

String Quartet Op 18 No 6

L van Beethoven

Allegro con brio

The image displays the first page of the musical score for String Quartet Op 18 No 6 by Ludwig van Beethoven. The score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked "Allegro con brio". The key signature is one flat (B-flat major or F minor), and the time signature is common time (C). The score is divided into four systems, each containing four staves. The first system (measures 1-4) features a dynamic marking of *fp* (fortissimo piano) and a *u.* (accents) marking. The second system (measures 5-8) includes a *p* (piano) marking. The third system (measures 9-12) features a *pp* (pianissimo) marking. The fourth system (measures 13-16) also includes a *pp* marking. The Violoncello part has a question mark above the first staff in the first system, and a *u.* marking above the first staff in the second system. The Viola part has a *u.* marking above the first staff in the first system. The Violin I part has a *u.* marking above the first staff in the first system. The Violin II part has a *u.* marking above the first staff in the first system. The score is written in a standard musical notation style with various dynamics and accents.

16

Vln. I

Vln. II

Vla.

Vc.

cresc.

f.

f

fp

20

Vln. I

Vln. II

Vla.

Vc.

fp

f

fp

24

Vln. I

Vln. II

Vla.

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

33

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. ? *sf*

37

Vln. I *sf*

Vln. II *f sf*

Vla. *f sf*

Vc. *f sf*

41

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

46

Vln. I

Vln. II

Vla.

Vc. w

51

Vln. I & b nī. j̄ i. j̄ w i̇ i̇ i. j̄ ú—i̇. b̄j̄ i̇ i̇ i̇ i̇ bw

Vln. II & b r̄i̇. b̄l̄ r̄i̇. j̄ ú. nī i̇ i̇ i. j̄ ú i. j̄ b̄l̄ i̇ i̇ i̇ bw

Vla. B b̄ b̄l̄ i̇. j̄ r̄i̇. j̄ nū. i̇ b̄l̄ i̇ nī. j̄ ú i. j̄ b̄l̄ i̇ i̇ i̇ pp w

Vc. ? b̄ i̇ b̄l̄ i̇ i̇ i̇ i̇ b̄l̄. j̄ bú—i̇. j̄ i̇ i̇ b̄l̄ i̇ pp

sf *p* *pp*

57

Vln. I & b b̄l̄ i̇ i̇ i. j̄ bú—i̇. j̄ b̄l̄ i̇ i̇ i̇ ú—i̇. j̄ b̄l̄ i̇ i̇ i̇

Vln. II & b b̄l̄ i̇ i̇ i. j̄ bú i̇. b̄j̄ i̇ i̇ nī i̇ ú i. nī j̄ i̇ i̇ nī i̇

Vla. B b̄ i̇ i̇ i. j̄ bú i̇. b̄j̄ i̇ i̇ i̇ i̇ ú—i̇. b̄j̄ i̇ i̇ i̇ i̇

Vc. ? b̄ b̄l̄ i̇ i̇. j̄ ú i̇. j̄ i̇ i̇ i̇ bú—i̇. j̄ i̇ i̇ i̇ i̇

cresc. *sf* *p* *decresc.*

62

Vln. I & b ú—i̇. j̄ nī i̇ i̇ i̇ ú. i̇ i̇ ú. i̇ i̇ i̇ i̇ nī nī

Vln. II & b ú i. nī j̄ i̇ i̇ nī i̇ w w ú. i̇ i̇ i̇ i̇

Vla. B b̄ ú—i̇. nī j̄ i̇ i̇ i̇ i̇ w w ú. i̇ i̇ i̇ i̇

Vc. ? b̄ nī—i̇. j̄ i̇ i̇ i̇ i̇ sf w sf sf

pp *cresc.* *sf* *sf* *sf*

68

Vln. I & b ú—i̇ i̇ i̇ i̇ ú—i̇ i̇ i̇ i̇ ú—i̇ i̇ i̇ i̇ i̇ i̇ i̇ i̇ i̇

Vln. II & b i̇ i̇ nī i̇ i̇ i̇ i̇ #i̇ i̇ i̇ i̇ i̇ nī nī i̇ i̇

Vla. B b̄ i̇ i̇ #i̇ i̇ i̇ ú i̇ i̇ i̇ i̇ #i̇ i̇ i̇ i̇ i̇ i̇ i̇

Vc. ? b̄ p i̇ nī #i̇ i̇ i̇ i̇ i̇ nī i̇ i̇ #i̇ i̇ i̇ i̇

p *cresc.* *cresc.*

72

Vln. I

Vln. II

Vla.

Vc.

p

76

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

sf

cresc.

f

sf

80

Vln. I

Vln. II

Vla.

Vc.

p

sf

84

Vln. I

Vln. II

Vla.

Vc.

sf

cresc.

cresc.

cresc.

sf

sf

cresc.

sf

88

Vln. I

Vln. II

Vla.

Vc.

f *ff* *ff*

92

Vln. I

Vln. II

Vla.

Vc.

f *sf* *sf* *p*

97

Vln. I

Vln. II

Vla.

Vc.

p *pp* *pp* *pp*

101

Vln. I

Vln. II

Vla.

Vc.

cresc. *cresc.* *cresc.* *cresc.* *fp* *fp* *fp* *fp*

105

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

109

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

113

Vln. I

Vln. II

Vla.

Vc. *p*

118

Vln. I *p*

Vln. II *p*

Vla. *f*

Vc. *f*

122

Vln. I & Vln. II: Melodic lines with slurs and accents. Vln. I starts with a slur over 'ú' and 'nī'. Vln. II has a slur over 'ú' and 'nī'.
Vla.: Bass line with slurs and accents. Starts with a slur over 'ú' and 'nī'.
Vc.: Bass line with slurs and accents. Starts with a slur over 'ú' and 'nī'.
Dynamics: *p* (piano) is indicated in the second measure.

126

Vln. I & Vln. II: Melodic lines with slurs and accents. Vln. I starts with a slur over 'bī' and 'ī'. Vln. II has a slur over 'ī' and 'bī'.
Vla.: Bass line with slurs and accents. Starts with a slur over 'bū' and 'ī'.
Vc.: Bass line with slurs and accents. Starts with a slur over 'ī' and 'bī'.
Dynamics: *p* (piano) is indicated at the start of measure 126. *f* (forte) is indicated in measures 127 and 128.

130

Vln. I & Vln. II: Melodic lines with slurs and accents. Vln. I starts with a slur over 'bī' and 'bī'. Vln. II has a slur over 'ī' and 'bī'.
Vla.: Bass line with slurs and accents. Starts with a slur over 'bū' and 'ī'.
Vc.: Bass line with slurs and accents. Starts with a slur over 'ú' and 'ī'.
Dynamics: *p* (piano) is indicated in measure 130. *cresc.* (crescendo) is indicated in measures 131, 132, and 133.

134

Vln. I & Vln. II: Melodic lines with slurs and accents. Vln. I starts with a slur over 'bī' and 'bī'. Vln. II has a slur over 'ú' and 'bī'.
Vla.: Bass line with slurs and accents. Starts with a slur over 'ú' and 'bī'.
Vc.: Bass line with slurs and accents. Starts with a slur over 'ú' and 'bī'.
Dynamics: *f* (forte) is indicated in measures 134 and 135. *ff* (fortissimo) is indicated in measures 136 and 137.

138

Vln. I & Vln. II Vla. Vc.

sf fp

143

Vln. I Vln. II Vla. Vc.

pp

148

Vln. I Vln. II Vla. Vc.

w

153

Vln. I Vln. II Vla. Vc.

p

157

Violin I and II: Treble clef, key signature of two flats. Measure 157 features a sixteenth-note run. Measures 158-161 show sustained notes with accents.

Viola: Bass clef, key signature of two flats. Measure 157 is a whole rest. Measures 158-161 feature a sixteenth-note run and a half note with an accent.

Violoncello: Bass clef, key signature of two flats. Measure 157 is a whole rest. Measures 158-161 feature a sixteenth-note run and a half note with an accent.

162

Violin I and II: Treble clef, key signature of two flats. Measures 162-166 feature melodic lines with accents and slurs.

Viola: Bass clef, key signature of two flats. Measures 162-166 feature melodic lines with accents and slurs.

Violoncello: Bass clef, key signature of two flats. Measures 162-166 feature melodic lines with accents and slurs.

167

Violin I and II: Treble clef, key signature of two flats. Measures 167-171 feature melodic lines with accents and slurs.

Viola: Bass clef, key signature of two flats. Measures 167-171 feature melodic lines with accents and slurs.

Violoncello: Bass clef, key signature of two flats. Measures 167-171 feature melodic lines with accents and slurs.

cresc. and *decresc.* markings are present in the lower staves.

172

Violin I and II: Treble clef, key signature of two flats. Measures 172-176 feature melodic lines with accents and slurs.

Viola: Bass clef, key signature of two flats. Measures 172-176 feature melodic lines with accents and slurs.

Violoncello: Bass clef, key signature of two flats. Measures 172-176 feature melodic lines with accents and slurs.

p, *pp*, and *fp* dynamic markings are present.

178

Score for measures 178-181. Vln. I: *fp* *ú.* *ú.* Vln. II: *fp* *ú.* Vla.: *fp* *ú.* Vc.: *fp* *ú.* *p* *ú.*

182

Score for measures 182-185. Vln. I: *ú.* *ú.* Vln. II: *ú.* Vla.: *ú.* Vc.: *ú.* *p* *ú.*

186

Score for measures 186-189. Vln. I: *ú.* *ú.* Vln. II: *pp* *ú.* Vla.: *pp* *ú.* Vc.: *pp* *ú.* *pp* *ú.*

190

Score for measures 190-193. Vln. I: *ú.* *ú.* Vln. II: *ú.* Vla.: *cresc.* *ú.* Vc.: *cresc.* *ú.* *cresc.* *ú.*

193

Vln. I & Vln. II
Vla.
Vc.

f

This system contains measures 193, 194, and 195. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is B-flat major. Measure 193 starts with a dynamic of *f*. The strings play a rhythmic pattern of eighth notes. In measure 195, the Violin I part has a dynamic of *f* and a fermata over the final notes.

196

Vln. I
Vln. II
Vla.
Vc.

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

This system contains measures 196, 197, 198, 199, and 200. The dynamics are *sf* for measures 196-199 and *p* for measure 200. The strings play a rhythmic pattern of eighth notes. In measure 200, the Violin I part has a dynamic of *p* and a fermata over the final notes.

200

Vln. I
Vln. II
Vla.
Vc.

f

This system contains measures 200, 201, 202, 203, and 204. The dynamic is *f*. The strings play a rhythmic pattern of eighth notes. In measure 204, the Violin I part has a dynamic of *f* and a fermata over the final notes.

205

Vln. I
Vln. II
Vla.
Vc.

sf *sf* *sf* *sf*

This system contains measures 205, 206, 207, 208, and 209. The dynamics are *sf*. The strings play a rhythmic pattern of eighth notes. In measure 209, the Violin I part has a dynamic of *sf* and a fermata over the final notes.

209

Vln. I
Vln. II
Vla.
Vc.

sf sf sf sf sf

Detailed description: This system contains measures 209 through 212. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat). The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of two flats (B-flat and E-flat). The Violoncello staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents. The dynamic marking 'sf' (sforzando) is present in measures 209, 210, 211, and 212.

213

Vln. I
Vln. II
Vla.
Vc.

sf sf sf sf

Detailed description: This system contains measures 213 through 216. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat). The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of two flats (B-flat and E-flat). The Violoncello staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents. The dynamic marking 'sf' (sforzando) is present in measures 213, 214, 215, and 216.

217

Vln. I
Vln. II
Vla.
Vc.

f p f p f p

Detailed description: This system contains measures 217 through 220. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat). The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has a treble clef and a key signature of one flat. The Viola staff has an alto clef and a key signature of two flats (B-flat and E-flat). The Violoncello staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents. The dynamic markings 'f' (forte) and 'p' (piano) are present in measures 217, 218, 219, and 220.

222

Vln. I & \flat ú. i i i i i. j ú — i. j i. j i. j w

Vln. II & \flat w i i bī. j bú — i. j iī. bī iī. j ú. i

Vla. B \flat i bī i i i bī i i. j ú — i. j bī iī. j iī. j ú. i

Vc. ? \flat w i i i i i. j i i i i i

227

Vln. I & \flat i i i. j ú — i. bī i i bī i bw bī i i. j bú — i. j

Vln. II & \flat i i i. j ú — i. j bī i i i bw bī i i. j bú i. bī

Vla. B \flat bī i nī. j ú — i. j bī i bī i w i i i. j ú — i. bī

Vc. ? \flat i i bī. j bú — i. ä . . bī i i. j ú — i. j

sf > p pp *cresc.* sf >

233

Vln. I & \flat bī i i i ú — i. j bī i i i ú — i. j nī i i i ú. i

Vln. II & \flat i i nī i ú — i. bī i i i i ú — i. nī i i i i w

Vla. B \flat i i i i i ú — i. bī i i i i ú — i. nī i i i i w

Vc. ? \flat i i i i i bú — i. j i i i i i nī — i. j i i i i i w

p *decresc* pp *cresc.* sf

239

Vln. I *sf* *sf* *p*

Vln. II *sf* *sf* *p*

Vla. *sf* *sf* *p*

Vc. *sf* *sf* *p*

244

Vln. I *sf* *sf* *p*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

248

Vln. I *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

252

Vln. I *p* *cresc.*

Vln. II *mf* *sf* *p*

Vla. *f* *sf*

Vc. *f* *sf* *p*

256

Vln. I
Vln. II
Vla.
Vc.

260

Vln. I
Vln. II
Vla.
Vc.

sf *f*

263

Vln. I
Vln. II
Vla.
Vc.

ff

Adagio ma non troppo

Violin I
Violin II
Viola
Violoncello

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

278

Score for measures 278-279. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature is two flats (B-flat and E-flat). Measure 278 features a melodic line in Vln. I with a circled 'c' above it, and a sustained note in Vln. II. Measure 279 begins with a piano (*p*) dynamic. The Viola and Violoncello parts have the instruction "queste note ben marcate" above them. The Vc. part has a question mark above the first measure.

280

Score for measures 280-281. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature is two flats. Measure 280 shows a melodic line in Vln. I with a circled 'c' above it, and a sustained note in Vln. II. Measure 281 begins with a piano (*p*) dynamic. The Viola and Violoncello parts have the instruction "queste note ben marcate" above them. The Vc. part has a question mark above the first measure.

282

Score for measures 282-285. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature is two flats. Measure 282 features a melodic line in Vln. I with a circled 'c' above it, and a sustained note in Vln. II. Measure 283 begins with a piano (*pp*) dynamic. The Viola and Violoncello parts have the instruction "queste note ben marcate" above them. The Vc. part has a question mark above the first measure. Measures 284 and 285 show a crescendo (*cresc.*) dynamic.

286

Vln. I & *pp*

Vln. II & *pp*

Vla. *pp*

Vc. ? *pp*

289

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

p *fp* *sf*

292

Vln. I *sf* *cresc.* *fp* *decresc.* *pp*

Vln. II *fp* *cresc.* *fp* *decresc.* *pp*

Vla. *fp* *cresc.* *fp* *decresc.* *pp*

Vc. *fp* *cresc.* *fp* *decresc.* *pp*

295

Score for measures 295-296. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The music features complex rhythmic patterns with many sixteenth notes. Dynamics include *fp* (fortissimo piano) and *sf* (sforzando). The Vc. staff has a question mark at the beginning of the first measure.

297

Score for measures 297-299. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats, and the time signature is common time. Dynamics include *fp* and *pp* (pianissimo). The Vc. staff has a question mark at the beginning of the first measure.

300

Score for measures 300-302. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats, and the time signature is common time. Dynamics include *pp*. The Vc. staff has a question mark at the beginning of the first measure.

303

Vln. I

Vln. II

Vla.

Vc.

307

Vln. I

Vln. II

Vla.

Vc.

p

309

Vln. I

Vln. II

Vla.

Vc.

cresc.

311

Vln. I

Vln. II

Vla.

Vc.

p

314

Vln. I & Vln. II Vla. Vc.

stacc. 3

316

Vln. I Vln. II Vla. Vc.

318

Vln. I Vln. II Vla. Vc.

321

Vln. I Vln. II Vla. Vc.

323

6

Vln. I

Vln. II

Vla.

Vc.

queste note ben marcate.

325

Vln. I

Vln. II

Vla.

Vc.

328

Vln. I

Vln. II

Vla.

Vc.

cresc. *sf* *sf* *sf* *p* *ff* *p* *pp*

334

Vln. I

Vln. II

Vla.

Vc.

cresc. *pp* *sf* *sf* *sf* *p* *cresc.* *cresc.* *cresc.* *cresc.*

338

Violin I: *p* *ff* *pp*
Violin II: *p* *ff* *pp*
Viola: *p* *ff* *pp*
Violoncello: *p* *ff* *pp*

338 339 340

341

Violin I: *pp*
Violin II: *pp*
Viola: *pp*
Violoncello: *pp*

341 342

343

Violin I: *pp* *pizz.* *arco*
Violin II: *pizz.* *arco*
Viola: *pp* *pizz.* *arco*
Violoncello: *p* *pizz.* *arco*

343 344 345

Scherzo

Allegro

Violin I
Violin II
Viola
Violoncello

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.

368

Score for measures 368-372. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat), and the time signature is common time. Vln. I has a melodic line with accents and slurs, with dynamics *p* and *sf*. Vln. II and Vla. have accompaniment with dynamics *f*, *p*, and *sf*. Vc. has a bass line with dynamics *f*, *p*, and *sf*. There are slurs and accents throughout the passage.

373

Score for measures 373-377. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat), and the time signature is common time. Vln. I has a melodic line with accents and slurs, with dynamics *sf*. Vln. II and Vla. have accompaniment with dynamics *sf*. Vc. has a bass line with dynamics *sf*. There are slurs and accents throughout the passage.

378

Score for measures 378-382. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat), and the time signature is common time. Vln. I has a melodic line with accents and slurs, with dynamics *f* and *sf*. Vln. II and Vla. have accompaniment with dynamics *cresc.*, *f*, and *sf*. Vc. has a bass line with dynamics *cresc.*, *f*, and *sf*. There are slurs and accents throughout the passage.

383

Vln. I

Vln. II

Vla.

Vc.

sf *sf* *p* *cresc.*

388

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *ff*

393

Vln. I

Vln. II

Vla.

Vc.

p *p* *p* *p*

1. 2.

TRIO

399

Vln. I

Vln. II

Vla.

Vc.

f *fp* *f* *p*

403

Vln. I

Vln. II

Vla.

Vc.

f *fp* *p*

408

Vln. I

Vln. II

Vla.

Vc.

p

412

Vln. I

Vln. II

Vla.

Vc.

f *fp* *p* *ff*

416

Vln. I

Vln. II

Vla.

Vc.

ff *sf* *ff*

D.C. Scherzo

Adagio

Violin I
Violin II
Viola
Violoncello

pp sempre

pp sempre

pp

427

Vln. I
Vln. II
Vla.
Vc.

pp cresc.

pp cresc.

cresc.

cresc.

pp

f

p

pp

f

p

434

Vln. I
Vln. II
Vla.
Vc.

f

p

pp

f

p

pp

f

p

pp

f

p

pp

442

Vln. I *cresc.* *sf* *p* *f* *p*

Vln. II *cresc.* *sf* *p* *f* *p*

Vla. *cresc.* *sf* *p* *f* *p*

Vc. *cresc.* *sf* *p* *f* *p*

450

Vln. I *f* *p* *f* *p* *sf* *sf* *p* *decresc* *pp*

Vln. II *f* *p* *f* *p* *sf* *sf* *p* *decresc* *pp*

Vla. *f* *p* *f* *p* *sf* *sf* *p* *decresc* *pp*

Vc. *f* *p* *f* *p* *sf* *sf* *p* *decresc* *pp*

457

Vln. I *cresc.* *ff* *p* *decresc* *pp*

Vln. II *cresc.* *ff* *p* *decresc* *pp*

Vla. *cresc.* *ff* *p* *decresc* *pp*

Vc. *cresc.* *ff* *p* *decresc* *pp*

attacca subito il Allegretto

464 **Allegretto quasi Allegro**

Vln. I *sf* *p*

Vln. II *sf* *p*

Vla. *sf* *p*

Vc. *p* *sf* *sf*

471

471

Vln. I

Vln. II

Vla.

Vc.

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

471-476: This system contains measures 471 through 476. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is B-flat major. The Violin I part has a complex rhythmic pattern with many beamed notes. The Violin II part has a melodic line with accents and dynamic markings like *sf* and *p*. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns.

477

477

Vln. I

Vln. II

Vla.

Vc.

477-483: This system contains measures 477 through 483. The Violin I part continues with its complex rhythmic pattern. The Violin II part has a melodic line with accents and dynamic markings like *sf* and *p*. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns.

484

484

Vln. I

Vln. II

Vla.

Vc.

484-490: This system contains measures 484 through 490. The Violin I part continues with its complex rhythmic pattern. The Violin II part has a melodic line with accents and dynamic markings like *sf* and *p*. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns.

491

491

Vln. I

Vln. II

Vla.

Vc.

decresc *decresc*

491-496: This system contains measures 491 through 496. The Violin I part continues with its complex rhythmic pattern. The Violin II part has a melodic line with accents and dynamic markings like *decresc*. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns.

525

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

531

Vln. I

Vln. II

Vla.

Vc.

pp

sf

sf

f

pp *sf*

sf

f

pp *sf*

sf

538

Vln. I

Vln. II

Vla.

Vc.

p

p

p

544

Vln. I

Vln. II

Vla.

Vc.

sf

sf

p

sf

sf

p

sf

sf

p

575

Vln. I & b *p*

Vln. II & b *p*

Vla. B b *p*

Vc. ? b *p*

581

Vln. I & b *p*

Vln. II & b *p*

Vla. B b *cresc.*

Vc. ? b *cresc.*

589

Vln. I & b *p*

Vln. II & b *cresc.*

Vla. B b *cresc.*

Vc. ? b *cresc.*

597

Vln. I & b *p*

Vln. II & b *cresc.*

Vla. B b *cresc.*

Vc. ? b *cresc.*

630 Adagio **Allegretto**

Vln. I
Vln. II
Vla.
Vc.

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

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

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

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

636

Vln. I
Vln. II
Vla.
Vc.

decresc. *pp* *sf* *sf*

decresc. *pp* *sf* *sf*

decresc. *pp* *sf* *sf*

decresc. *pp* *sf* *sf*

643

Vln. I
Vln. II
Vla.
Vc.

p

649

Vln. I
Vln. II
Vla.
Vc.

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

655

Vln. I

Vln. II

Vla.

Vc.

662

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

669

Vln. I

Vln. II

Vla.

Vc.

676

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

683

Violin I, Violin II, Viola, and Cello parts for measures 683-688. The score is in B-flat major and 4/4 time. It features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *decresc.* and *pp*.

691 **U poco Adagio** **Prestissimo**

Violin I, Violin II, Viola, and Cello parts for measures 691-696. The tempo changes from *poco Adagio* to *Prestissimo*. The score features a mix of sustained notes and rapid sixteenth-note passages. Dynamic markings include *p* and *pp*.

698

Violin I, Violin II, Viola, and Cello parts for measures 698-703. The score features a mix of sustained notes and rapid sixteenth-note passages. Dynamic markings include *cresc.*

704

Violin I, Violin II, Viola, and Cello parts for measures 704-709. The score features a mix of sustained notes and rapid sixteenth-note passages. Dynamic markings include *f*.

710

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ä ä

ä ä

ä ä

ä ä

U

U

U

U

ff