc.

f

f

f marcato

Measures 114-115. VI. 1 has a melodic line with a triplet. VI. 2 and Vla. have continuous triplet patterns. Vlc. has a triplet pattern. Dynamics include *f* and *marcato*.

117

VI. 1

VI. 2

Vla.

Vlc.

f

Measures 116-117. VI. 1 has a melodic line with a triplet. VI. 2 and Vla. have continuous triplet patterns. Vlc. has a triplet pattern. Dynamics include *f*.

120

VI. 1

ff

VI. 2

ff

Vla.

ff

Vlc.

ff

124

VI. 1

f

VI. 2

f

Vla.

f

Vlc.

f marcato

127

VI. 1

ff

VI. 2

ff

Vla.

ff

Vlc.

ff

14
129

VI. 1

VI. 2

Vla.

Vlc.

132

VI. 1

VI. 2

Vla.

Vlc.

135

VI. 1

VI. 2

Vla.

Vlc.

rit.

ff *voller Ton*

f *rit.*

f *rit.*

f *rit.*

f

Ruhiger ♩ = 90

Ruhiger ♩ = 90

Ruhiger ♩ = 90

Ruhiger ♩ = 90

139

VI. 1

VI. 2

Vla.

Vlc.

mf

f

mf

f

143

VI. 1

mf

rit.

f *warmer Klang*

♩ = 80

VI. 2

rit.

mf *warmer Klang*

♩ = 80

Vla.

rit.

mf *warmer Klang*

♩ = 80

Vlc.

mf *warmer Klang*

[illegible]

16
154

Im Anfangstempo ♩ = 112

4 Takte wurden entfernt, für die Taktzählung in den Stimmen aber als leere Takte beibehalten

Im Anfangstempo ♩ = 112

mp Im Anfangstempo ♩ = 112

p Im Anfangstempo ♩ = 112

p

159

mf *marcato*

162

165

VI. 1

VI. 2

Vla.

Vlc.

mf

169

VI. 1

VI. 2

Vla.

Vlc.

f

172

VI. 1

VI. 2

Vla.

Vlc.

mf

18
175

VI. 1

VI. 2

Vla.

Vlc.

177

VI. 1

VI. 2

Vla.

Vlc.

f

181

VI. 1

VI. 2

Vla.

Vlc.

185

19

VI. 1

VI. 2

Vla.

Vlc.

189

VI. 1

VI. 2

Vla.

Vlc.

193

Etwas rascher ♩ = 116

mf

Etwas rascher ♩ = 116

p

VI. 1

VI. 2

Vla.

Vlc.

20
196

VI. 1

VI. 2

Vla.

Vlc.

mf

p

mf

mf

199

VI. 1

VI. 2

Vla.

Vlc.

mf

p

mf

f

mf

p

mf

202

VI. 1

VI. 2

Vla.

Vlc.

f

mf

f

ff

f

ff

f

[illegible]

208

VI. 1

VI. 2

Vla.

Vlc.

211

VI. 1

VI. 2

Vla.

Vlc.

f

f

f

mf

22
215

rit.

Ruhig fließend ♩ = 90

VI. 1

mf

rit.

p *espress.*

Ruhig fließend ♩ = 90

VI. 2

mf

rit.

p

espress.

Ruhig fließend ♩ = 90

Vla.

mf

rit.

p

Ruhig fließend ♩ = 90

Vlc.

mf

p

Ruhig fließend ♩ = 90

219

VI. 1

mf

VI. 2

mf

Vla.

mf

Vlc.

mf

223

rit.

VI. 1

f

VI. 2

f

Vla.

f

Vlc.

f

rit.

rit.

rit.

a tempo ♩ = 90

23

226

VI. 1

pp
a tempo ♩ = 90

VI. 2

pp
a tempo ♩ = 90

Vla.

p dolce espress.
a tempo ♩ = 90

Vlc.

pizz.
p

228

VI. 1

rit.

VI. 2

rit.

Vla.

rit.

Vlc.

rit.

230

a tempo

VI. 1

a tempo

mf

f

VI. 2

a tempo

mf

f

Vla.

a tempo

mf

f

Vlc.

arco
p espress.

mf

f

24
234

rit. *etwas ruhiger* ♩ = 80

p espress. rit. *p* *etwas ruhiger* ♩ = 80

pp rit. *p* *etwas ruhiger* ♩ = 80

pp rit. *p espress.* *etwas ruhiger* ♩ = 80

pp *p pizz.*

♩ = 90

238

mf *mf espress.* ♩ = 90

mf ♩ = 90

f ♩ = 90

arco mf *pizz.* ♩ = 90

242

f *ff*

f *f*

f *f*

arco f *f*

245

VI. 1

VI. 2

Vla.

Vlc.

247

VI. 1

VI. 2

Vla.

Vlc.

mf

p

p

p

249

VI. 1

VI. 2

Vla.

Vlc.

cresc.

cresc.

cresc.

mf

mf

mf

26
251

accel.

VI. 1

VI. 2

Vla.

Vlc.

f

f accel.

f accel.

f accel.

253

VI. 1

VI. 2

Vla.

Vlc.

254

Breit strömend ♩ = 90

VI. 1

VI. 2

Vla.

Vlc.

ff

ff

ff

ff

Breit strömend ♩ = 90

Breit strömend ♩ = 90

Breit strömend ♩ = 90

Breit strömend ♩ = 90

255

27

VI. 1

VI. 2

Vla.

Vlc.

The image shows a musical score for measures 255 to 27. It features four staves: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The Violin I and II parts are in treble clef with a key signature of one flat (B-flat). The Viola and Violoncello parts are in bass clef with a key signature of one flat (B-flat). The Violoncello part has a double bass line. The Viola part has a double bass line. The Violin I and II parts have a long melodic line with a slur over measures 255-27. The Viola and Violoncello parts have a rhythmic pattern of eighth notes.

256

VI. 1

VI. 2

Vla.

Vlc.

Schnell ♩ = 144

p Schnell ♩ = 144

p Schnell ♩ = 144

f Schnell ♩ = 144

258

VI. 1

cresc.

subito p

cresc.

subito p

cresc.

VI. 2

cresc.

subito p

cresc.

subito p

cresc.

Vla.

cresc.

subito p

cresc.

subito p

cresc.

Vlc.

cresc.

subito p

cresc.

subito p

cresc.

28
262

VI. 1

VI. 2

Vla.

Vlc.

f

f

f

f

266

VI. 1

VI. 2

Vla.

Vlc.

ff

ff

ff

270

VI. 1

VI. 2

Vla.

Vlc.

mf *accel.* *cresc.*

f

sf

mf *accel.* *cresc.*

f

sf

mf *accel.* *cresc.*

f

sf

mf *accel.* *cresc.*

f

sf

accel.

2. Adagietto

Albin Fries

♩ = 52

Violine 1

Violine 2

Viola

Cello

pp

pp

p

pp

8

♩ = 54

p dolce espress.

p dolce espress.

pp sempre

pp sempre

12

2
15

VI. 1

VI. 2

Vla.

Vlc.

18

VI. 1

VI. 2

Vla.

Vlc.

21

♩ = 62

VI. 1

p espress.

♩ = 62

VI. 2

pp

♩ = 62

Vla.

pp

♩ = 62

Vlc.

p espress.

24

VI. 1

VI. 2

Vla.

Vlc.

mp

p

p

mp

27

VI. 1

VI. 2

Vla.

Vlc.

mf

mf

mf

mf

30

VI. 1

VI. 2

Vla.

Vlc.

marcato

4
33

VI. 1

f

VI. 2

f

marcato

Vla.

f

marcato

Vlc.

f

36

VI. 1

f *cresc.*

VI. 2

mf *cresc.*

Vla.

mf *cresc.*

Vlc.

mf *cresc.*

39

VI. 1

ff

VI. 2

f *ff*

Vla.

f

Vlc.

f

43 $\text{♩} = 50$ 5

VI. 1 *p dolce espress.*

VI. 2 $\text{♩} = 50$ *pp*

Vla. $\text{♩} = 50$ *pp*

Vlc. $\text{♩} = 50$ *p*

46 *rit.*

VI. 1 *rit.*

VI. 2 *rit.*

Vla. *rit.*

Vlc. *rit.*

50 $\text{♩} = 54$

VI. 1 $\text{♩} = 54$ *p dolce espress.*

VI. 2 $\text{♩} = 54$ *p dolce espress.*

Vla. $\text{♩} = 54$ *pp sempre*

Vlc. $\text{♩} = 54$ *pp sempre*

6
53

VI. 1

VI. 2

Vla.

Vlc.

56

VI. 1

VI. 2

Vla.

Vlc.

59

VI. 1

VI. 2

Vla.

Vlc.

zart hervortreten

p espress.

p espress.

62 7

VI. 1

VI. 2

Vla.

Vlc.

pp

pp

66

VI. 1

VI. 2

Vla.

Vlc.

69

VI. 1

VI. 2

Vla.

Vlc.

p

p

p

8
73

VI. 1

VI. 2

Vla.

Vlc.

p *cresc.* *f*

p *cresc.* *mf*

p *cresc.* *f*

p *cresc.* *mf*

77

VI. 1

VI. 2

Vla.

Vlc.

p *p* *p* *p*

p espress.

pp

82

VI. 1

VI. 2

Vla.

Vlc.

pp *pp*

Frit. *dim.* *rit.* *rit.*

19.5.2005

3. Scherzo

Albin Fries

Sehr rasch und wild ♩. = 130

Violine 1
f
Sehr rasch und wild ♩. = 130
sfp

Violine 2
f
Sehr rasch und wild ♩. = 130
sfp

Viola
f
Sehr rasch und wild ♩. = 130
sfp

Cello
f
Sehr rasch und wild ♩. = 130
sfp

7
Vl. 1
sfp

Vl. 2
sfp

Vla.
mf espress.

Vlc.
pizz. p

13
Vl. 1
f

Vl. 2
f

Vla.
f

Vlc.
arco f

2
19

VI. 1

ff

sf f

sub. p

VI. 2

ff

sf f sf

sf

sf

sub. p

Vla.

ff

sf f

mf espress.

Vlc.

ff

sf

f

sub. p pizz.

25

VI. 1

pp leggiero

VI. 2

pp leggiero

Vla.

p espress.

Vlc.

pp

arco

31

VI. 1

VI. 2

Vla.

pp

Vlc.

pp

37

VI. 1

VI. 2

Vla.

Vlc.

pp

p espress.

3

43

VI. 1

VI. 2

Vla.

Vlc.

p

p

mf

f

pizz.

p

50

VI. 1

VI. 2

Vla.

Vlc.

f

sfz

f

sfz

sfz

f

arco

sfz

pizz.

arco

4
56

Ruhig $\text{♩} = 46$ ($\text{♩} = 138$)

ff *Fine* *dolce p* *Ruhig* $\text{♩} = 46$ ($\text{♩} = 138$)

ff *Fine* *dolce p* *Ruhig* $\text{♩} = 46$ ($\text{♩} = 138$)

ff *Fine* *dolce p* *Ruhig* $\text{♩} = 46$ ($\text{♩} = 138$)

pizz. *arco* *ff* *Fine* *dolce p* *Ruhig* $\text{♩} = 46$ ($\text{♩} = 138$)

63

mf *p*

mf *p*

mf *p*

mf *p*

72

mf *pp*

mf *pp*

mf *pp*

mf *pp*

81 5

VI. 1 *mf* *p* *mf*

VI. 2 *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

89

VI. 1 *p* *p*

VI. 2 *p* *p*

Vla. *p*

Vlc. *p*

98

VI. 1 *p* *mp*

VI. 2 *p* *mp*

Vla. *p* *p* *mp*

Vlc. *p* *p* *mp*

[illegible]

114

VI. 1

VI. 2

Vla.

Vlc.

f

f

The musical score for measures 114-117 is written for four staves: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. Measure 114 begins with a treble clef and a key signature change to two flats. The Violin I part features a melodic line with a fermata over the first measure. The Violin II, Viola, and Violoncello parts play a rhythmic pattern of eighth notes, with triplets indicated by '3' over the notes. The Viola part has a fermata over the first measure. The Violoncello part has a fermata over the first measure. The score continues for three measures, with the Violin I part playing a melodic line and the other three parts playing the rhythmic pattern. The final measure (117) features a forte dynamic marking (*f*) and a fermata over the first measure. The score ends with a double bar line and a fermata over the final measure.

4. Finale

Stürmisch bewegt $\text{♩} = 72$

Violine 1

Violine 2

Viola

Cello

mf *sf*

5

VI. 1

VI. 2

Vla.

Vlc.

sf

9

VI. 1

VI. 2

Vla.

Vlc.

f *sf*

2
13

VI. 1

VI. 2

Vla.

Vlc.

17

VI. 1

VI. 2

Vla.

Vlc.

f

21

VI. 1

VI. 2

Vla.

Vlc.

rit.

a tempo

p

a tempo

p

a tempo

p

25

VI. 1

VI. 2

Vla.

Vlc.

f

30

VI. 1

VI. 2

Vla.

Vlc.

mf

f

34

VI. 1

VI. 2

Vla.

Vlc.

mf marcato

mf marcato

mf marcato

mf marcato

4
39

VI. 1

f

ff

VI. 2

f

ff

Vla.

f

ff

Vlc.

f

ff

43

VI. 1

VI. 2

pp sempre

Vla.

pp sempre

Vlc.

p molto espressivo

47

VI. 1

p molto espressivo

VI. 2

Vla.

Vlc.

51 5

VI. 1

VI. 2

Vla.

Vlc.

VI. 1: Treble clef, key signature of two flats. Measures 51-54. A long slur covers measures 52-54. Measure 51 has a half note G4. Measure 52 has a half note A4. Measure 53 has a half note B4. Measure 54 has a half note C5.

VI. 2: Treble clef, key signature of two flats. Measures 51-54. Continuous eighth-note triplet pattern. Measure 51: G4, A4, B4. Measure 52: A4, B4, C5. Measure 53: B4, C5, D5. Measure 54: C5, D5, E5.

Vla.: Bass clef, key signature of two flats. Measures 51-54. Continuous eighth-note triplet pattern. Measure 51: G3, A3, B3. Measure 52: A3, B3, C4. Measure 53: B3, C4, D4. Measure 54: C4, D4, E4.

Vlc.: Bass clef, key signature of two flats. Measures 51-54. Low, sustained bass line with a long slur. Measure 51: G2. Measure 52: A2. Measure 53: B2. Measure 54: C3.

55

VI. 1

VI. 2

Vla.

Vlc.

VI. 1: Treble clef, key signature of two flats. Measures 55-58. A long slur covers measures 56-58. Measure 55 has a half note G4. Measure 56 has a half note A4. Measure 57 has a half note B4. Measure 58 has a half note C5.

VI. 2: Treble clef, key signature of two flats. Measures 55-58. Continuous eighth-note triplet pattern. Measure 55: G4, A4, B4. Measure 56: A4, B4, C5. Measure 57: B4, C5, D5. Measure 58: C5, D5, E5.

Vla.: Bass clef, key signature of two flats. Measures 55-58. Continuous eighth-note triplet pattern. Measure 55: G3, A3, B3. Measure 56: A3, B3, C4. Measure 57: B3, C4, D4. Measure 58: C4, D4, E4.

Vlc.: Bass clef, key signature of two flats. Measures 55-58. Low, sustained bass line with a long slur. Measure 55: G2. Measure 56: A2. Measure 57: B2. Measure 58: C3.

59

VI. 1

VI. 2

Vla.

Vlc.

VI. 1: Treble clef, key signature of two flats. Measures 59-62. A long slur covers measures 60-62. Measure 59 has a half note G4. Measure 60 has a half note A4. Measure 61 has a half note B4. Measure 62 has a half note C5.

VI. 2: Treble clef, key signature of two flats. Measures 59-62. Continuous eighth-note triplet pattern. Measure 59: G4, A4, B4. Measure 60: A4, B4, C5. Measure 61: B4, C5, D5. Measure 62: C5, D5, E5.

Vla.: Bass clef, key signature of two flats. Measures 59-62. Continuous eighth-note triplet pattern. Measure 59: G3, A3, B3. Measure 60: A3, B3, C4. Measure 61: B3, C4, D4. Measure 62: C4, D4, E4.

Vlc.: Bass clef, key signature of two flats. Measures 59-62. Low, sustained bass line with a long slur. Measure 59: G2. Measure 60: A2. Measure 61: B2. Measure 62: C3.

6
63

VI. 1

mf

VI. 2

Vla.

Vlc.

67

VI. 1

VI. 2

Vla.

Vlc.

70

VI. 1

VI. 2

Vla.

Vlc.

74 Etwas ruhiger $\text{♩} = 76$

VI. 1

VI. 2 Etwas ruhiger $\text{♩} = 66$

Vla. Etwas ruhiger $\text{♩} = 66$

Vlc. Etwas ruhiger $\text{♩} = 66$

p

78 Ruhig fließend $\text{♩} = 60$

VI. 1 Ruhig fließend $\text{♩} = 60$

VI. 2 Ruhig fließend $\text{♩} = 60$

Vla. Ruhig fließend $\text{♩} = 60$

Vlc. Ruhig fließend $\text{♩} = 60$

p *p* *p* *p*

p espress₃

83

VI. 1

VI. 2

Vla.

Vlc.

88

VI. 1

mf

VI. 2

mf

Vla.

mf

Vlc.

mf

93

VI. 1

pp

VI. 2

p

pp

Vla.

p

pp

Vlc.

p

pp

99

VI. 1

mf rit.

VI. 2

mf rit.

Vla.

mf rit.

Vlc.

mf

105 **a tempo, aber ruhiger** **Wieder etwas fließender** 9

VI. 1 *pp* *a tempo, aber ruhiger* *p* **Wieder etwas fließender**

VI. 2 *pp* *a tempo, aber ruhiger* *p* **Wieder etwas fließender**

Vla. *pp* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

Vlc. *pp* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

111

VI. 1 *p* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

VI. 2 *p* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

Vla. *p* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

Vlc. *p* *a tempo, aber ruhiger* *p espress.* **Wieder etwas fließender**

116 **Im bewegten Anfangstempo**

VI. 1 *p* **Im bewegten Anfangstempo** *mf*

VI. 2 *p* **Im bewegten Anfangstempo** *mf*

Vla. *p espress.* **Im bewegten Anfangstempo** *mf*

Vlc. *p espress.* **Im bewegten Anfangstempo** *p* *mf*

10
120

VI. 1

VI. 2

Vla.

Vlc.

mp *sf*

124

VI. 1

VI. 2

Vla.

Vlc.

mp *sf*

128

VI. 1

VI. 2

Vla.

Vlc.

132 11

VI. 1

VI. 2

Vla.

Vlc.

sf *p*

136

VI. 1

VI. 2

Vla.

Vlc.

f *mf*

140

VI. 1

VI. 2

Vla.

Vlc.

rit. *a tempo*

p

12
144

VI. 1

VI. 2

Vla.

Vlc.

p

pp sempre

p molto espressivo

148

VI. 1

VI. 2

Vla.

Vlc.

p molto espressivo

152

VI. 1

VI. 2

Vla.

Vlc.

156

VI. 1

VI. 2

Vla.

Vlc.

VI. 1: Treble clef, key signature of one flat. Measures 156-159. Measure 156: quarter rest, then a slur over measures 157-159. Measure 157: quarter note G4. Measure 158: quarter note A4. Measure 159: quarter note B4. VI. 2: Treble clef, key signature of one flat. Measures 156-159. Continuous eighth-note triplets. Vla.: Bass clef, key signature of one flat. Measures 156-159. Continuous eighth-note triplets. Vlc.: Bass clef, key signature of one flat. Measures 156-159. Measure 156: quarter note G2. Measure 157: quarter note F2. Measure 158: quarter note E2. Measure 159: quarter note D2. Slur over measures 157-159.

160

VI. 1

VI. 2

Vla.

Vlc.

VI. 1: Treble clef, key signature of one flat. Measures 160-163. Measure 160: quarter rest, then a slur over measures 161-163. Measure 161: quarter note G4. Measure 162: quarter note A4. Measure 163: quarter note B4. VI. 2: Treble clef, key signature of one flat. Measures 160-163. Continuous eighth-note triplets. Vla.: Bass clef, key signature of one flat. Measures 160-163. Continuous eighth-note triplets. Vlc.: Bass clef, key signature of one flat. Measures 160-163. Measure 160: quarter note G2. Measure 161: quarter note F2. Measure 162: quarter note E2. Measure 163: quarter note D2. Slur over measures 161-163.

164

VI. 1

VI. 2

Vla.

Vlc.

mf

VI. 1: Treble clef, key signature of one flat. Measures 164-167. Measure 164: quarter rest, then a slur over measures 165-167. Measure 165: quarter note G4. Measure 166: quarter note A4. Measure 167: quarter note B4. VI. 2: Treble clef, key signature of one flat. Measures 164-167. Continuous eighth-note triplets. Vla.: Bass clef, key signature of one flat. Measures 164-167. Continuous eighth-note triplets. Vlc.: Bass clef, key signature of one flat. Measures 164-167. Measure 164: quarter note G2. Measure 165: quarter note F2. Measure 166: quarter note E2. Measure 167: quarter note D2. Slur over measures 165-167. *mf* dynamic marking in measure 165.

14
168

VI. 1

VI. 2

Vla.

Vlc.

172

VI. 1

VI. 2

Vla.

Vlc.

176

VI. 1

VI. 2

Vla.

Vlc.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

180

VI. 1

VI. 2

Vla.

Vlc.

f

184

VI. 1

VI. 2

Vla.

Vlc.

p

187

VI. 1

VI. 2

Vla.

Vlc.

p subito

f

16
191

VI. 1

VI. 2

Vla.

Vlc.

mf

196

VI. 1

VI. 2

Vla.

Vlc.

f

Noch etwas rascher $\text{♩} = 76$

201

VI. 1

VI. 2

Vla.

Vlc.

mf marcato

f

mf marcato

f

mf marcato

f

mf marcato

f

204 17

VI. 1

VI. 2

Vla.

Vlc.

ff

ff

ff

hervor!

207

VI. 1

VI. 2

Vla.

Vlc.

hervor!

210

VI. 1

VI. 2

Vla.

Vlc.

ff

ff

18
213

VI. 1

ff

f

VI. 2

Vla.

ff

f

Vlc.

216

VI. 1

VI. 2

Vla.

Vlc.

219

VI. 1

ff

marcato

VI. 2

ff

marcato

Vla.

ff

marcato

Vlc.

ff

marcato