BRAHMS

OP. 111

ZWEITES
STREICH QUINTETT
G dur

für

zwei Violinen, zwei Violen
und Violoncell

Revisions-Ausgabe
OSSIP SCHNIRLIN

EDITION SIMROCK
Nr. 796

JOHANNES BRAHMS

op. 111

Zweites Streich-Quintett
G dur

für

zwei Violinen, zwei Violen
und Violoncell

Neue revidierte Ausgabe
von
OSSIP SCHNIRLIN

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Vorwort

Vom Herausgeber ist in dieser neuen Ausgabe Folgendes hinzugefügt:

1. Metronombezeichnungen;
2. Fingersätze und Bogenstriche zur Erreichung des einheitlichen Zusammenspiels; (die Fingersätze für Klavier nebst Pedalgebrauch sind von Robert Kahn);
3. durchlaufende Stichnoten zu den Pausen;
4. die Angabe aller Solostellen der Instrumente mit Ausnahme des Klaviers.

Ferner sind

5. schwierige Stellen enharmonisch erleichtert, sowie rhythmisch schwierige Takte übersichtlich gefaßt, was beides Brahms selber später in manchen Fällen getan hat. In den Partituren sowie in den Klavierstimmen ist hierbei das Original meistens unverändert geblieben. Um nicht zu umfangreich zu werden, sind hier nur einige Beispiele meistens der ersten Geige beigefügt worden:

Preface

Dans cette nouvelle édition j'ai fait les adaptions qui sont indiquées ci-dessous:

1. Les indications de métronôme.
2. Les doigtés et les coups d'archet pour atteindre un jeu égal. (Les doigtés pour le piano ainsi que l'emploi de la pédale sont de Robert Kahn.)
3. Aux silences, les phrases musicales des instruments jouants sont indiquées en petites notes.
4. La donnée de toutes les places, ou les instruments jouent seuls, à l'exception du piano.
5. Les passages difficiles sont facilités harmoniquement, ainsi que les mesures rhytmiques compliquées plus clairement expliquées, ce que Brahms a lui-même fait plus tard dans plusieurs cas. La partition ainsi que la partie de piano sont restées, la plupart du temps, les mêmes comme dans l'original.

Pour ne pas donner trop d'étendue au contenu, j'indique ici, seulement quelques exemples appartenant presque tous au premier violon:

Preface

To the present new edition the Editor has added:

1. Metronome marks;
2. the fingering and the bowing; with a view of attaining a uniform, concerted (ensemble) playing; (the fingering for the piano and the pedalling has been added by Robert Kahn);
3. cue-notes in the rests, throughout.
4. the solo-parts of all the instruments with the exception of those of the piano.

The Editor has furthermore:

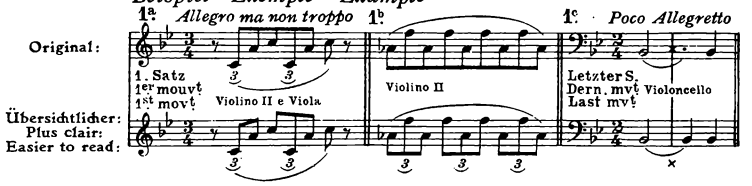
5. facilitated difficult passages by enharmonic changes, and has rendered rhythmically difficult passages easier to read by altering the notation, etc; two things which Brahms himself did, later on, in many cases. Which alterations have in most cases in no way affected either the full scores or the piano-parts. In order to economise space, only a few examples are given, taken mostly from the leading violin part:

* notes played by the other instruments, while one instrument has a rest.

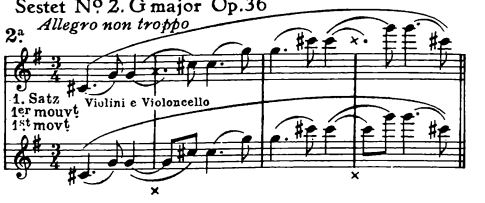
Streich-Musik – Instruments à cordes – Music for String-instruments

Sextett Nr. 1. B dur Op. 18
Sextour Nº 1. Sib majeur op. 18
Sestet Nº 1. Bb major Op. 18

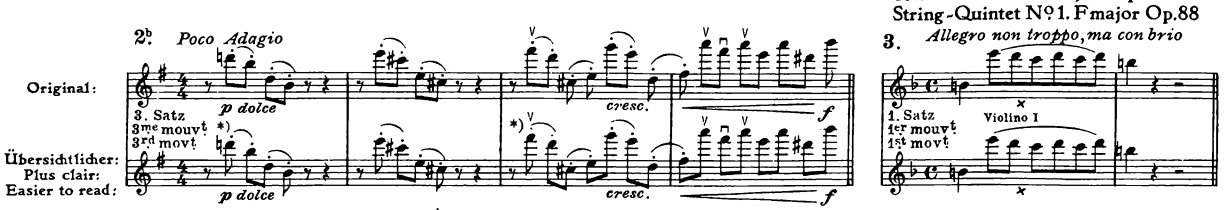
Beispiel – Exemple – Example



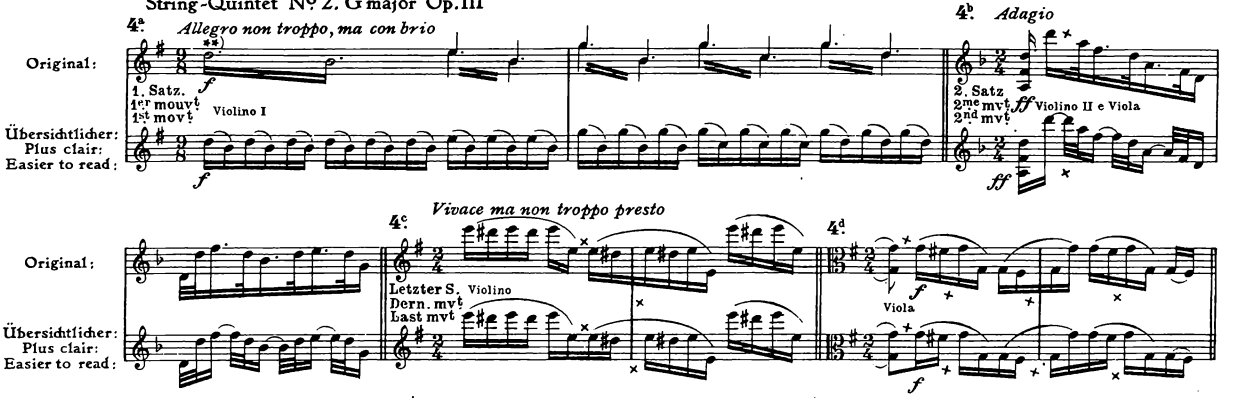
Sextett Nr. 2. G dur Op. 36
Sextour Nº 2. Sol majeur op. 36
Sestet Nº 2. G major Op. 36



Streichquintett Nr. 1. F dur Op. 88
Quintett Nº 1. Fa majeur op. 88
String-Quintet Nº 1. F major Op. 88



Streichquintett Nr. 2. G dur Op. 111
Quintett Nº 2. Sol majeur op. 111
String-Quintet Nº 2. G major Op. 111



* An ähnlicher Stelle im Klavierquartett A dur Op. 26, 1. Satz Seite 17 hat Brahms im Manuskript selbst so verbessert.

** Bei dieser Abkürzung führt es sehr leicht zu Irrtümern, da die Legatos nicht angegeben werden können.

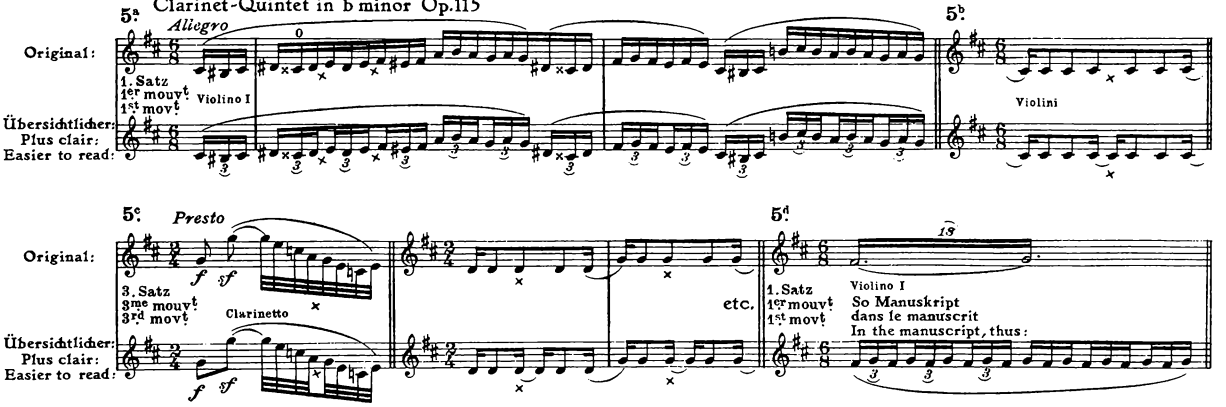
* Dans le quatuor pour piano op. 26 en la majeur, 1er mouvement page 17 Brahms a lui-même corrigé ce passage.

** Cette abréviation conduit trés facilement à des erreurs, car les légatos ne sont pas donnés.

* In a similar passage in his Piano-Quartet A major Op. 26, 1st movement, page 17 Brahms himself has made a similar correction.

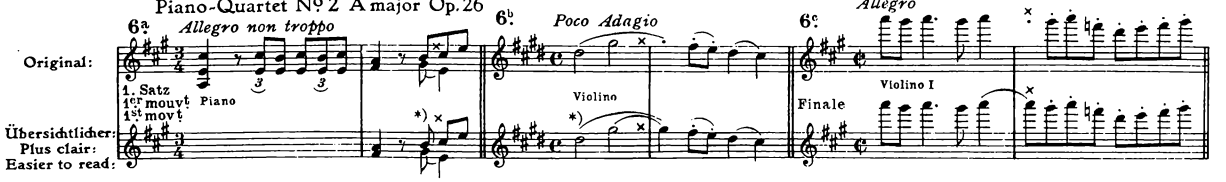
** This abbreviation is very apt to lead to mistakes, as the legati cannot be indicated.

Klarinetten-Quintett h moll Op.115
Quintett pour clarinette en si mineur op.115
Clarinet-Quintet in b minor Op.115

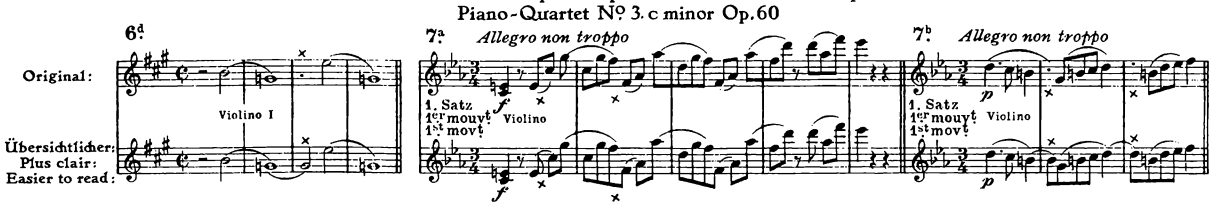


Kammermusik mit Klavier – Musique de chambre avec piano – Chamber Music with Piano

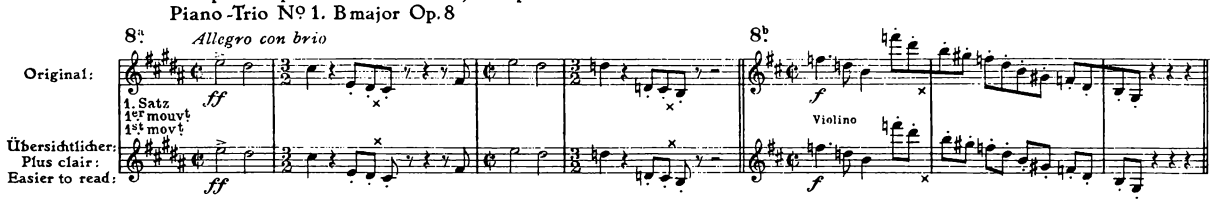
Klavierquartett Nr. 2. A dur Op. 26
Quatuor pour le piano Nº 2 la majeur op. 26
Piano-Quartet Nº 2 A major Op. 26



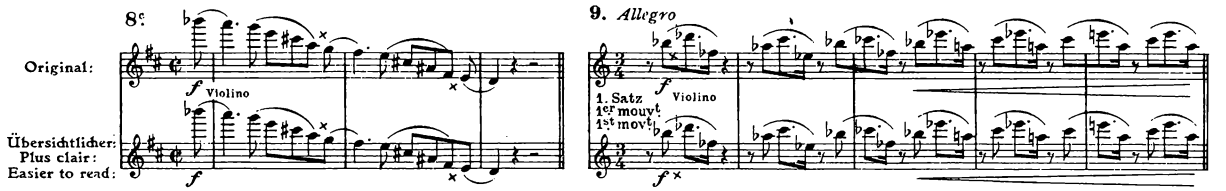
Klavierquartett Nr. 3. c moll Op. 60
Quatuor pour le piano Nº 3 en do mineur op. 60
Piano-Quartet Nº 3. c minor Op. 60



Klaviertrio Nr. 1. H dur Op. 8
Trio pour le piano Nº 1 en si majeur op. 8
Piano-Trio Nº 1. B major Op. 8

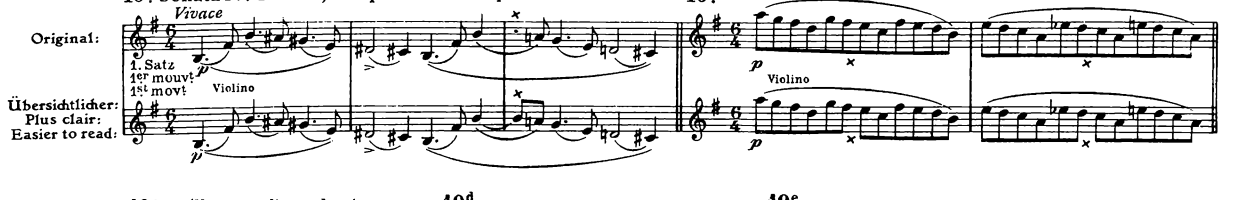


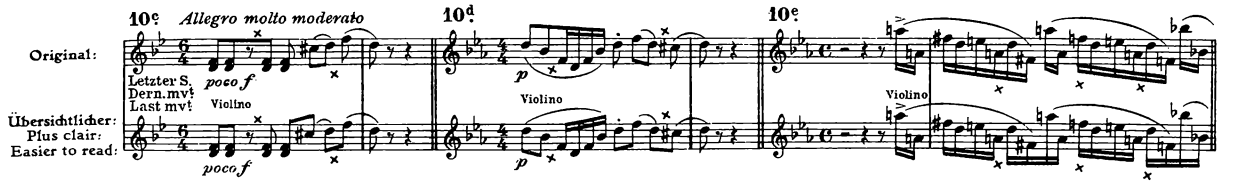
Klaviertrio Nr. 3. C dur Op. 87
Trio pour le piano Nº 3 en do majeur op. 87
Piano-Trio Nº 3. C major Op. 87



* Ist auch im Manuskript von Brahms so verbessert. — * Ainsi corrigé par Brahms dans le manuscrit. — * Has been so corrected by Brahms in his manuscript.

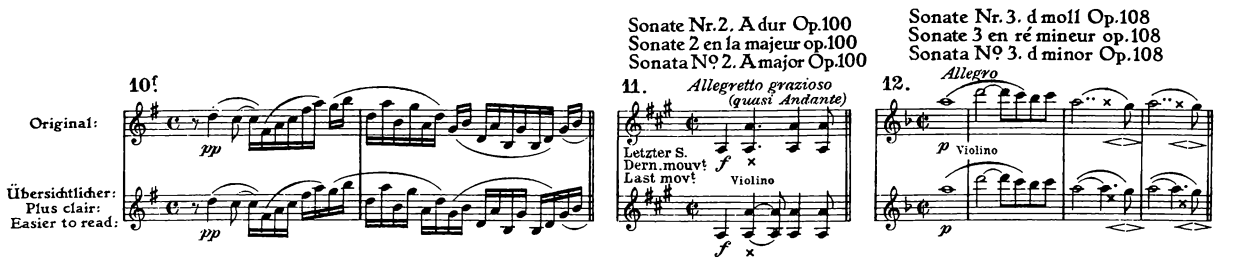
Sonate Nr. 1. G dur Op. 78 (Violine und Klavier)
Sonate Nº 1 en sol majeur op. 78 (Violon et piano)
10ª Sonata Nº 1. G major Op. 78 (Violin and piano)





Sonate Nr. 2. A dur Op. 100
Sonate 2 en la majeur op. 100
Sonata Nº 2. A major Op. 100

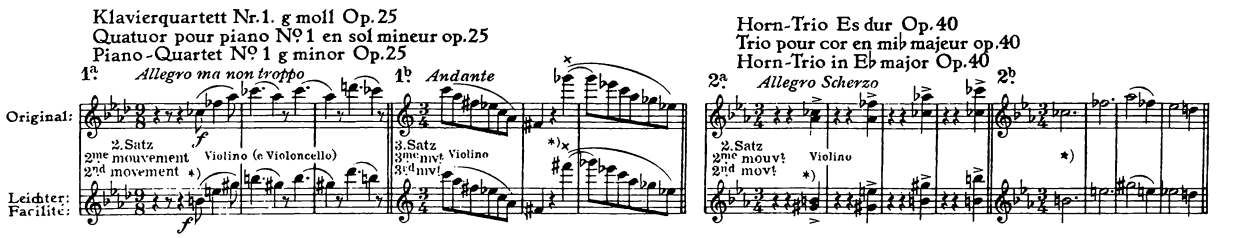
Sonate Nr. 3. d moll Op. 108
Sonate 3 en ré mineur op. 108
Sonata Nº 3. d minor Op. 108



Enharmonische Erleichterungen | Facilitations en changements harmoniques | Facilitations by Enharmonic Changes

Klavierquartett Nr. 1. g moll Op. 25
Quatuor pour piano Nº 1 en sol mineur op. 25
Piano-Quartet Nº 1 g minor Op. 25

Horn-Trio Es dur Op. 40
Trio pour cor en mib majeur op. 40
Horn-Trio in Eb major Op. 40

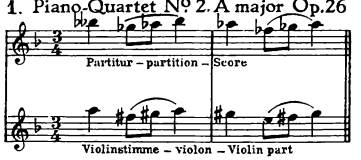


* Im Klavierquartett Nr. 2 A dur Op. 26 (Scherzo, I. Viol.) sowie im Klarinetten-Quintett Op. 115 ist Brahms selbst ähnlich so verfahren. Siehe 2 Beispiele:

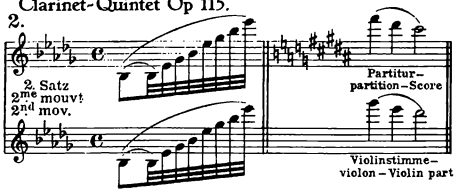
* Brahms, lui-même, fait de semblables altérations dans son quatuor pour piano Nº 2 en la majeur op. 26 (Scherzo, violon I) et dans son quintett pour clarinette op. 115. Voyez les 2 exemples:

* Brahms himself made similar alterations in his Piano-Quartet Nº 2 A major Op. 26 (Scherzo, Viol. I) and in his Clarinet-Quintet Op. 115. See 2 examples:

Klavierquartett Nr. 2. A dur Op. 26
Quatuor pour piano 2 en la majeur op. 26
1. Piano-Quartet Nº 2. A major Op. 26



Klarinettenquintett Op. 115
Quintett pour clarinette op. 115
Clarinet-Quintet Op 115.
2.



Sonstige Zusätze des Herausgebers sind durch runde Klammern gekennzeichnet. Der oft ganz überflüssigerweise für die Viola verwandte Violinschlüssel ist durch den Violenschlüssel ersetzt worden. Auf Versehen oder Stichfehler, die sich bisher in den Stimmen befunden haben, wird an anderer Stelle noch besonders aufmerksam gemacht werden.

In den vorhandenen gedruckten Ausgaben sind oft die Tempibezeichnungen in den Sätzen anders als in den Manuskripten. Auch lauten dort manchmal ganze Takte anders. Diese Änderungen können aber nur von Brahms herrühren, da er selbst die erste Ausgabe redigiert hat.

J'ai fait d'autres additions celles-ci sont indiquées par des parentheses. La cléf de sol écrite fréquemment pour l'alto a été remplacée par la cléf de fa. Votre attention sera tout spécialement attirée a une autre place sur les méprises et les fautes de gravure qui se sont jusqu'à maintenant trouvées dans les différentes parties.

Other additions made by the Editor are distinguished by having been set in brackets. The violon-clef frequently written uselessly for the viola, has been replaced by the viola-clef. Mistakes or engraver's errors, hitherto contained in the parts, shall be specially pointed out in another place.

Zweites Streich-Quintett

G-dur

DEUXIÈME QUINTETTE
sol majeur

STRING QUINTET
G major

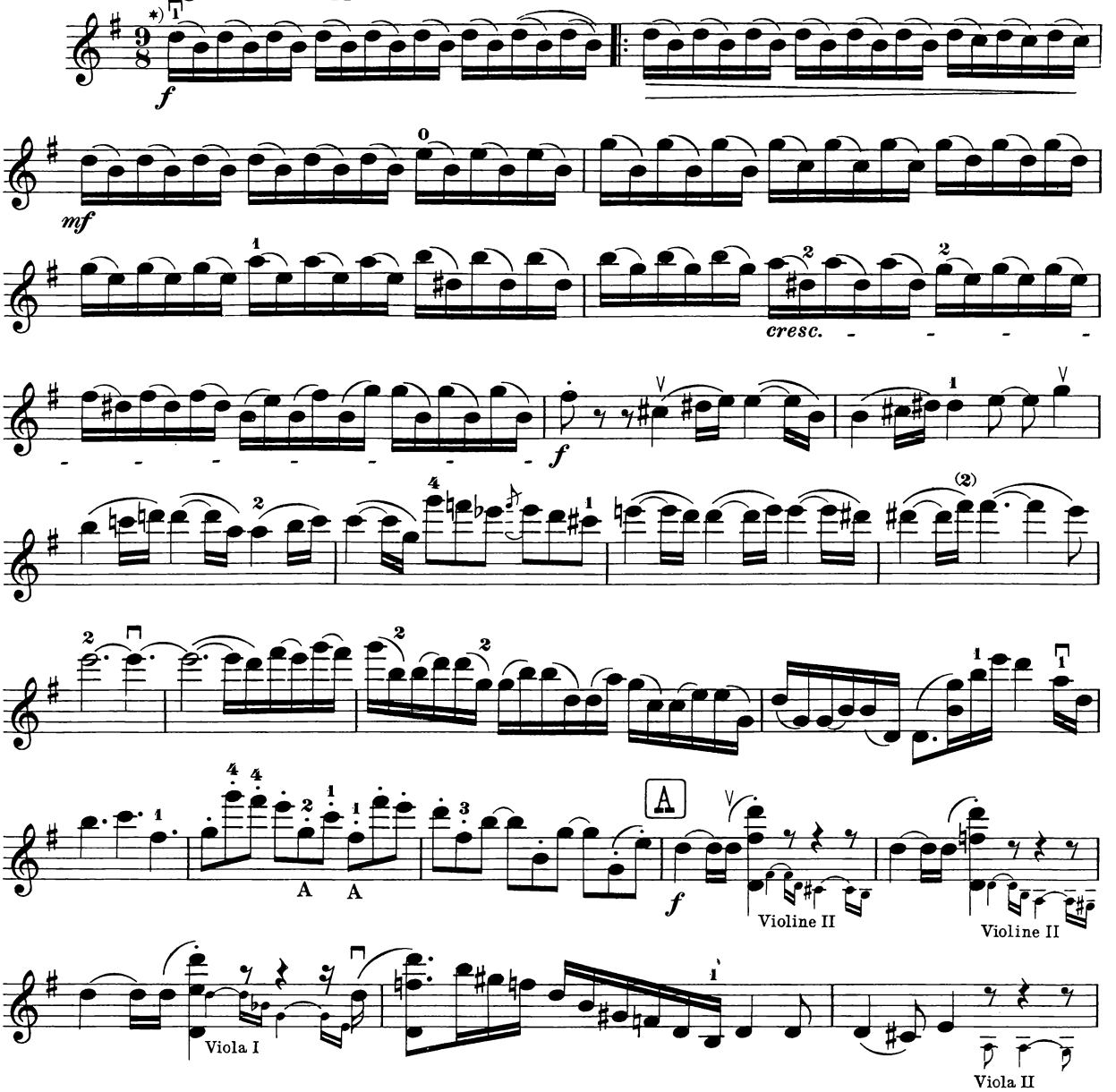
Violine I

Revisions-Ausgabe
Ossip Schnirlin

I

Johannes Brahms, Op. 111

Allegro non troppo, ma con brio (♩.= 66–72)



*) Die Bogenstriche ⊓ ∨ sind deshalb häufiger angegeben, um in der Phrasierung die Einheitlichkeit des ganzen Ensembles zu erreichen.

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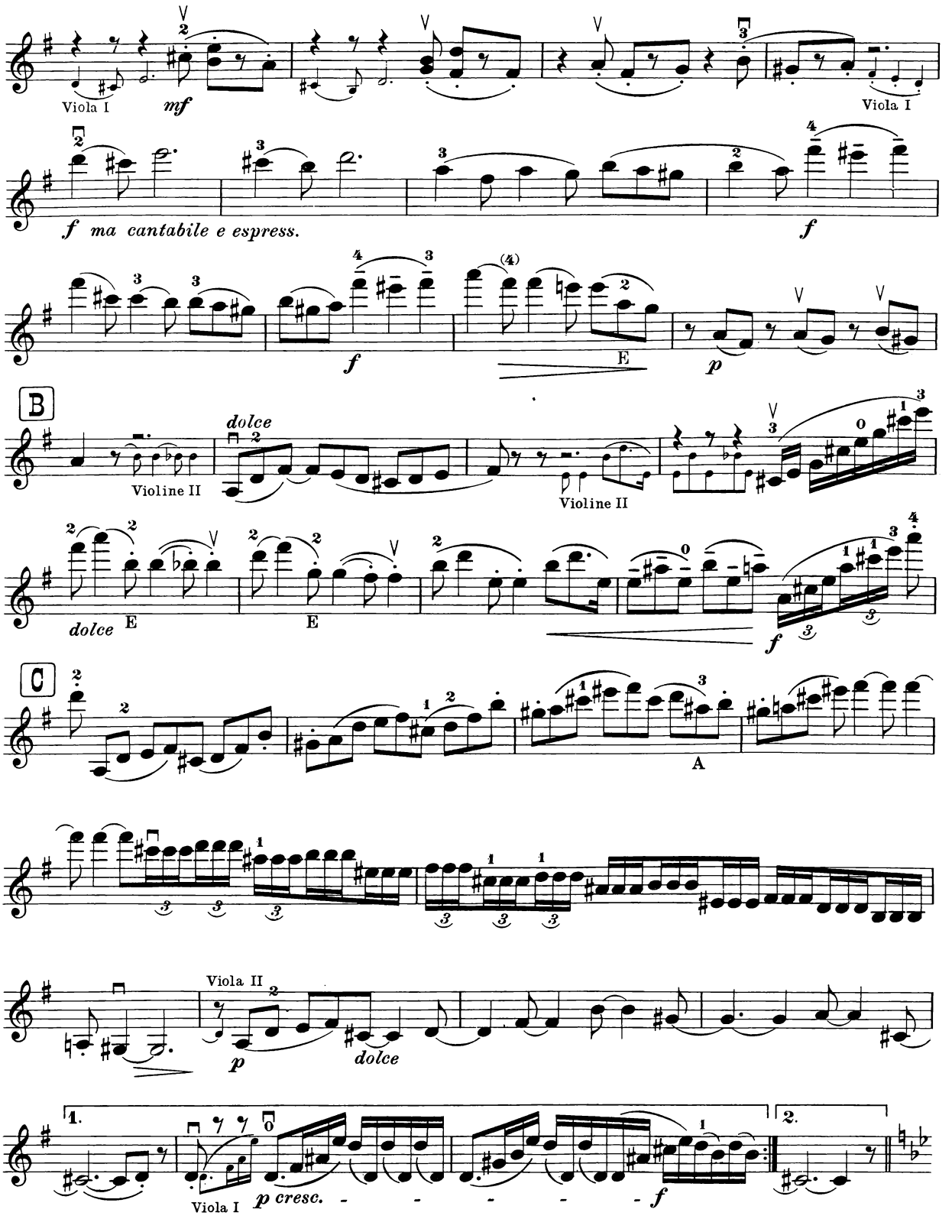
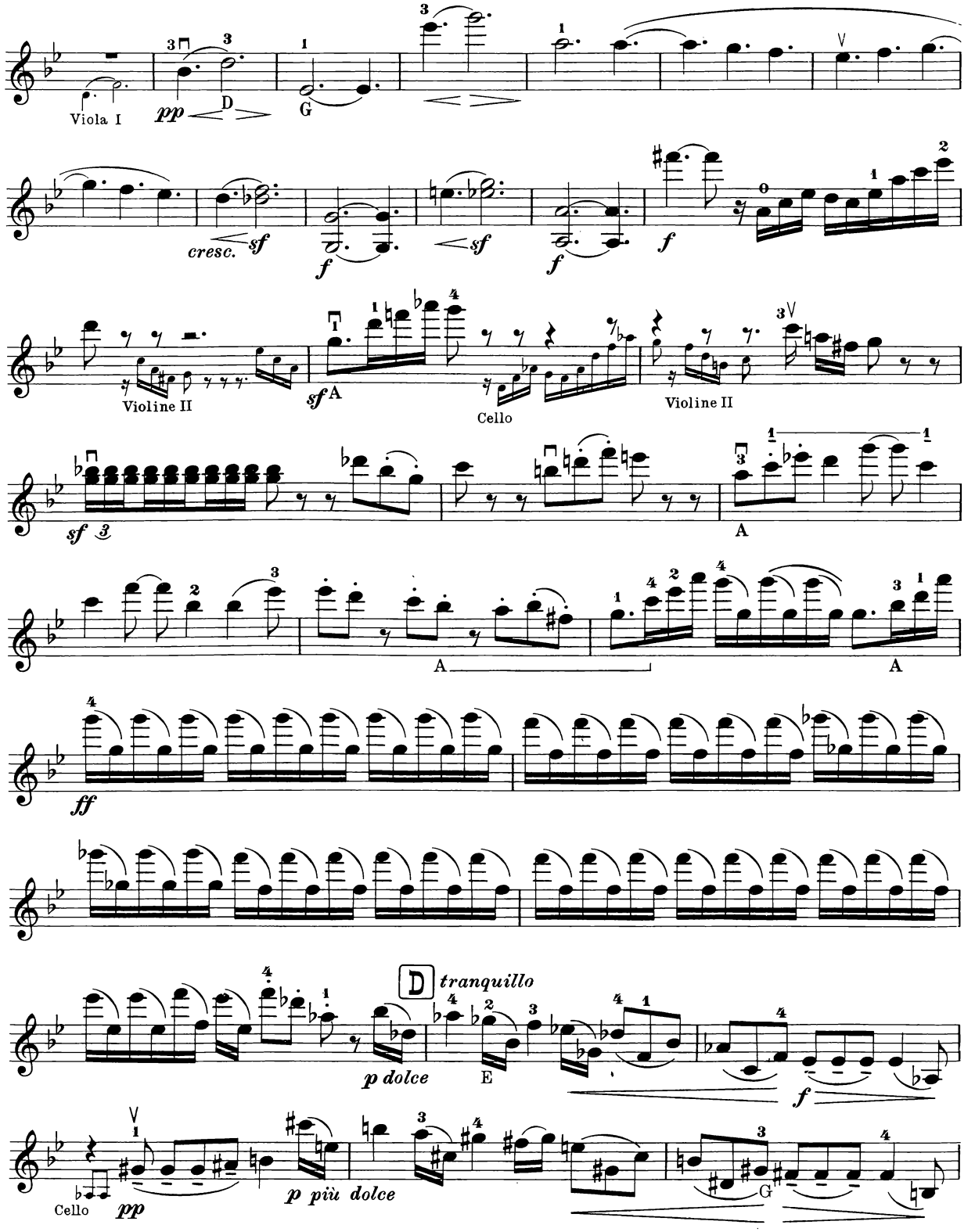
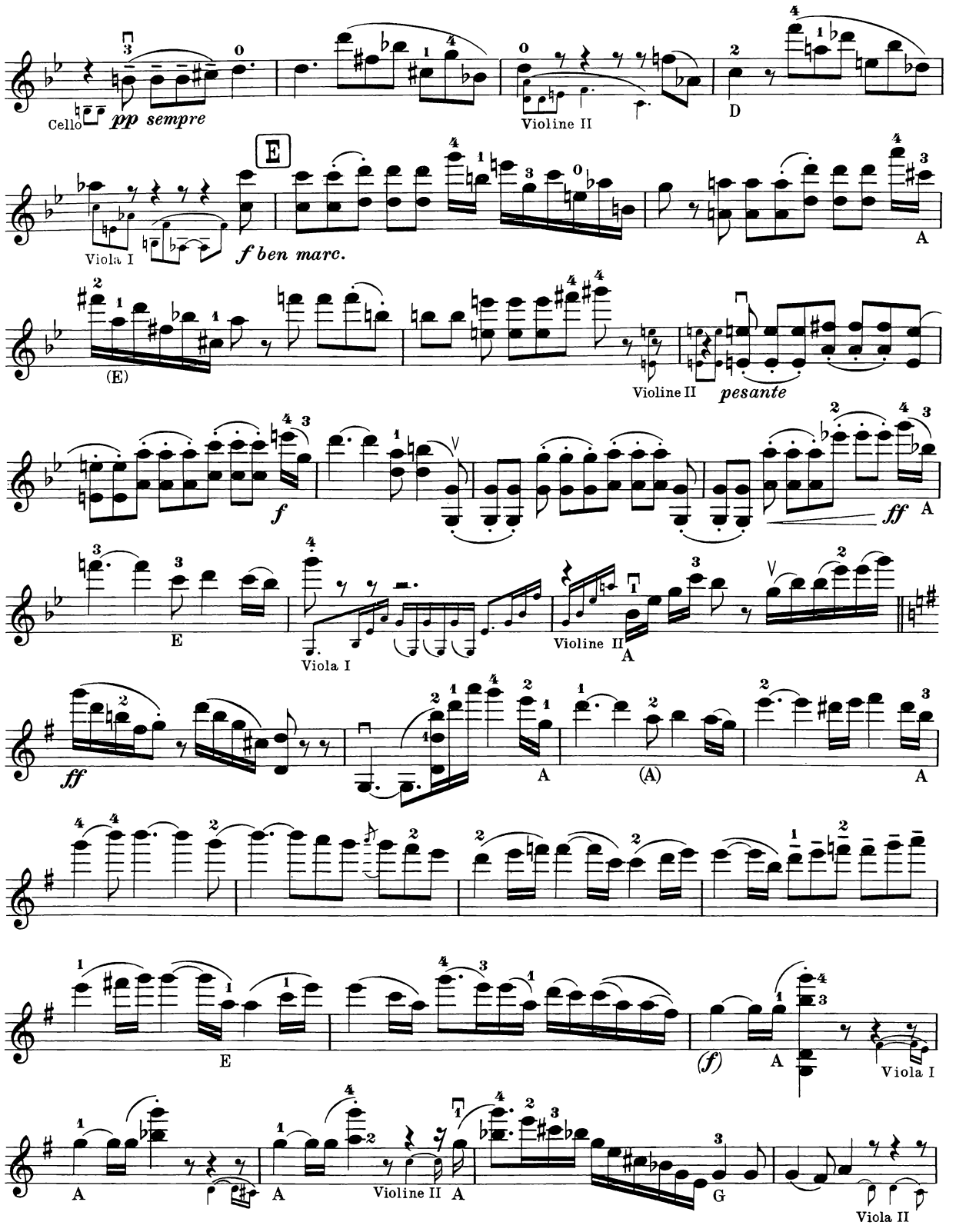
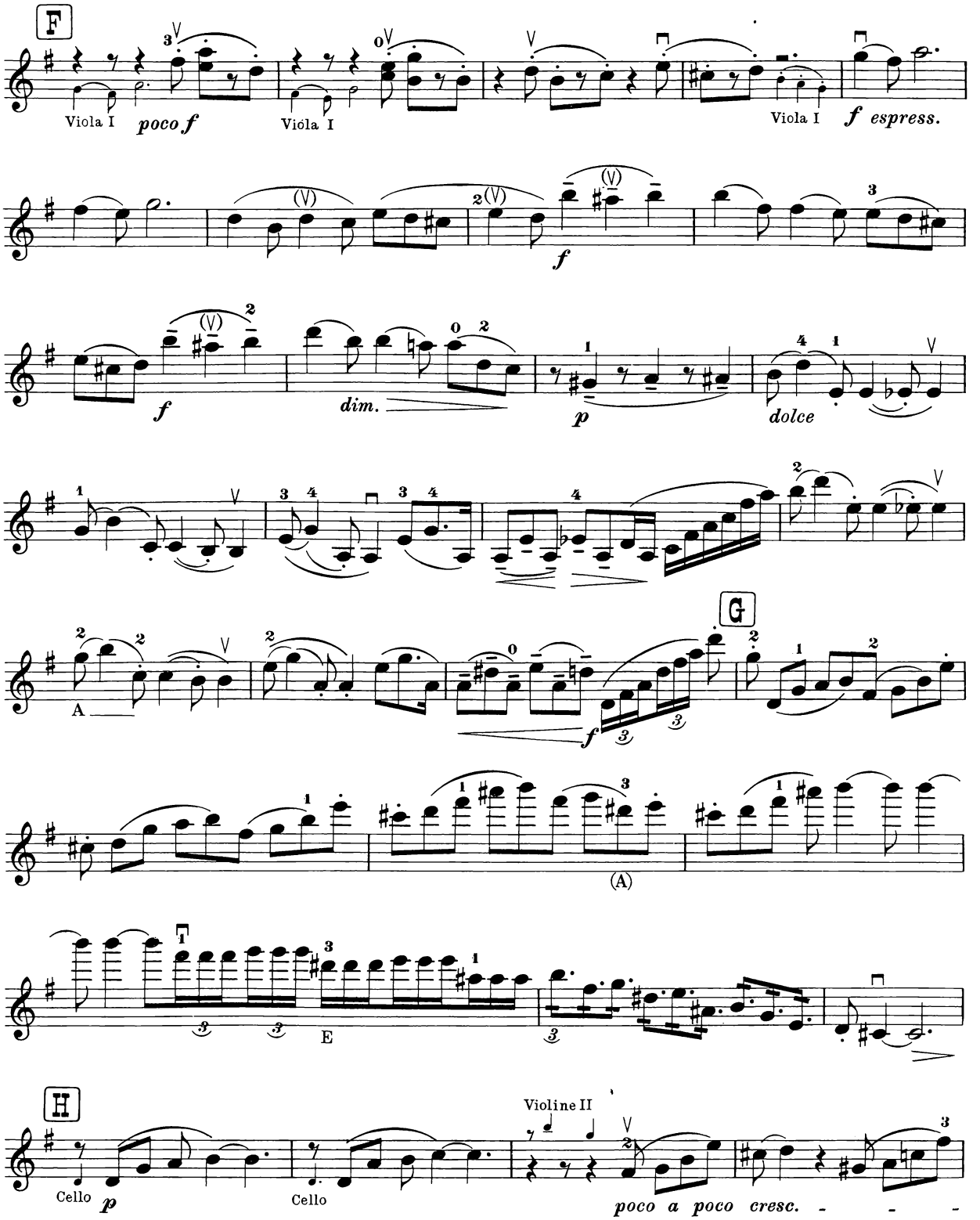
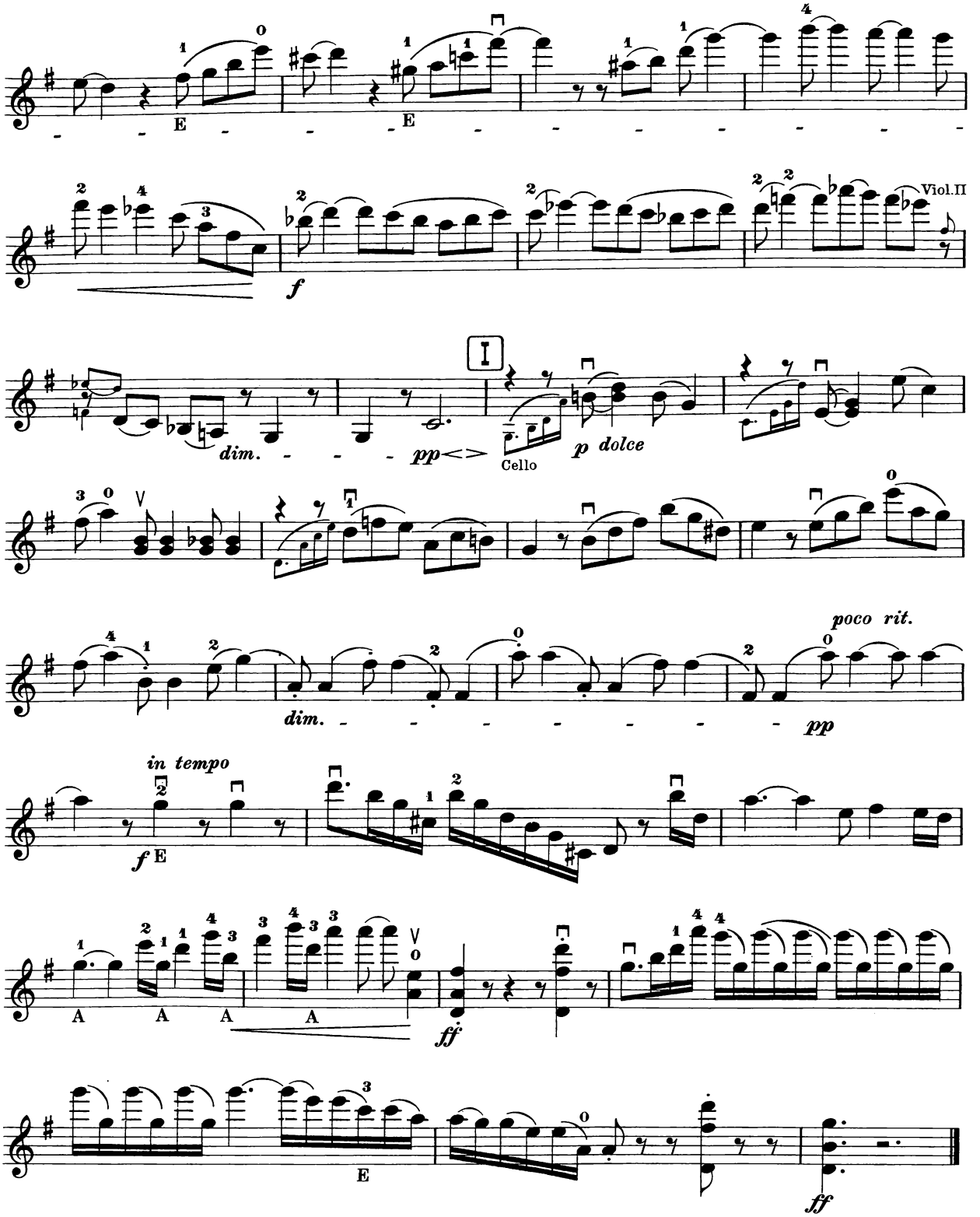

Viola I
mf
Viola I
f ma cantabile e espress.
f
f
E
p
B
dolce
Violine II
Violine II
dolce
E
E
f
C
A
Viola II
p
dolce
1.
2.
Viola I
p cresc.
f

Violine I

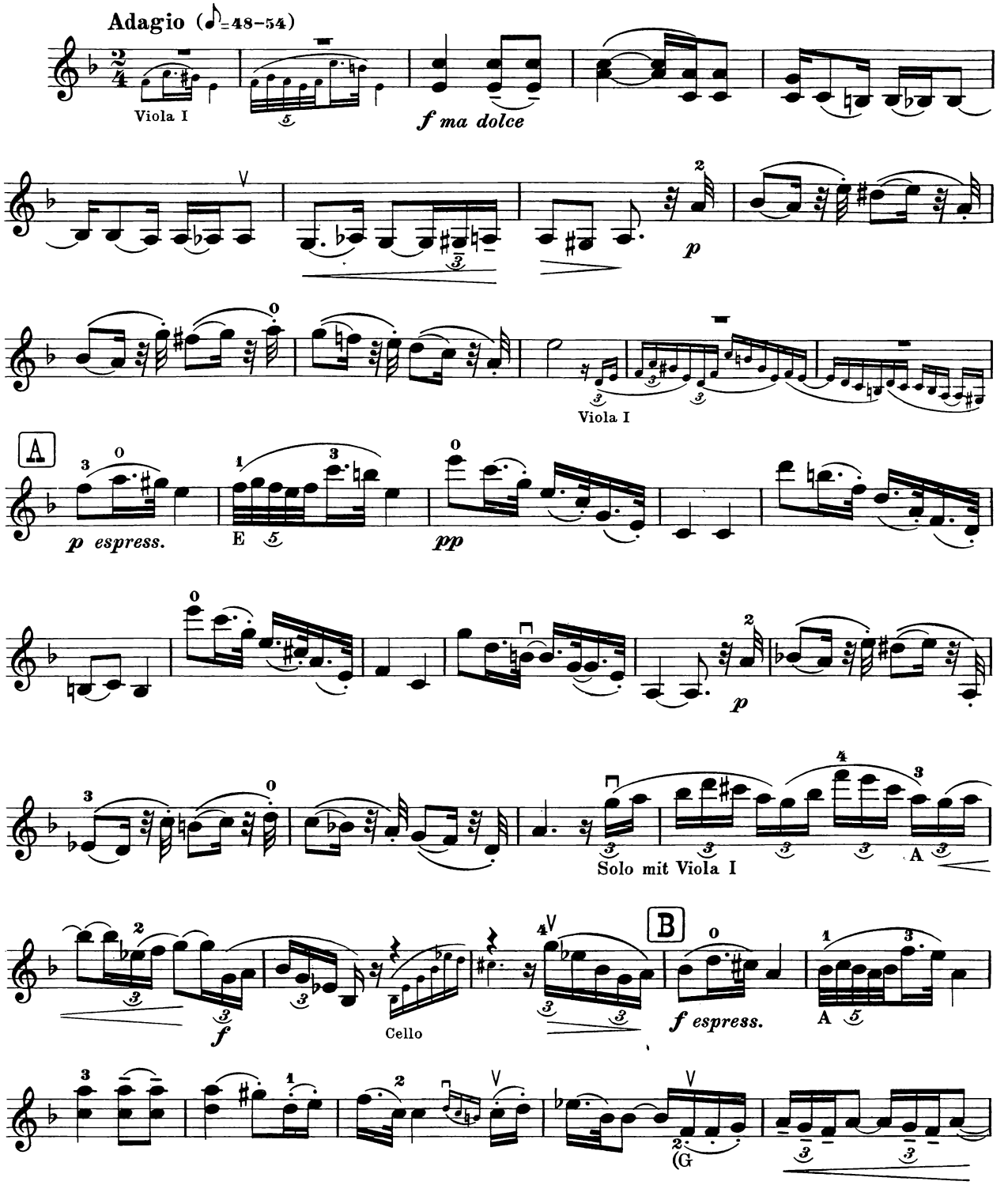

Viola I
pp
D
G
cresc.
sf
f
Violine II
sf A
Cello
Violine II
sf
A
A
A
ff
D tranquillo
p dolce
E
f
Cello
pp
p più dolce
G

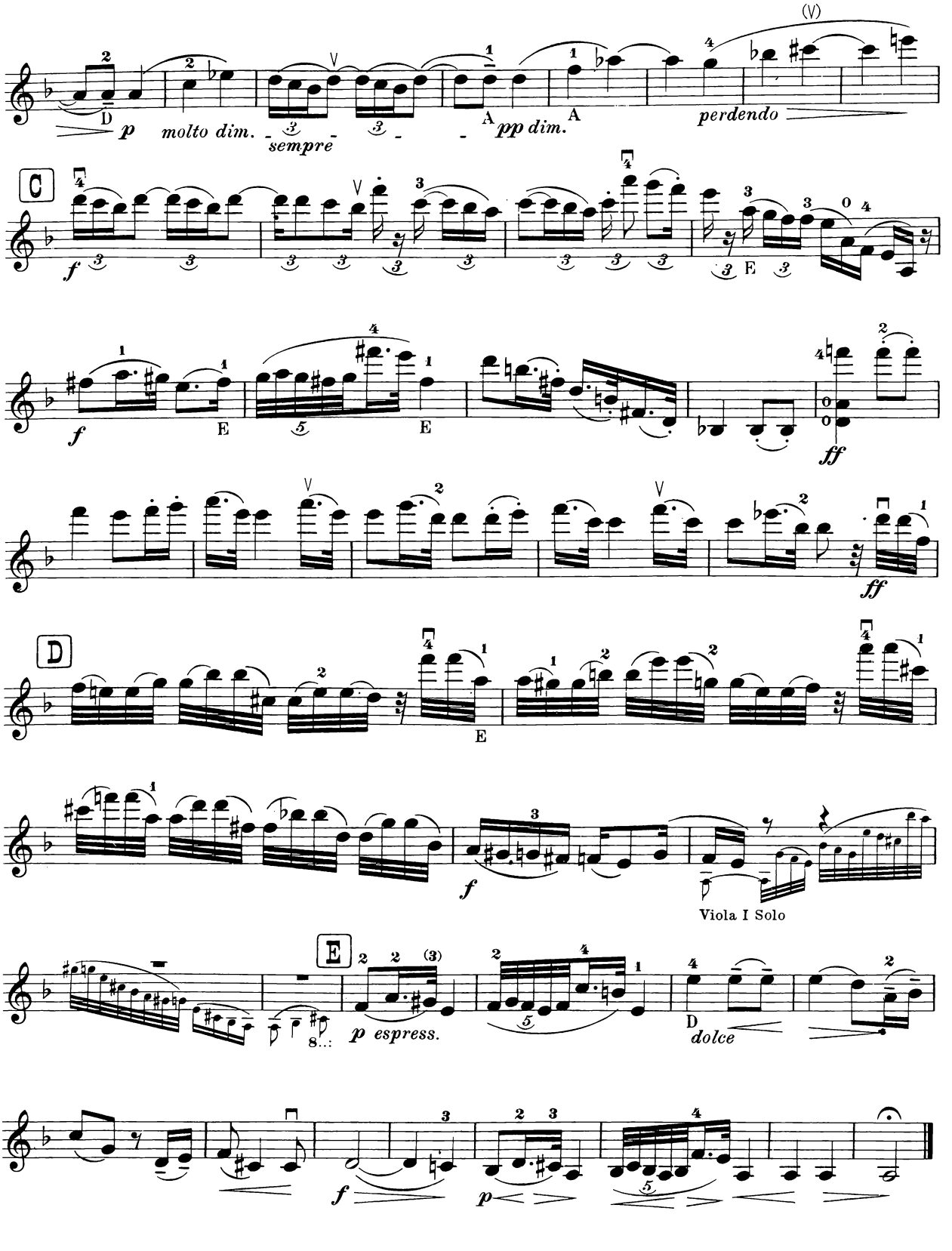

Cello
pp sempre
Violine II
D
E
Viola I
f ben marc.
A
(E)
Violine II
pesante
f
ff
A
E
Viola I
Violine II
A
ff
A
(A)
A
E
(f)
A
Viola I
A
A
Violine II
A
G
Viola II


F
Viola I
poco f
Viola I
Viola I
f espress.
f
dim.
p
dolce
A
f
G
(A)
E
H
Cello
p
Cello
Violine II
poco a poco cresc.


E
E
Viol.II
f
dim.
pp
I
Cello
p dolce
dim.
poco rit.
pp
in tempo
f
E
A
A
A
A
ff
E
ff

II

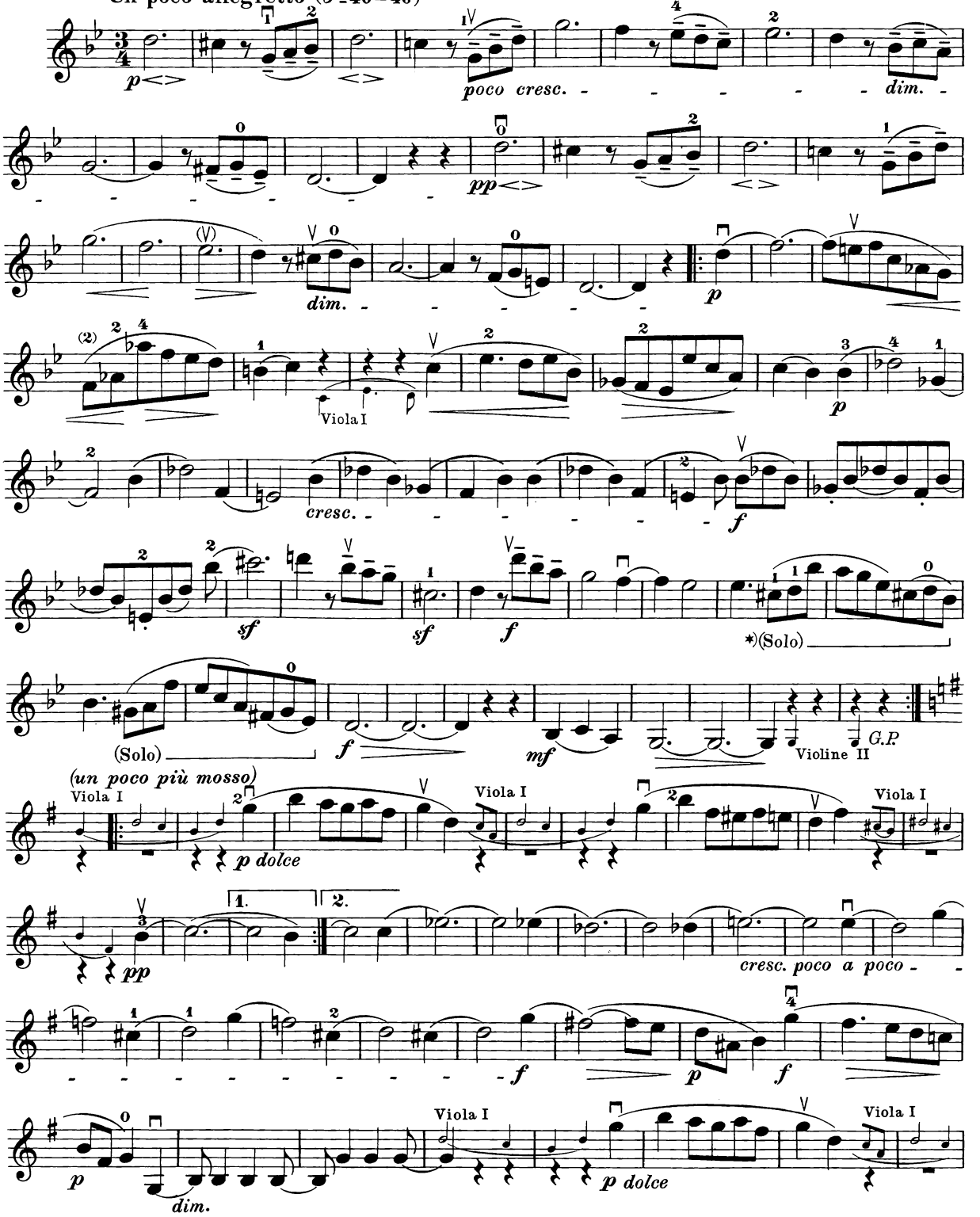

Adagio (♪=48–54)
Viola I
f ma dolce
p
Viola I
A
p espress.
E
pp
p
Solo mit Viola I
A
B
f
Cello
f espress.
A
(G


D
p molto dim.
sempre
A
pp dim.
A
perdendo
C
f
E
f
E
E
ff
ff
D
E
f
Viola I Solo
E
p espress.
D
dolce
f
p

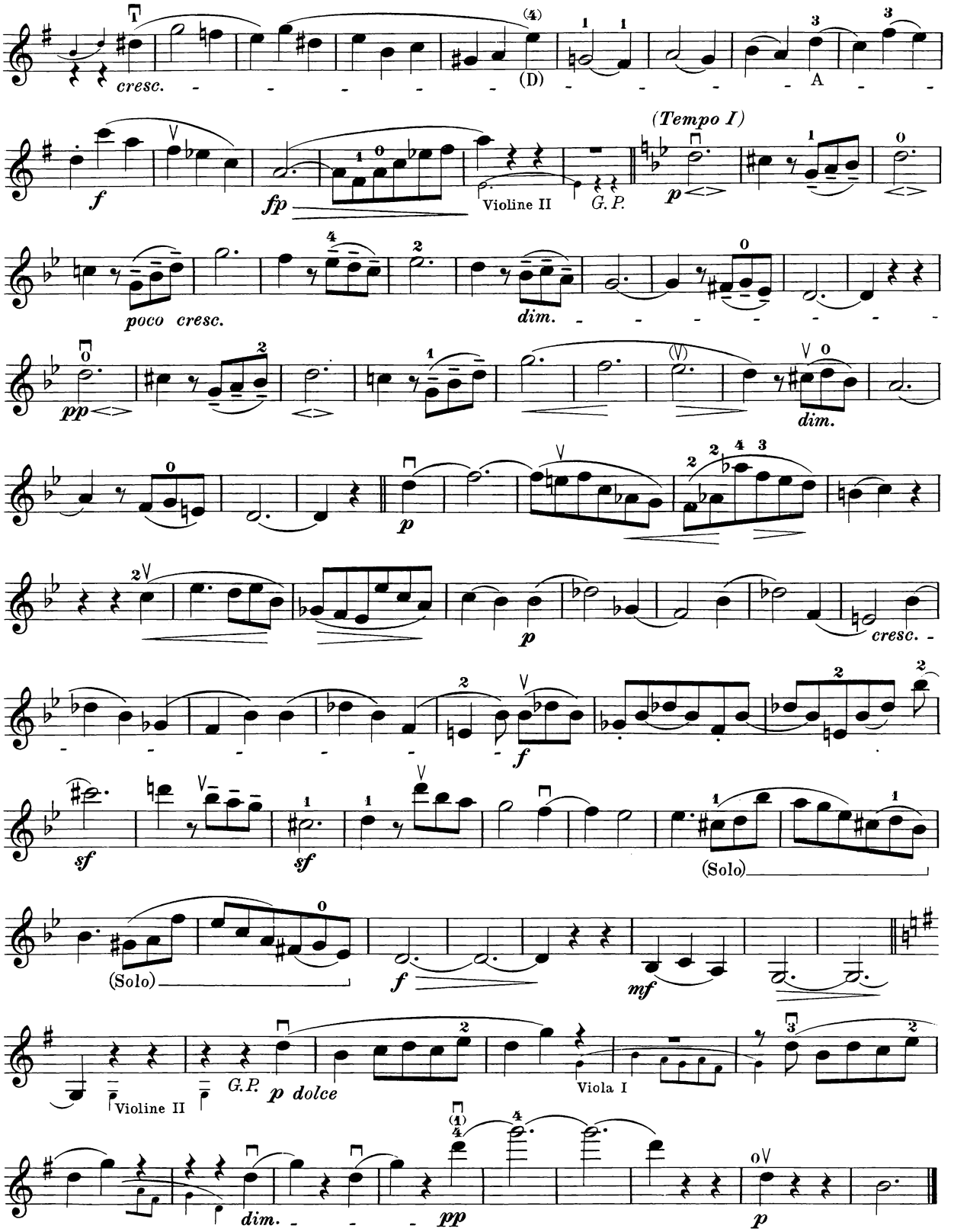
Violine I

III

Un poco allegretto (♩.=40–46)

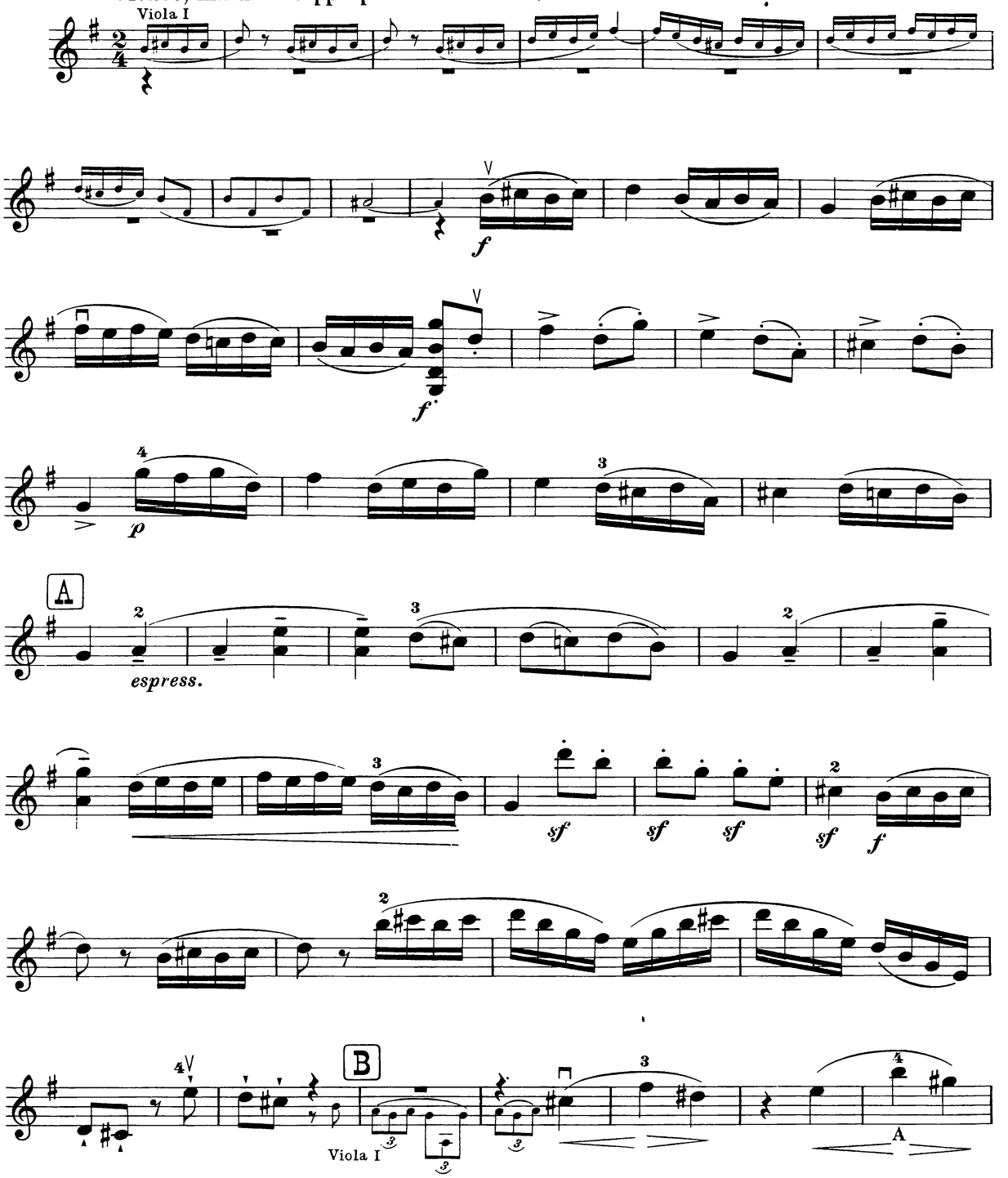


*) Nur (Solo) in Klammern bedeutet ganz allein.

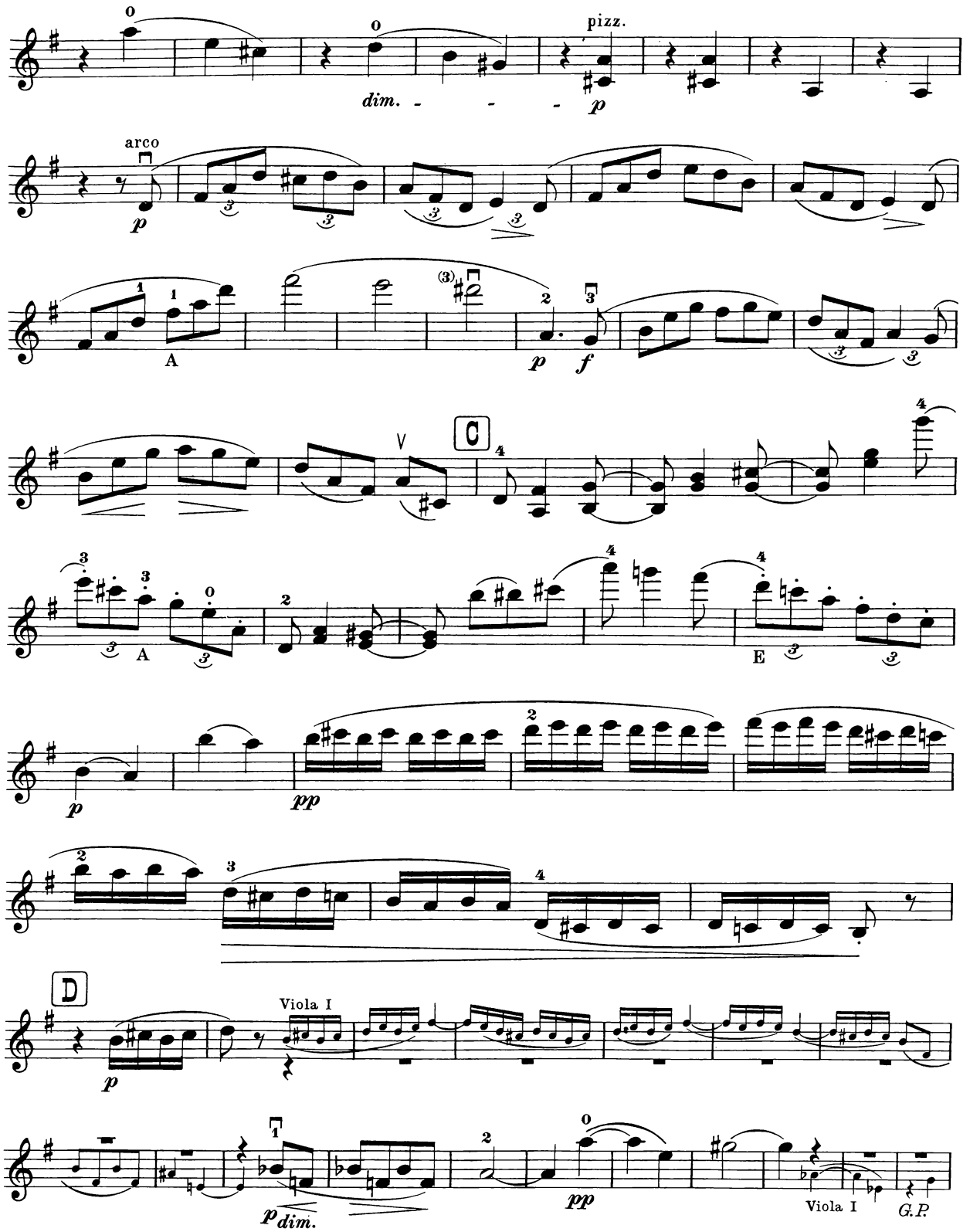

cresc.
(D)
A
f
fp
Violine II
G.P.
(Tempo I)
p
poco cresc.
dim.
pp
dim.
p
p
cresc.
f
sf
sf
(Solo)
(Solo)
f
mf
Violine II
G.P.
p dolce
Viola I
dim.
pp
p

IV

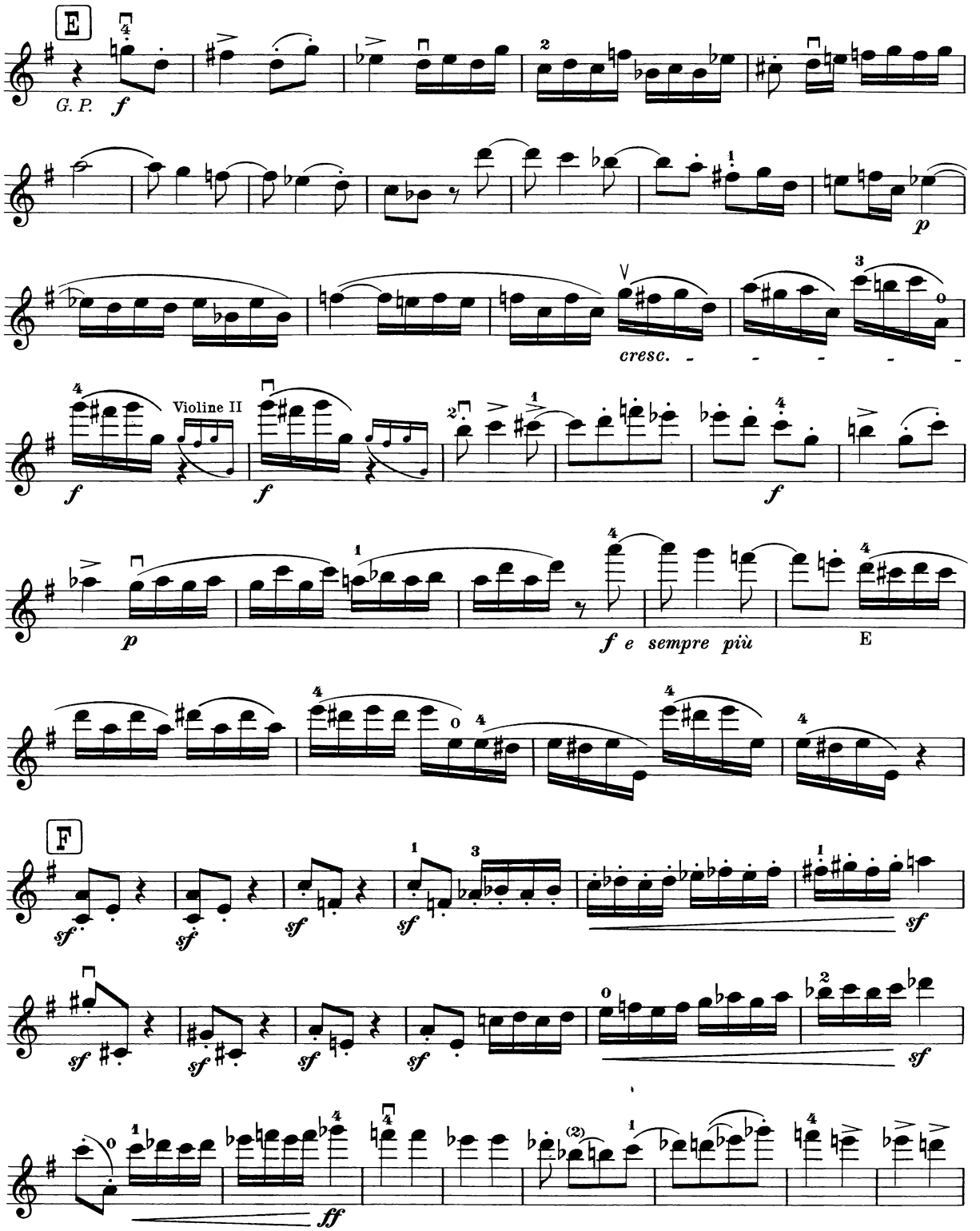
*) **Vivace, ma non troppo presto** (♩=112–120)

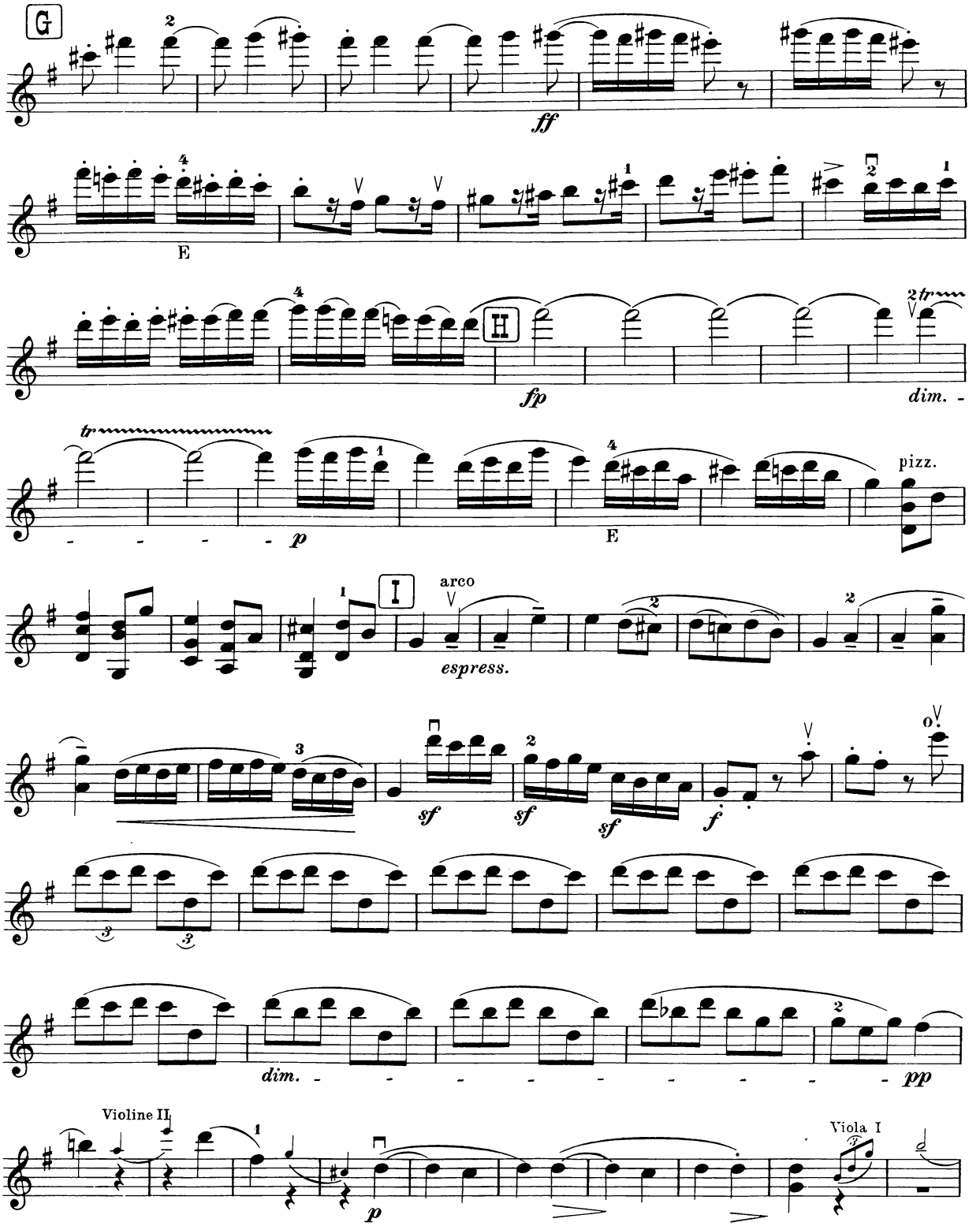


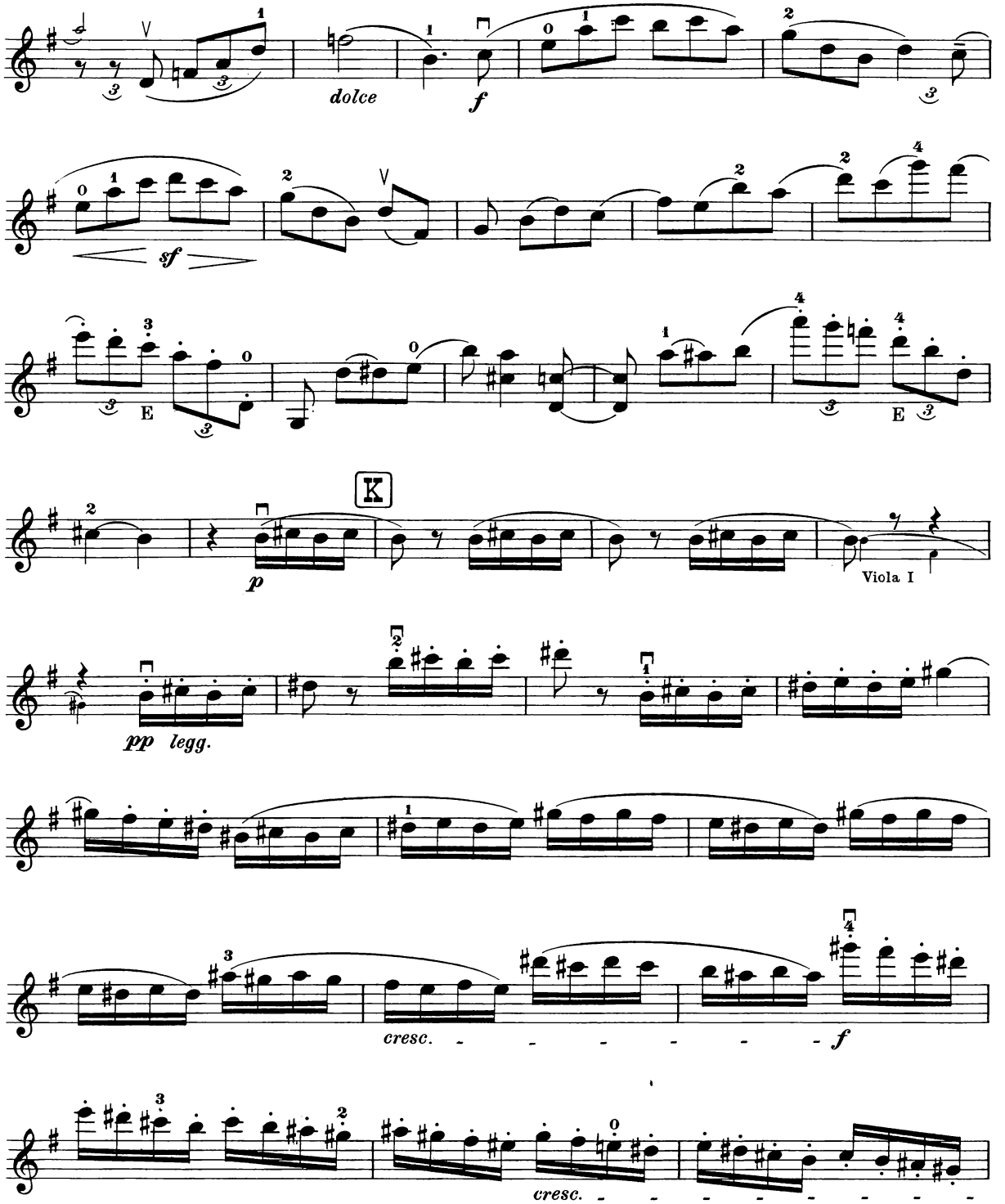
*) Im Manuskript nur Vivace

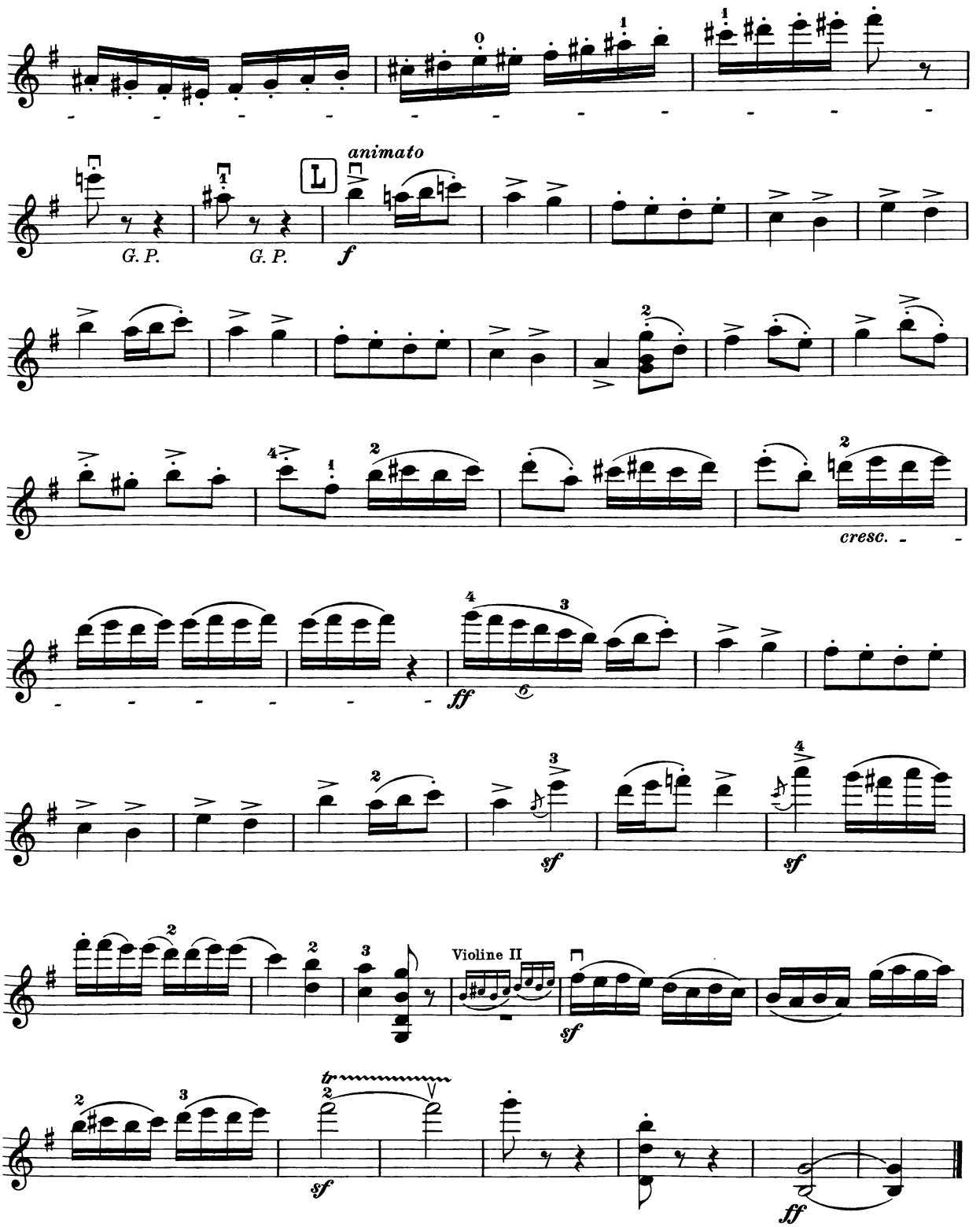

pizz.
dim.
p
arco
A
f
C
E
pp
D
Viola I
p dim.
Viola I
G.P.

Violine I




G
ff
E
H
fp
dim.
tr
p
E
pizz.
I
arco
espress.
sf
sf
sf
f
pp
Violine II
Viola I


dolce
f
sf
E
E
K
p
Viola I
pp legg.
cresc.
f
cresc.


G. P.
G. P.
animato
f
cresc.
ff
sf
sf
sf
Violine II
sf
ff

Violine II

Zweites Streich-Quintett

G-dur

DEUXIÈME QUINTETTE
sol majeur

STRING QUINTET
G major

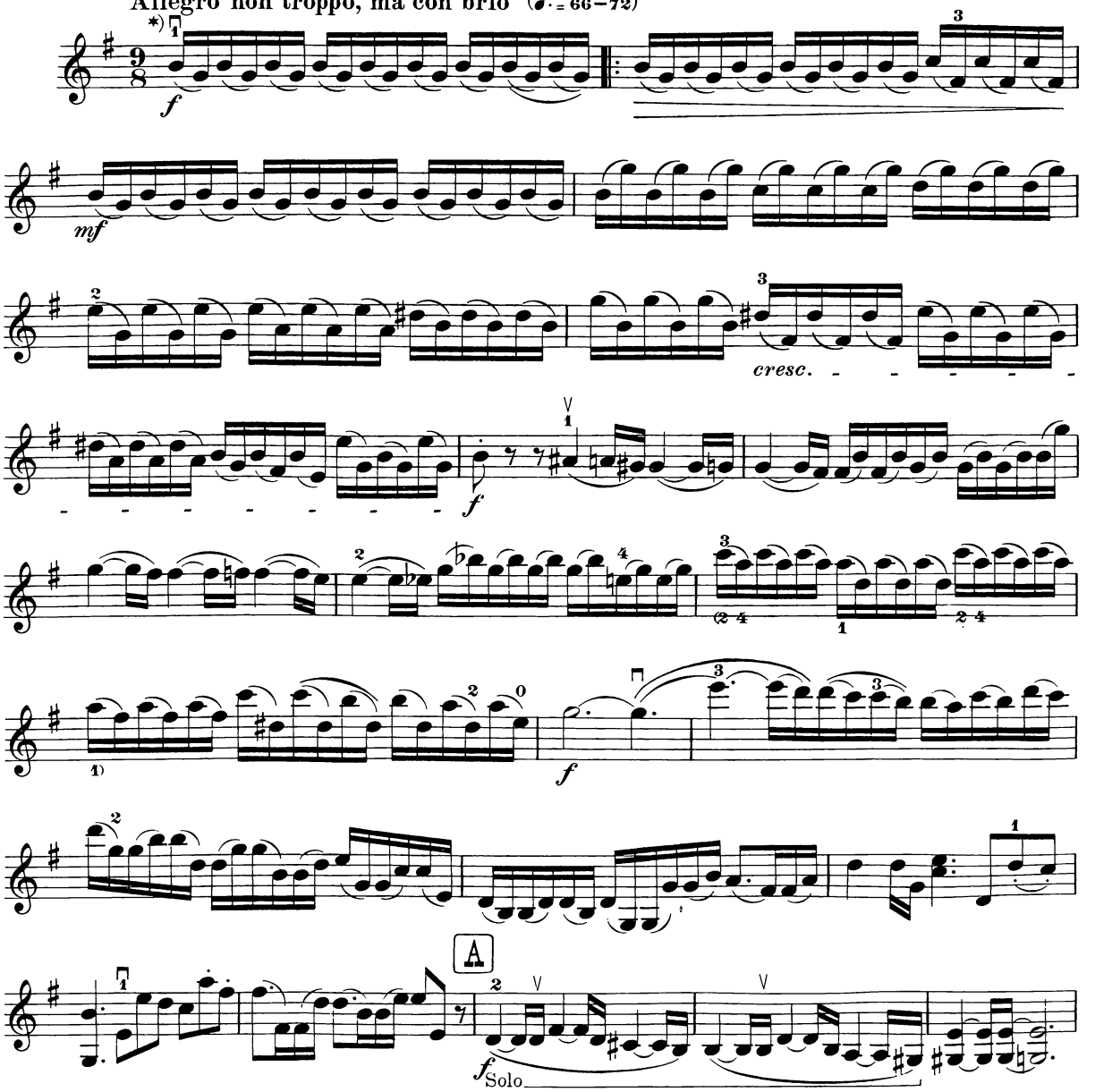
Violine II

I

Revisions-Ausgabe
Ossip Schnirlin

Johannes Brahms, Op. 111

Allegro non troppo, ma con brio (♩. = 66–72)



*) Die Bogenstriche ⊓ V sind deshalb häufiger angegeben, um in der Phrasierung die Einheitlichkeit des ganzen Ensembles zu erreichen. Nur (Solo) in Klammern bedeutet ganz allein.

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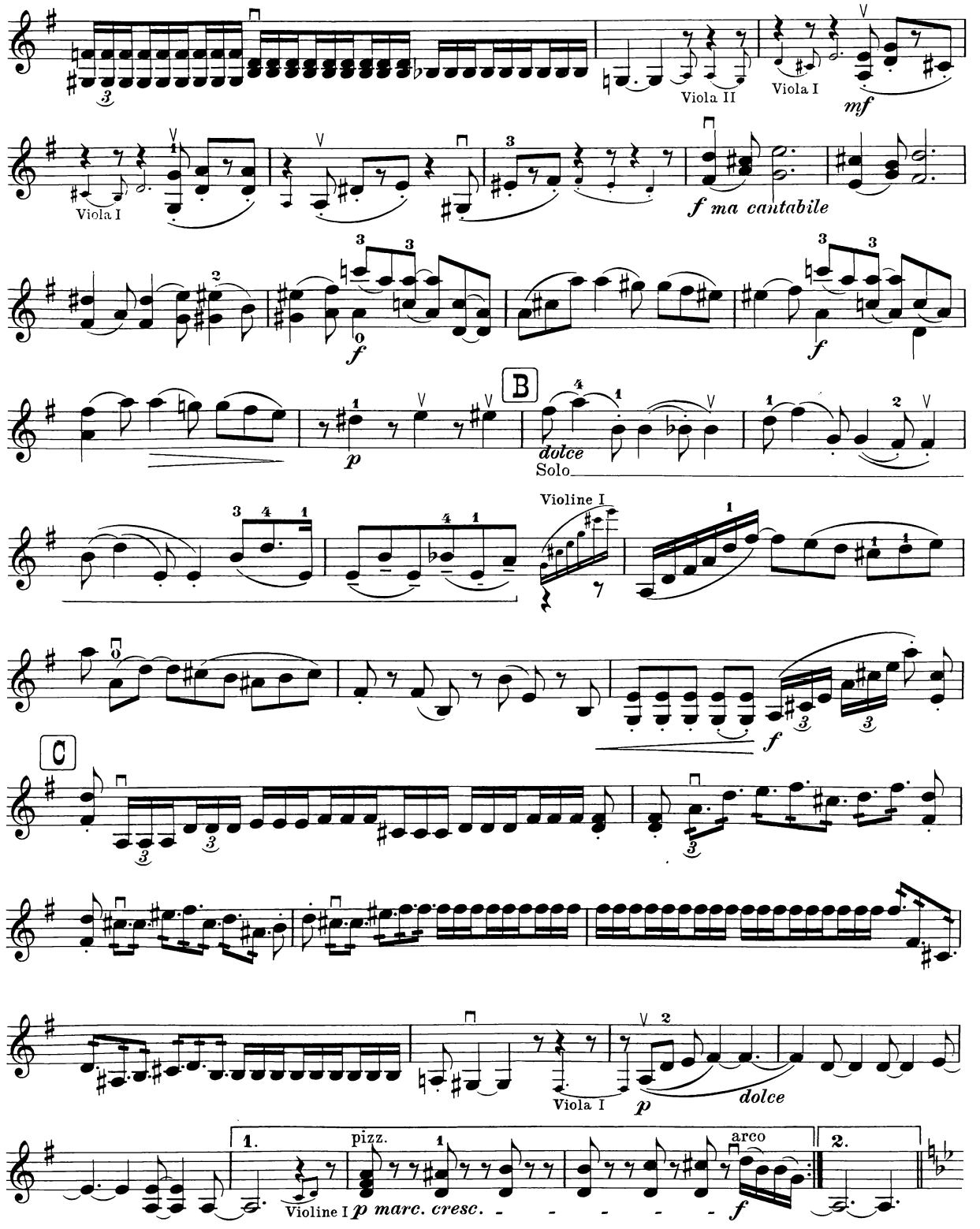
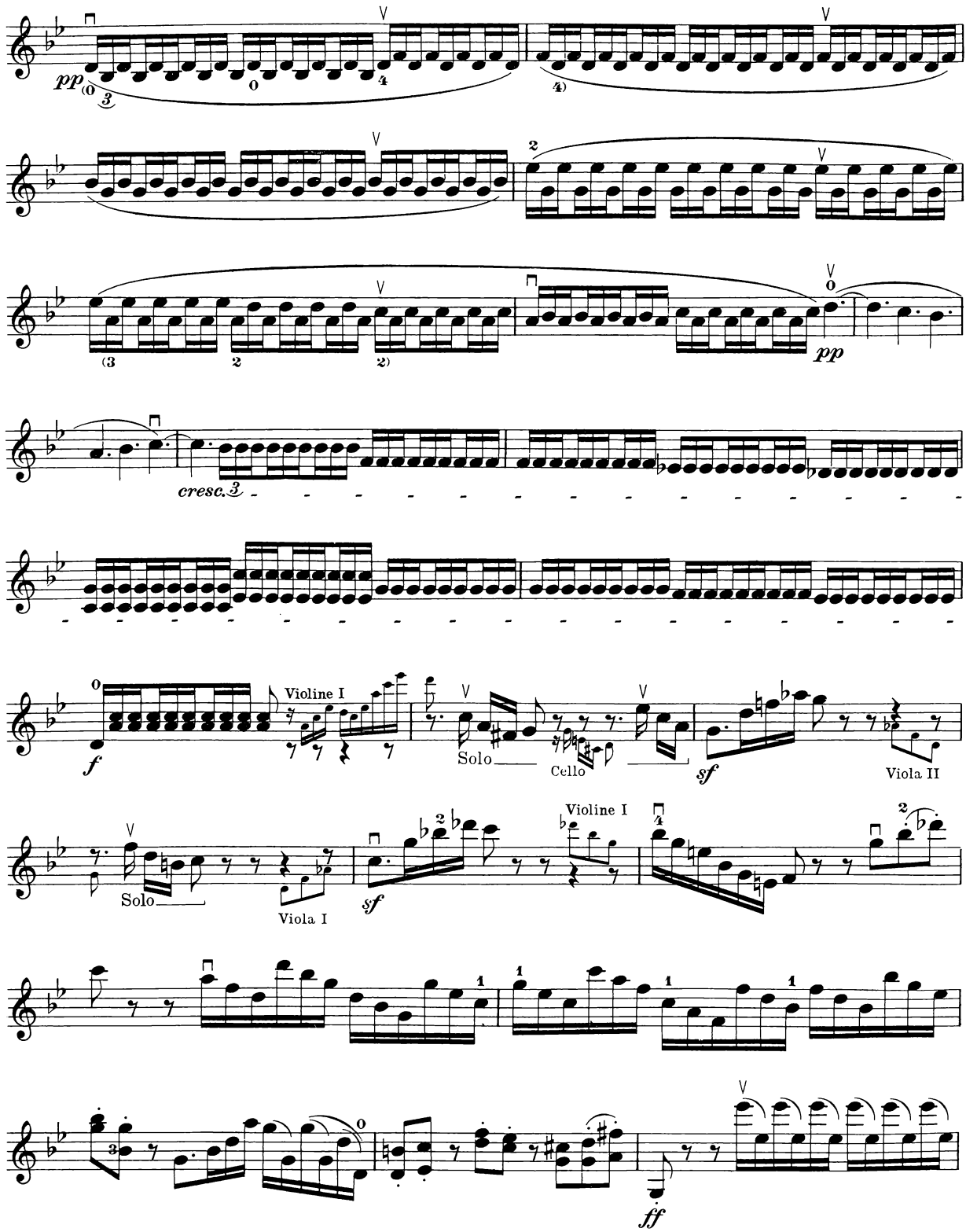
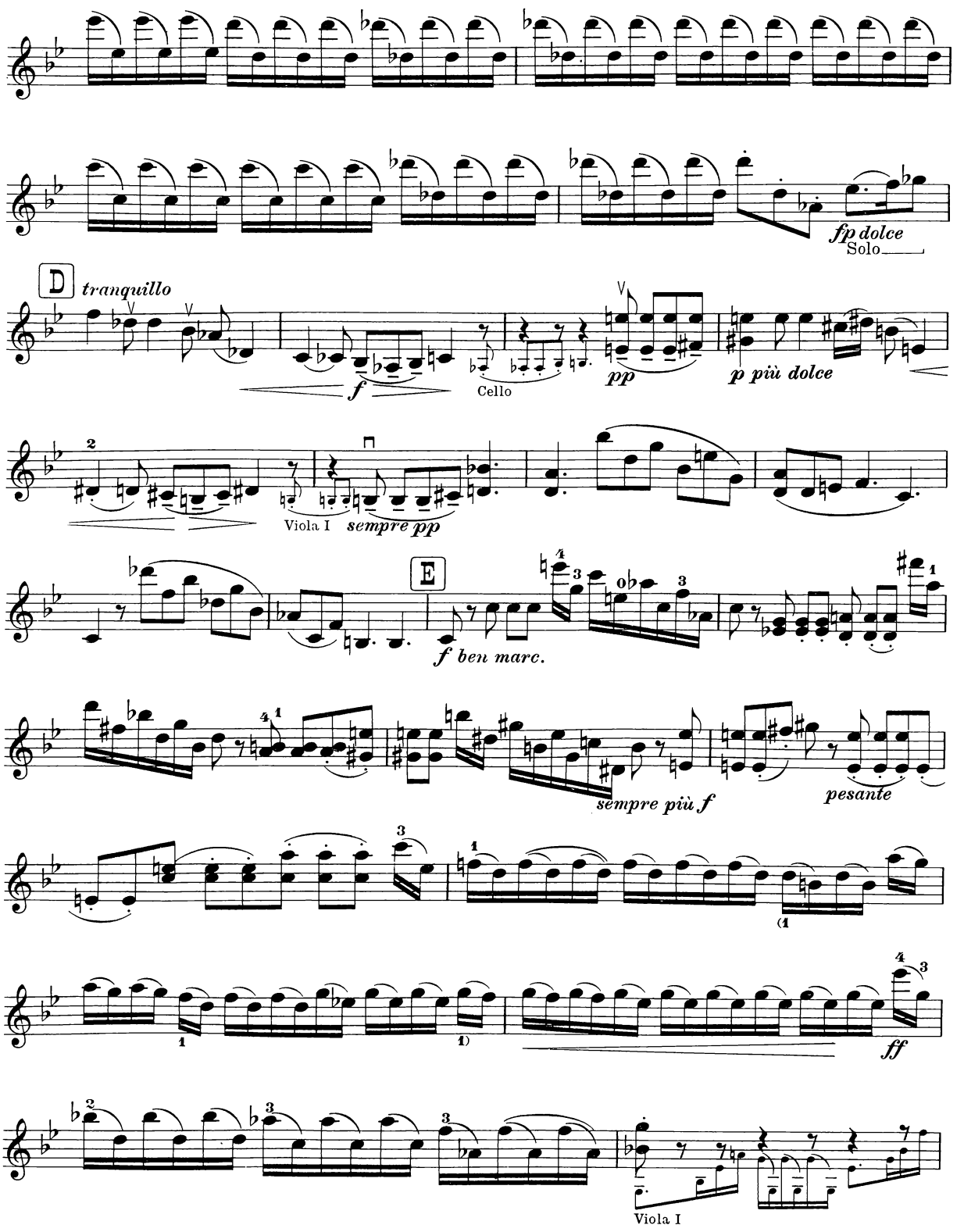
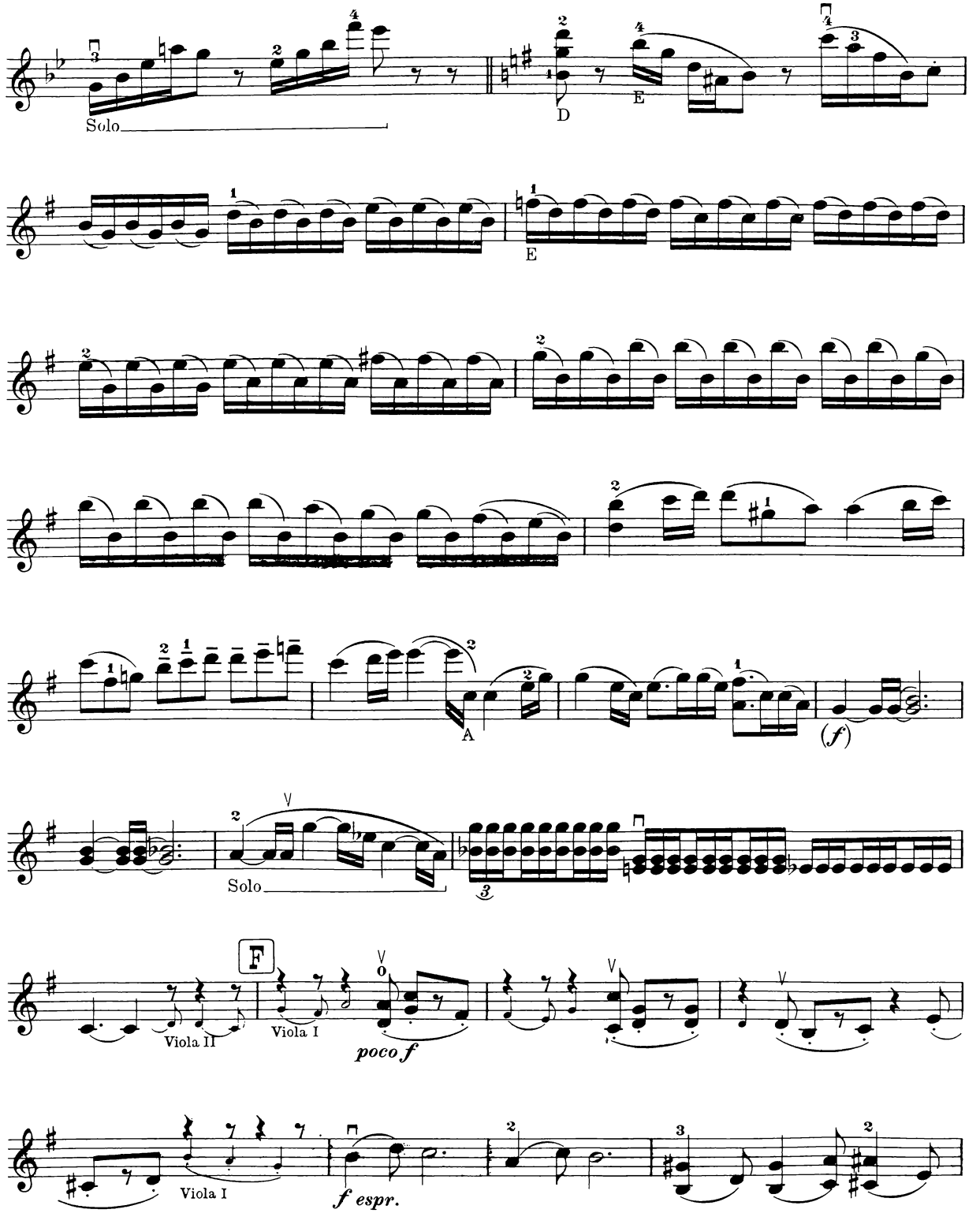

Viola II
Viola I
mf
Viola I
f ma cantabile
f
f
B
p
dolce
Solo
Violine I
f
C
Viola I
p
dolce
1.
pizz.
arco
Violine I
p marc. cresc.
f
2.

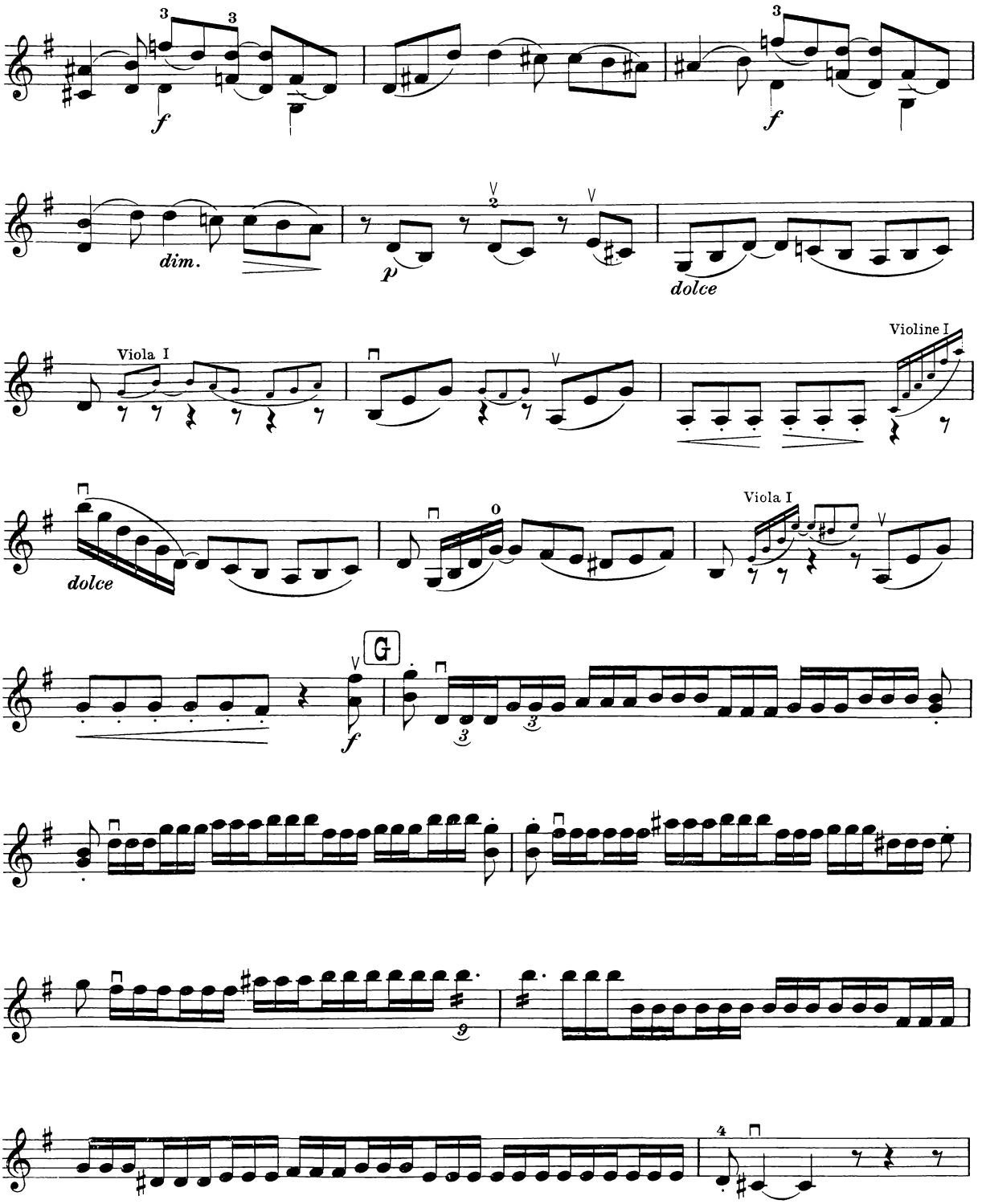
Violine II


pp
cresc.
Violine I
Solo
Cello
Viola II
Solo
Viola I
Violine I
ff

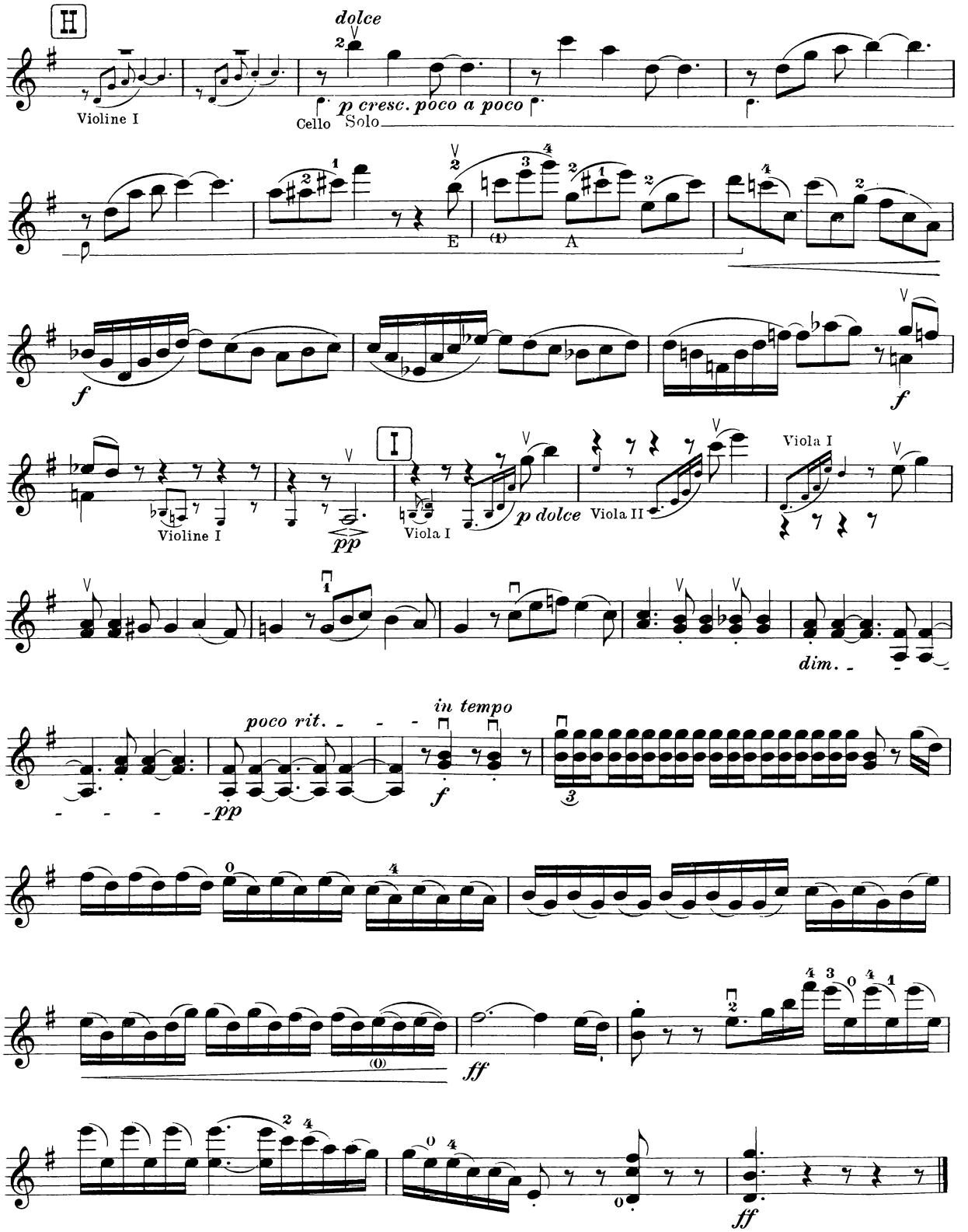

fp dolce
Solo
D
tranquillo
f
Cello
pp
p più dolce
Viola I
sempre pp
E
f ben marc.
sempre più f
pesante
ff
Viola I

Violine II

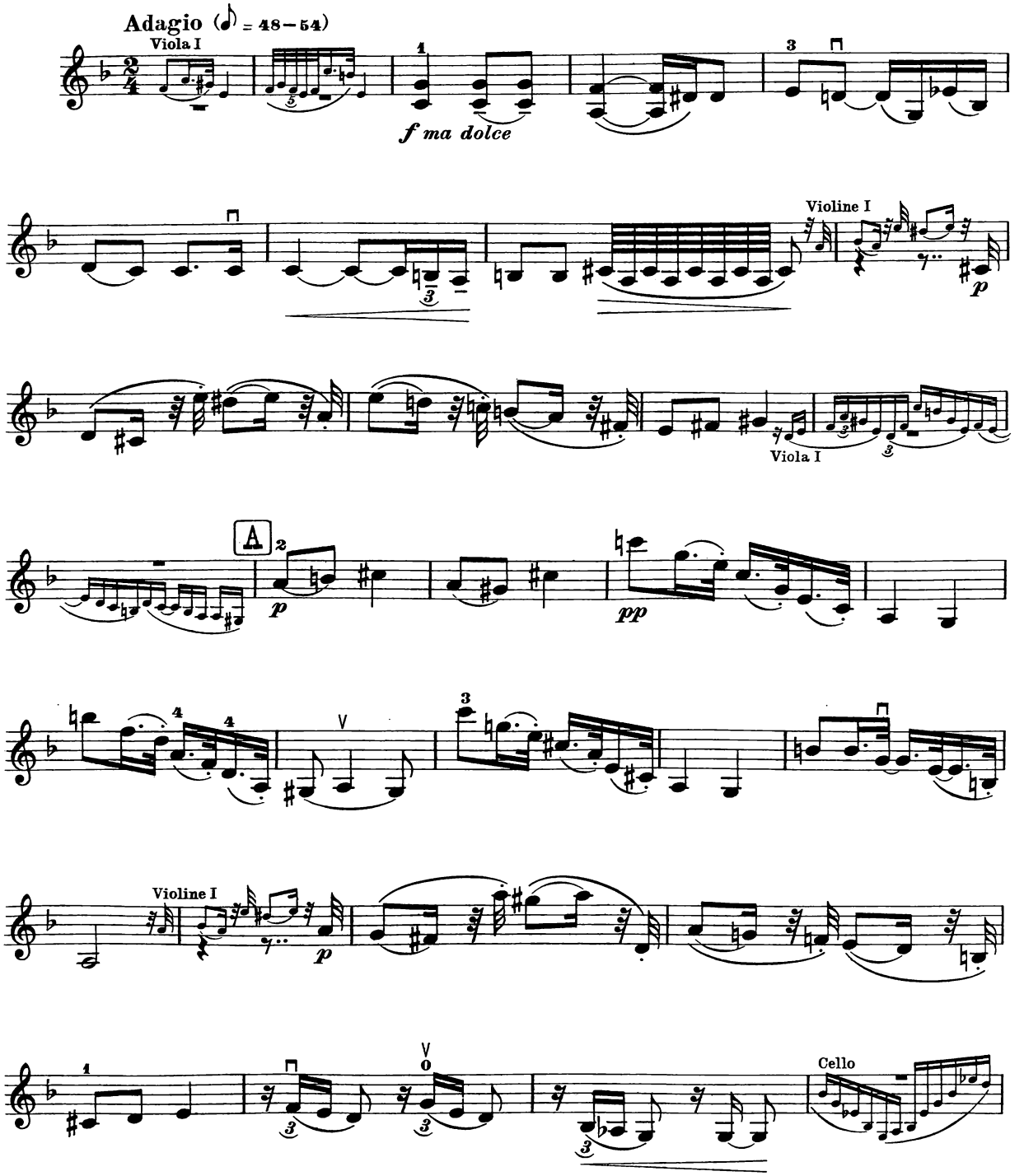



dim.
dolce
Viola I
Violine I
dolce
Viola I
G

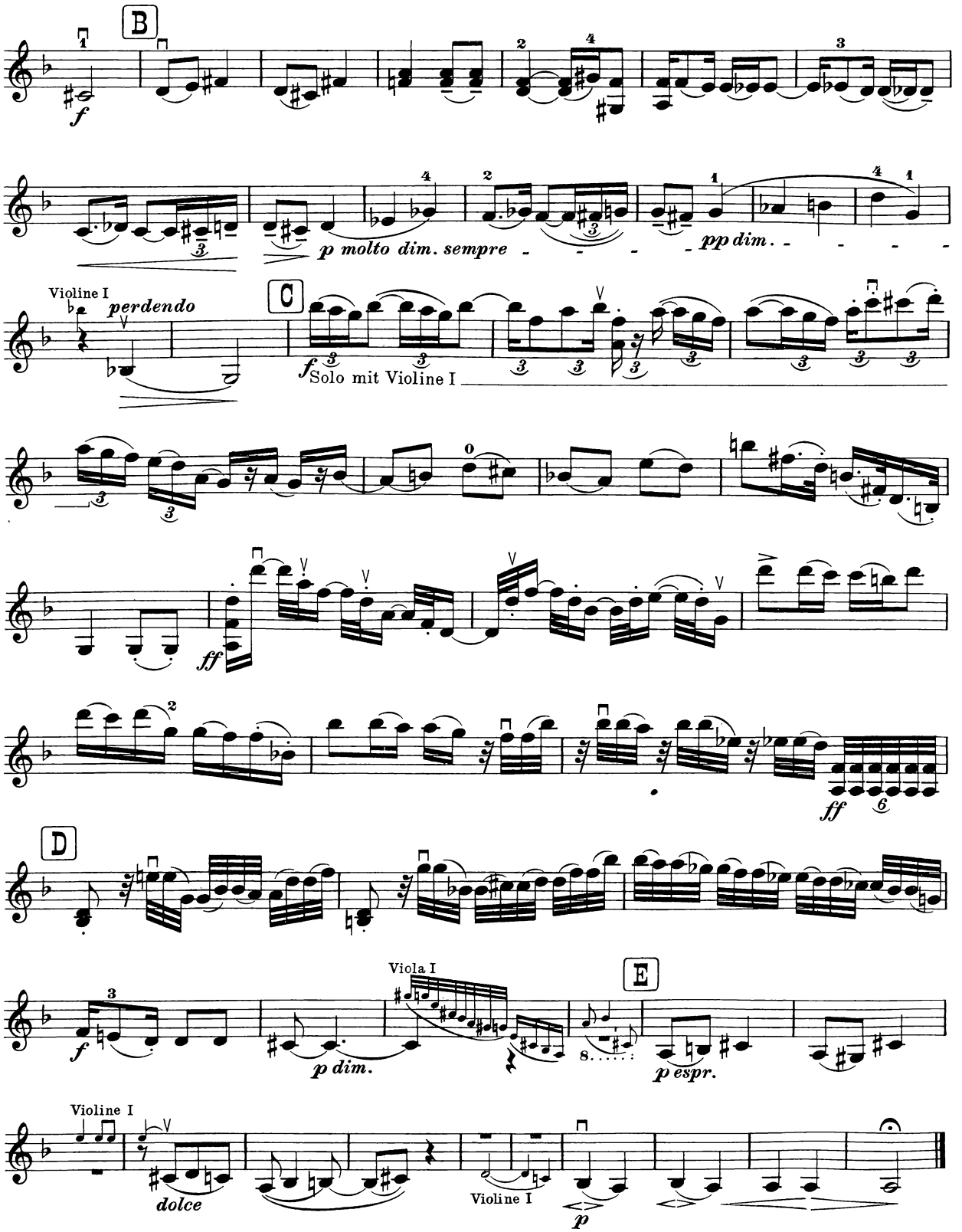
Violine II


H
dolce
Violine I
Cello Solo
p cresc. poco a poco
E
A
f
f
I
Violine I
pp
Viola I
p dolce
Viola II
Viola I
dim.
poco rit.
in tempo
pp
f
3
ff
ff

II

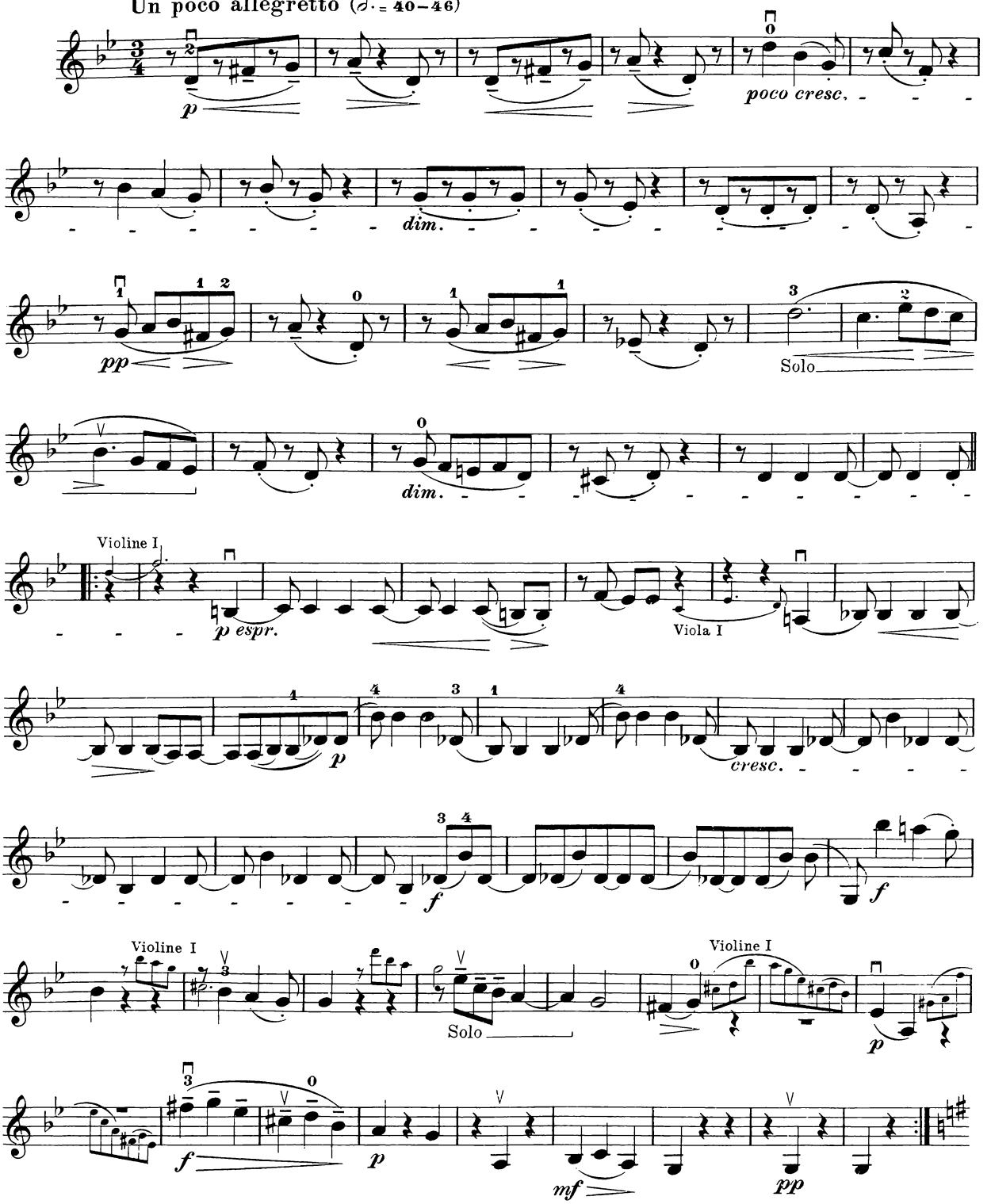

Adagio (♪ = 48–54)
Viola I
f ma dolce
Violine I
p
Viola I
A
p
pp
Violine I
p
Cello

Violine II

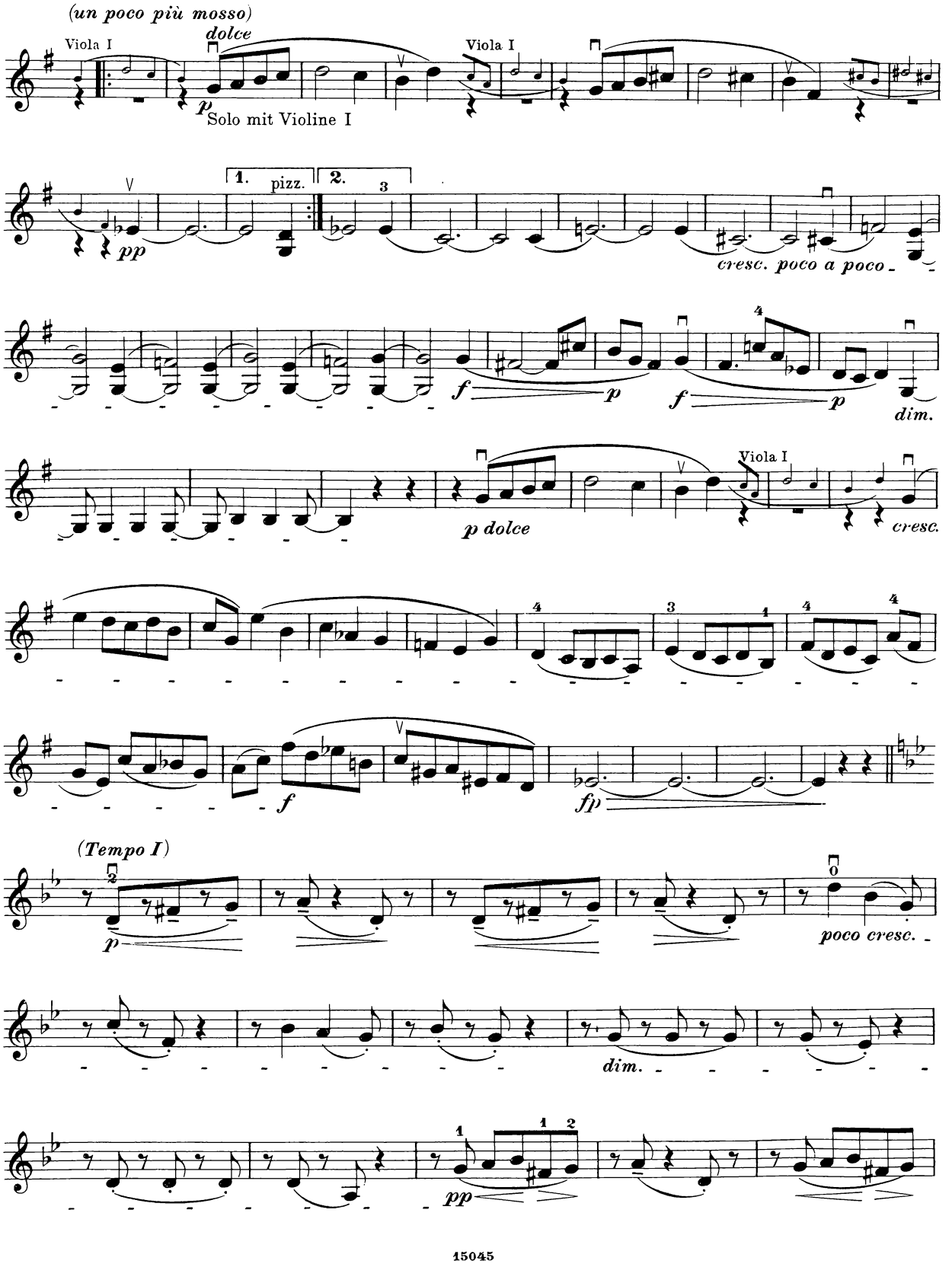

B
f
p molto dim. sempre
pp dim.
Violine I
perdendo
C
f
Solo mit Violine I
ff
ff
D
Viola I
f
p dim.
E
p espr.
Violine I
dolce
Violine I
p

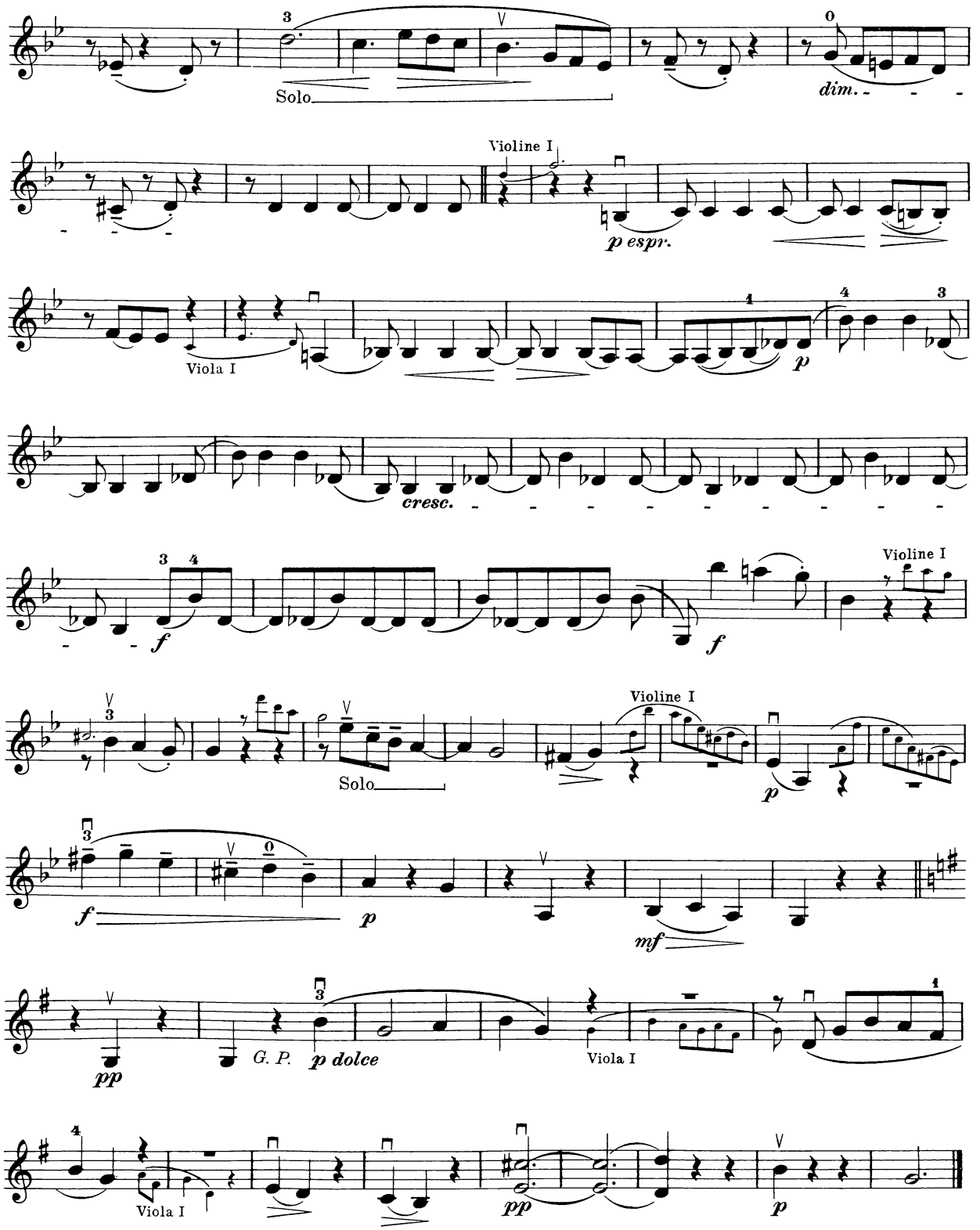
III

Un poco allegretto (𝅗𝅥. = 40–46)



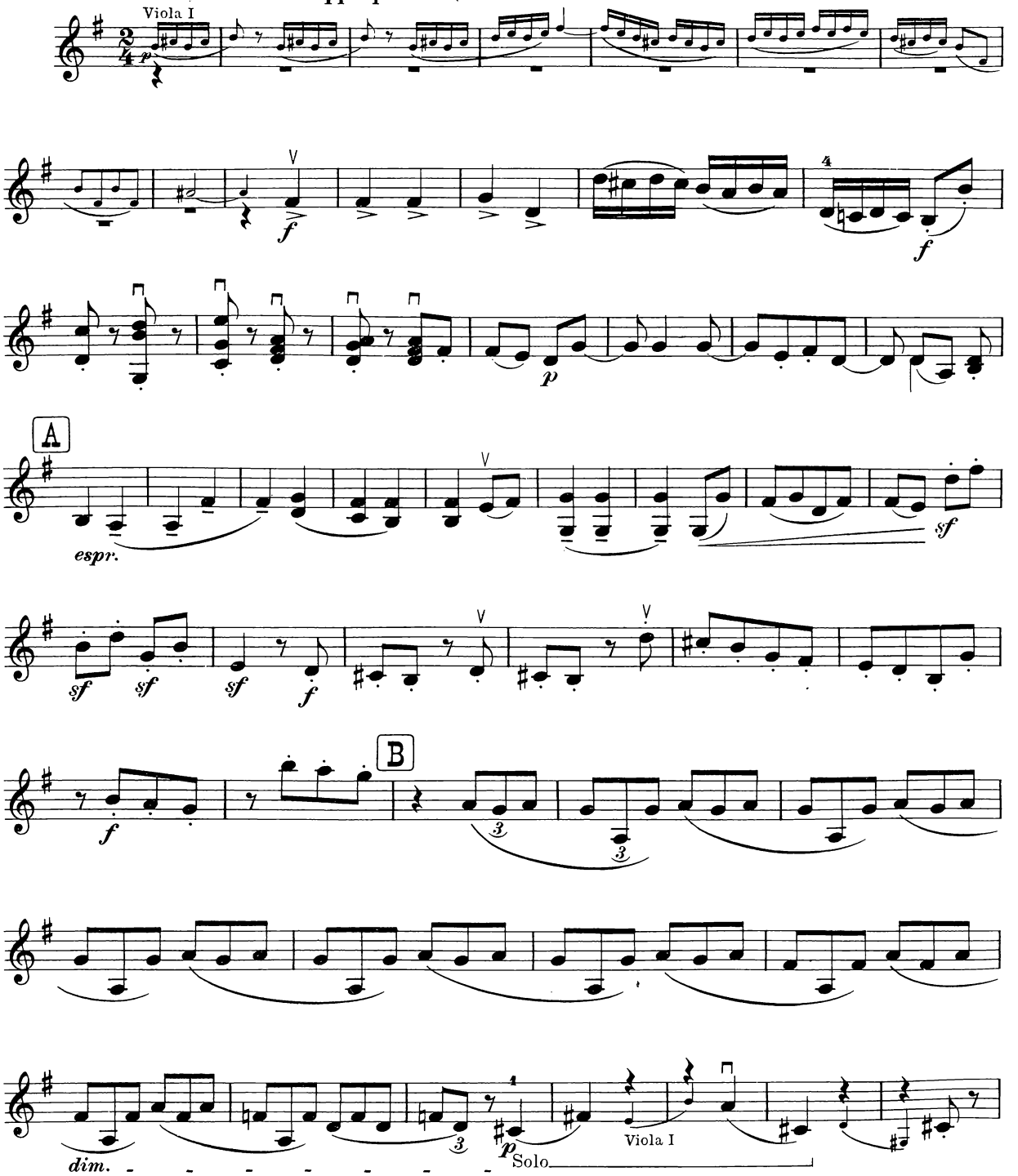
Violine II

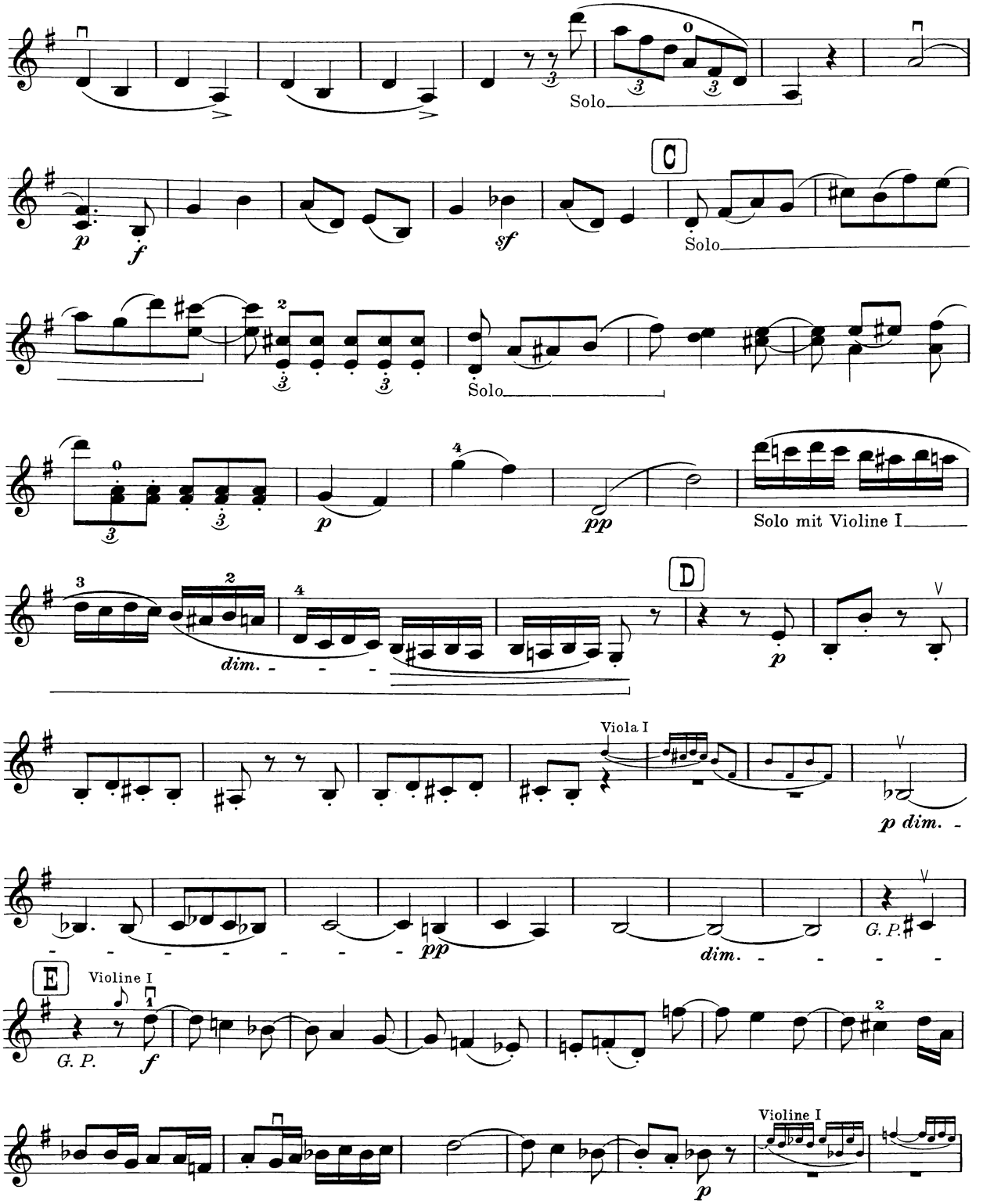

(un poco più mosso)
Viola I
dolce
p
Solo mit Violine I
Viola I
1. pizz.
2.
pp
cresc. poco a poco
f
p
f
p
dim.
Viola I
p dolce
cresc.
f
fp
(Tempo I)
p
poco cresc.
dim.
pp


Solo
dim.
Violine I
p espr.
Viola I
p
cresc.
f
Violine I
f
Solo
Violine I
p
f
p
mf
pp
G. P.
p dolce
Viola I
Viola I
pp
p

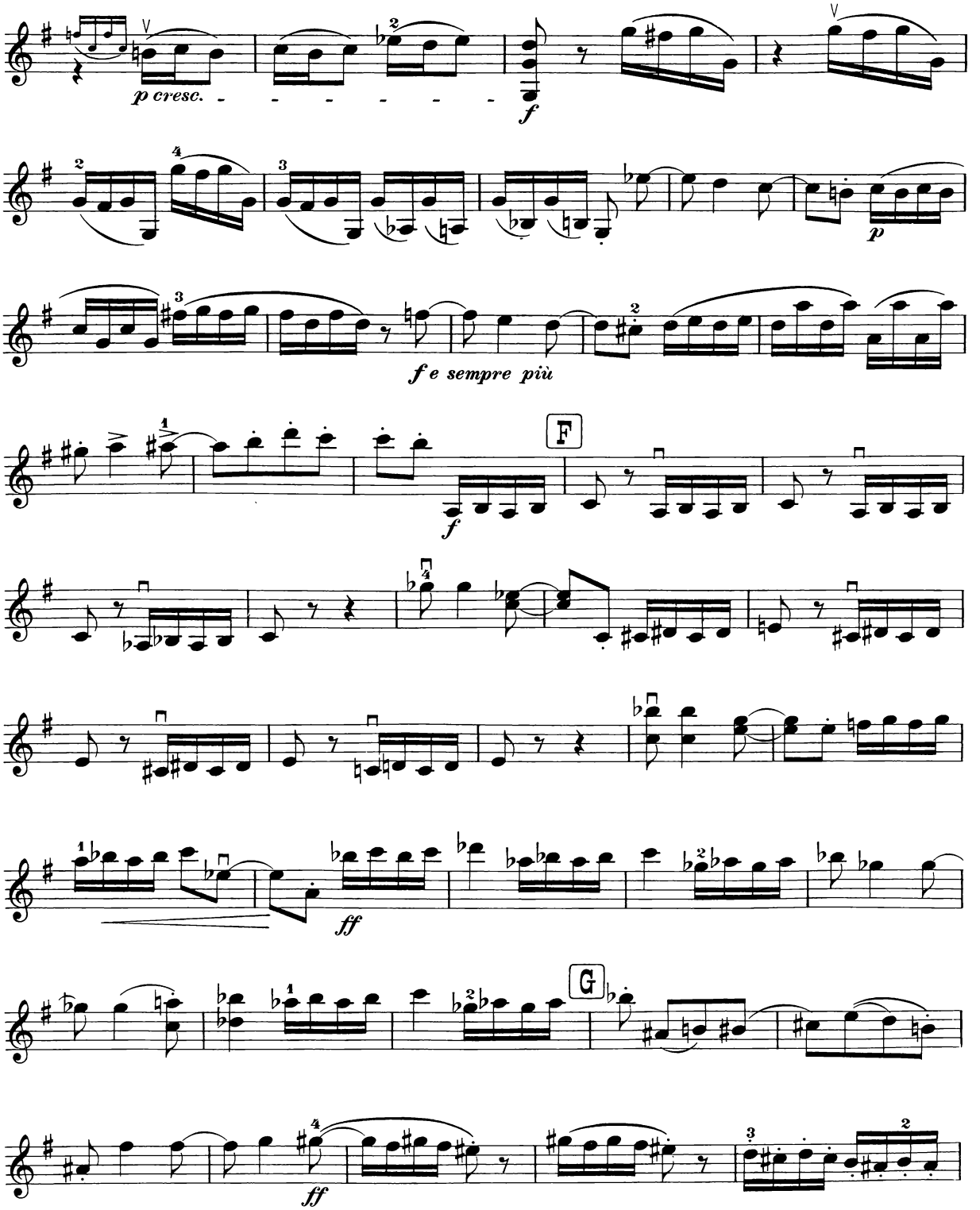
IV

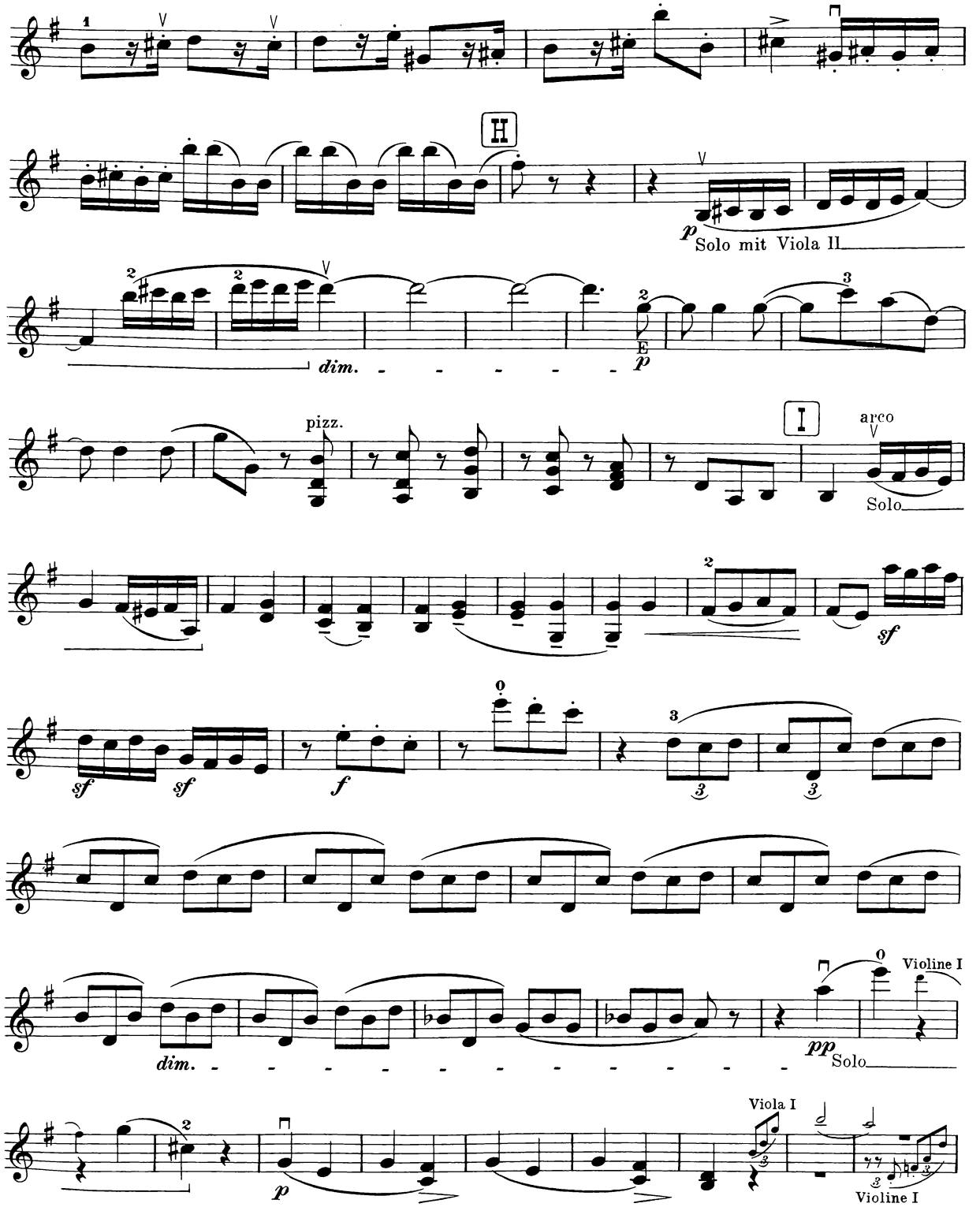
Vivace, ma non troppo presto (♩ = 112 – 120)



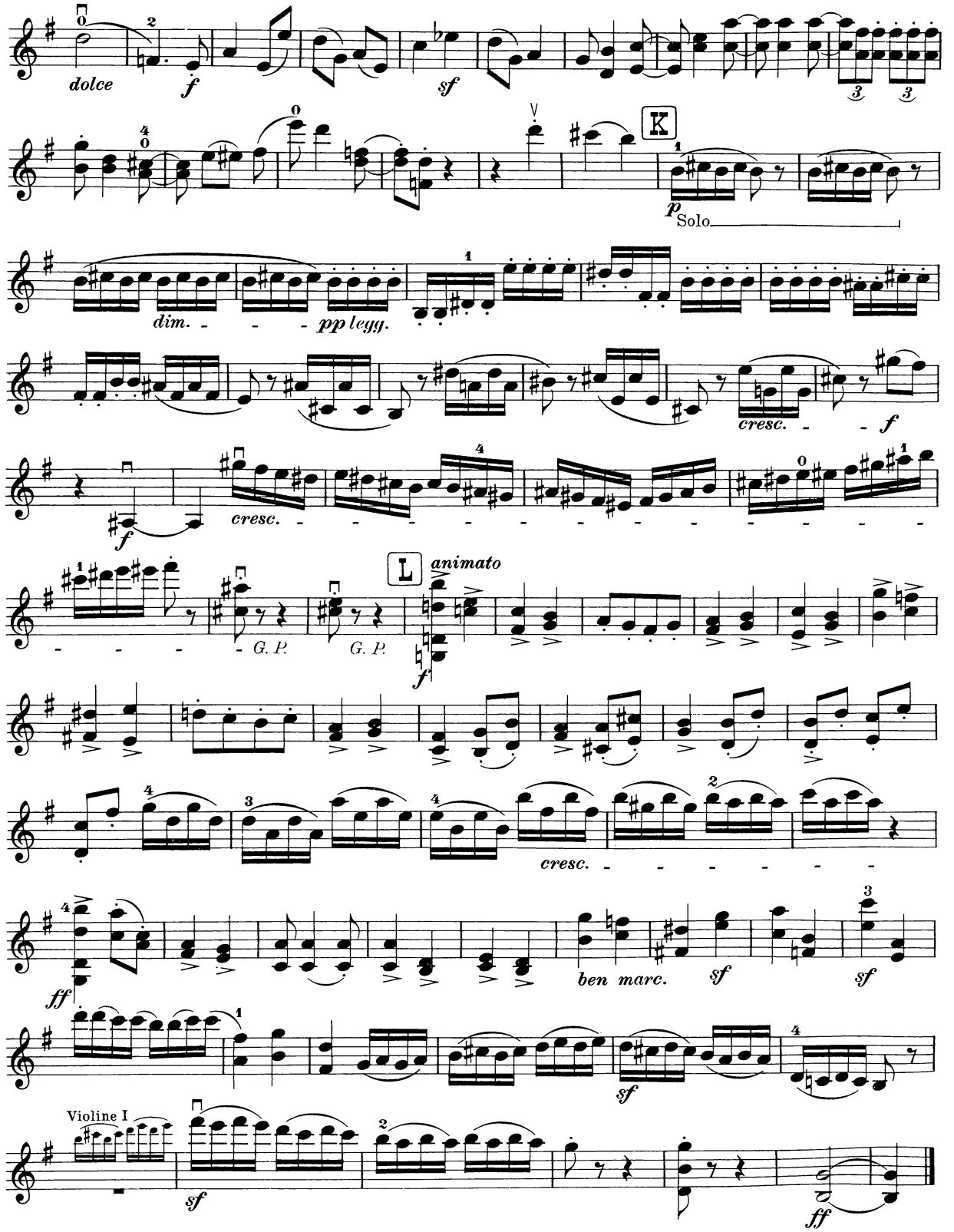

Solo
C
Solo
Solo
Solo mit Violine I
D
dim.
p
Viola I
p dim.
pp
dim.
G. P.
E
Violine I
G. P.
f
Violine I
p

Violine II




H
Solo mit Viola II
dim.
E
pizz.
I
arco
Solo
sf
sf
sf
f
dim.
pp
Solo
Violine I
Viola I
p
Violine I

Violine II


dolce
f
sf
K
p
Solo
dim.
pp leggy.
cresc.
f
cresc.
f
L
animato
G. P.
G. P.
cresc.
ff
ben marc.
sf
sf
Violine I
sf
ff

Viola I

Zweites Streich-Quintett

G-dur

DEUXIÈME QUINTETTE
sol majeur

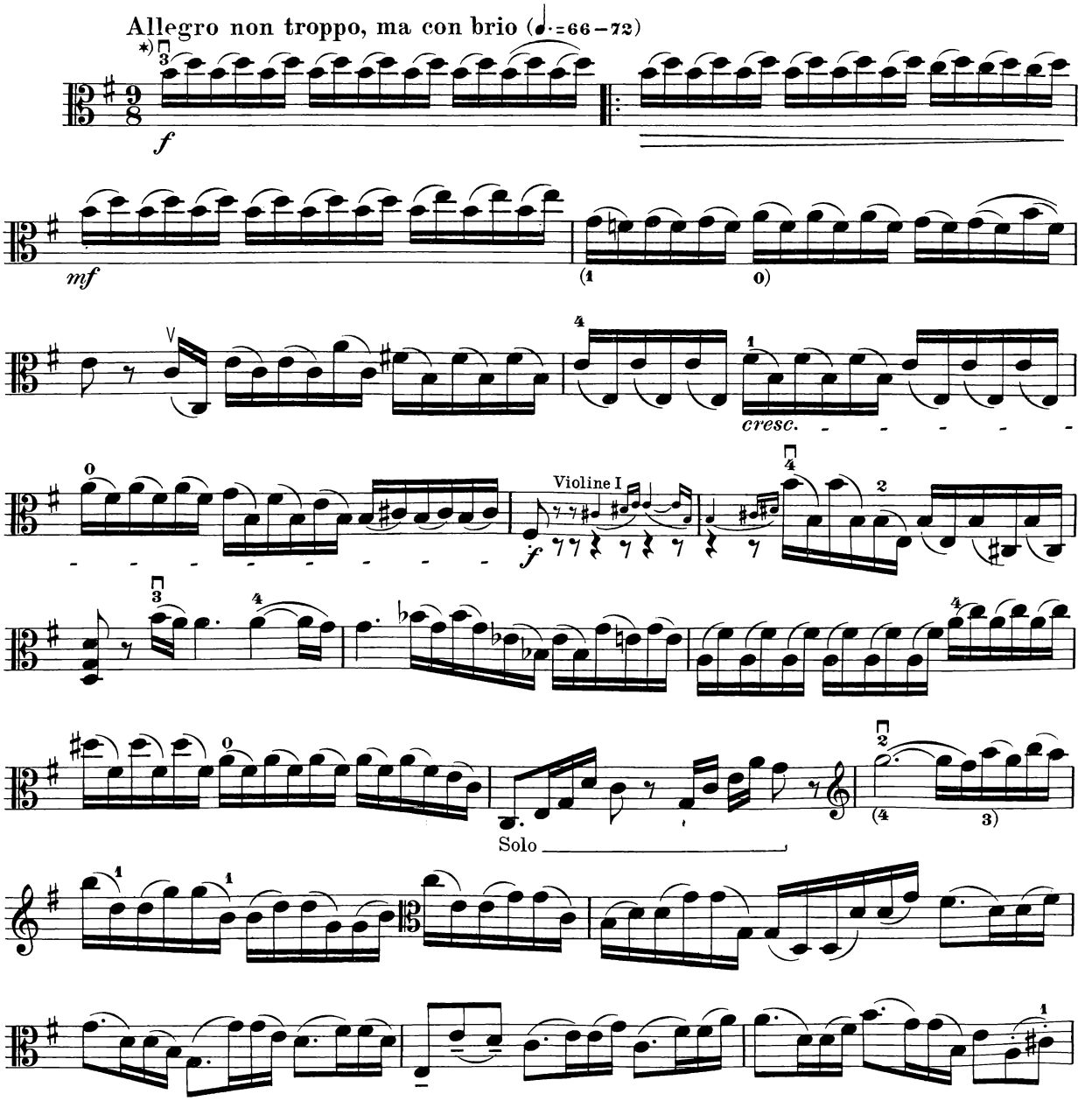
STRING QUINTET
G major

Viola I

Revisions-Ausgabe
Ossip Schnirlin

I

Johannes Brahms, Op. 111



*) Die Bogenstriche ⊓ ∨ sind deshalb häufiger angegeben, um in der Phrasierung die Einheitlichkeit des ganzen Ensembles zu erreichen. Nur (Solo) in Klammern bedeutet ganz allein.

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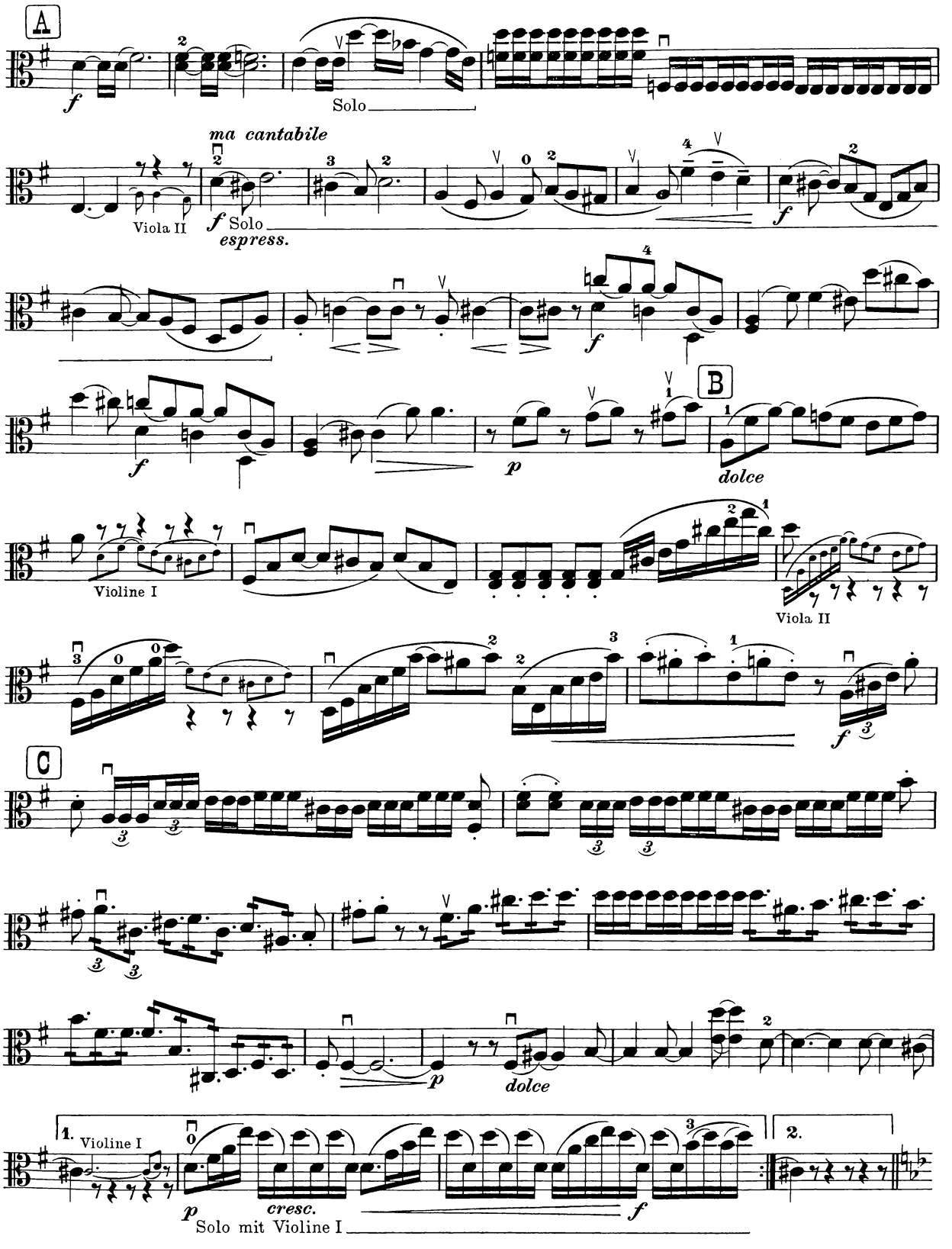
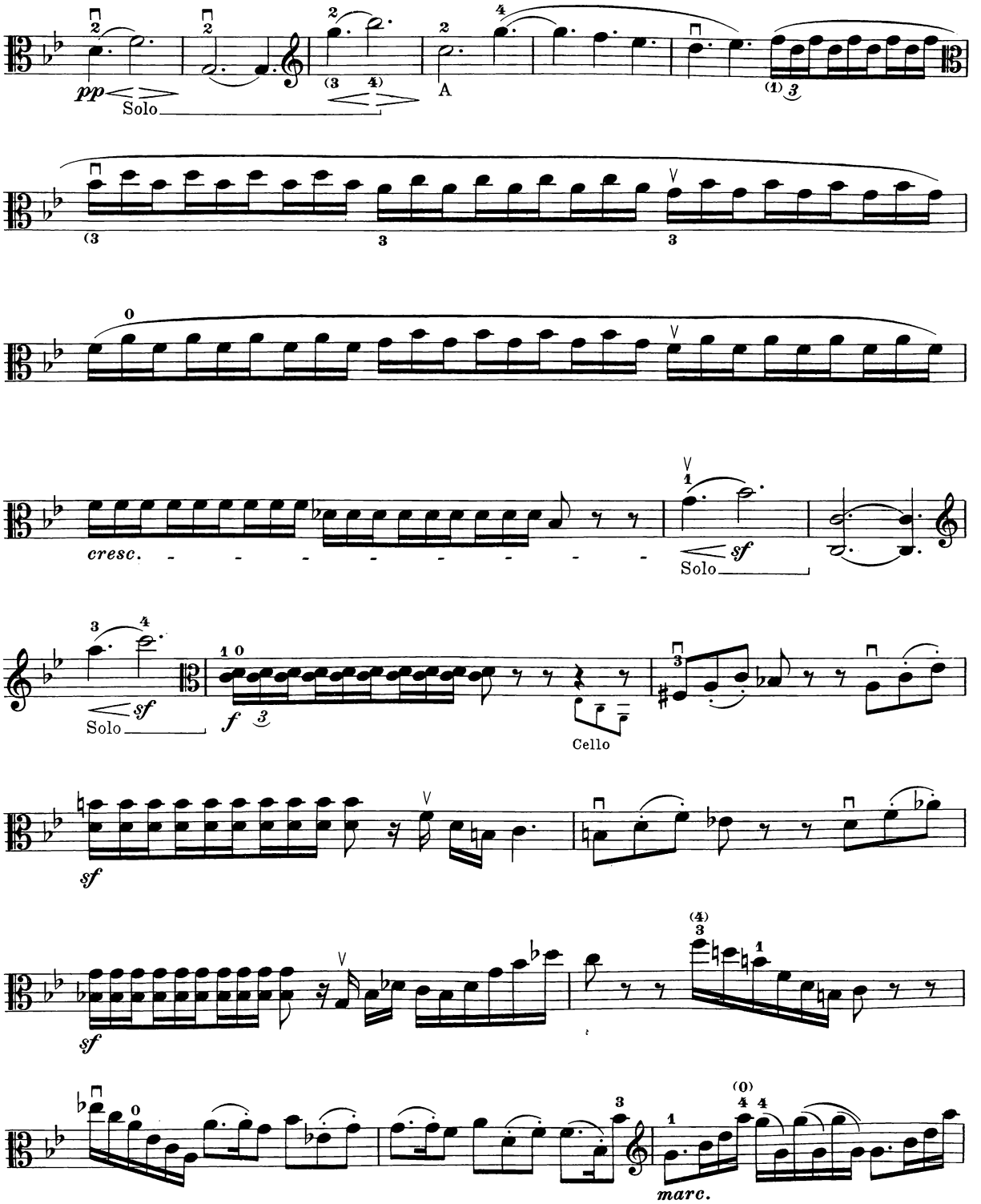
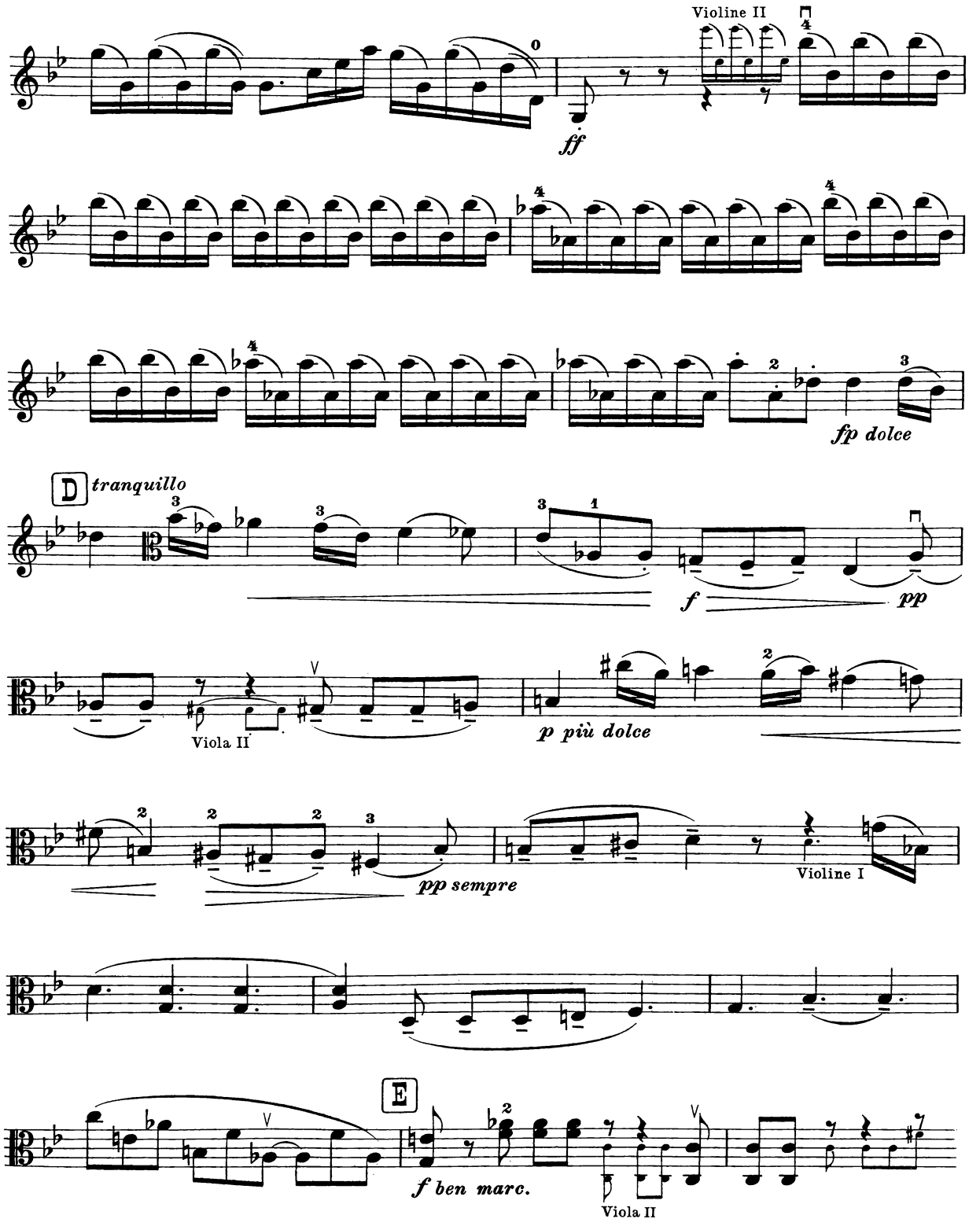
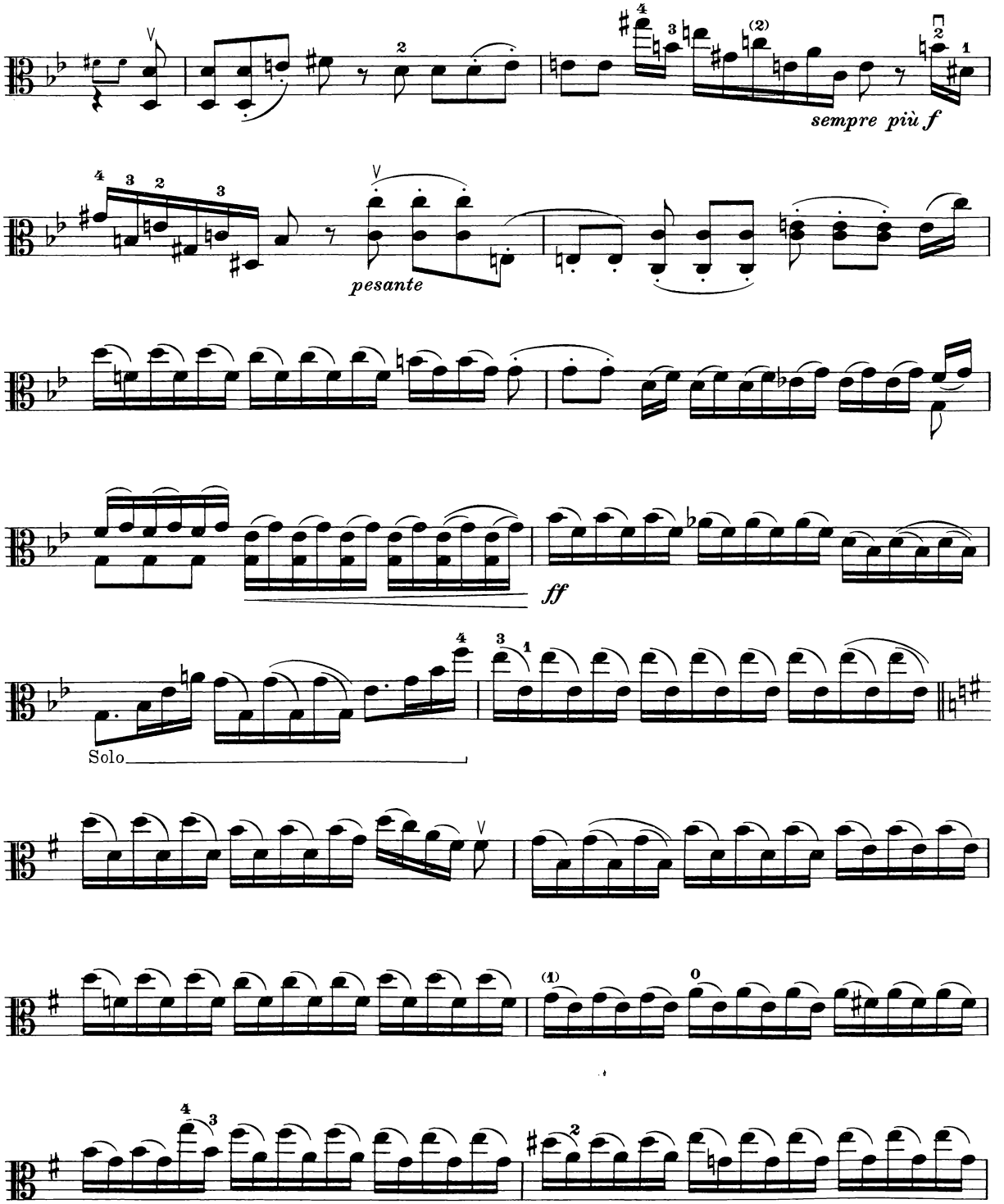
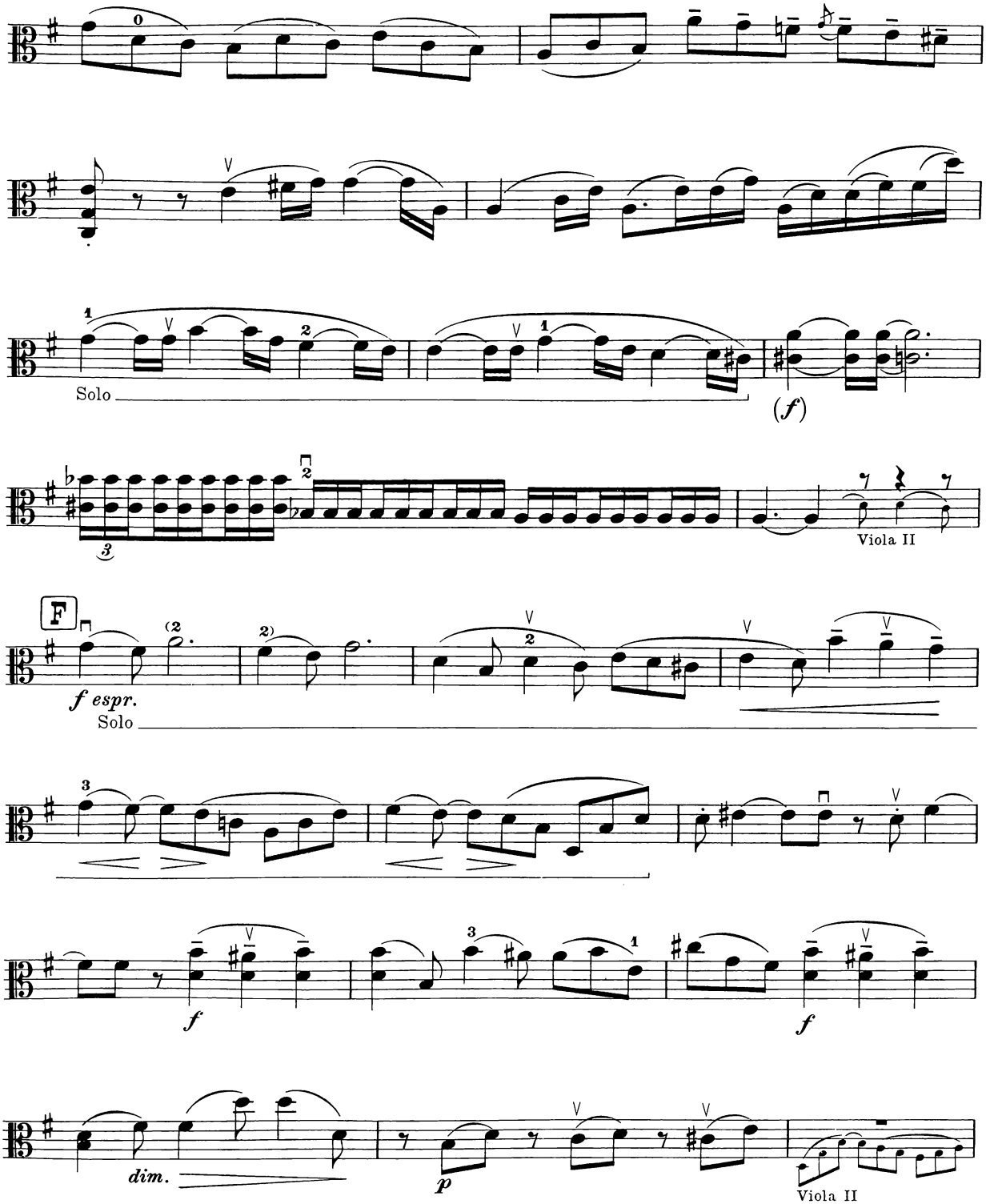

A
f
Solo
ma cantabile
Viola II
f Solo
espress.
f
f
B
p
dolce
Violine I
Viola II
f
C
p
dolce
1. Violine I
p
cresc.
f
Solo mit Violine I
2.

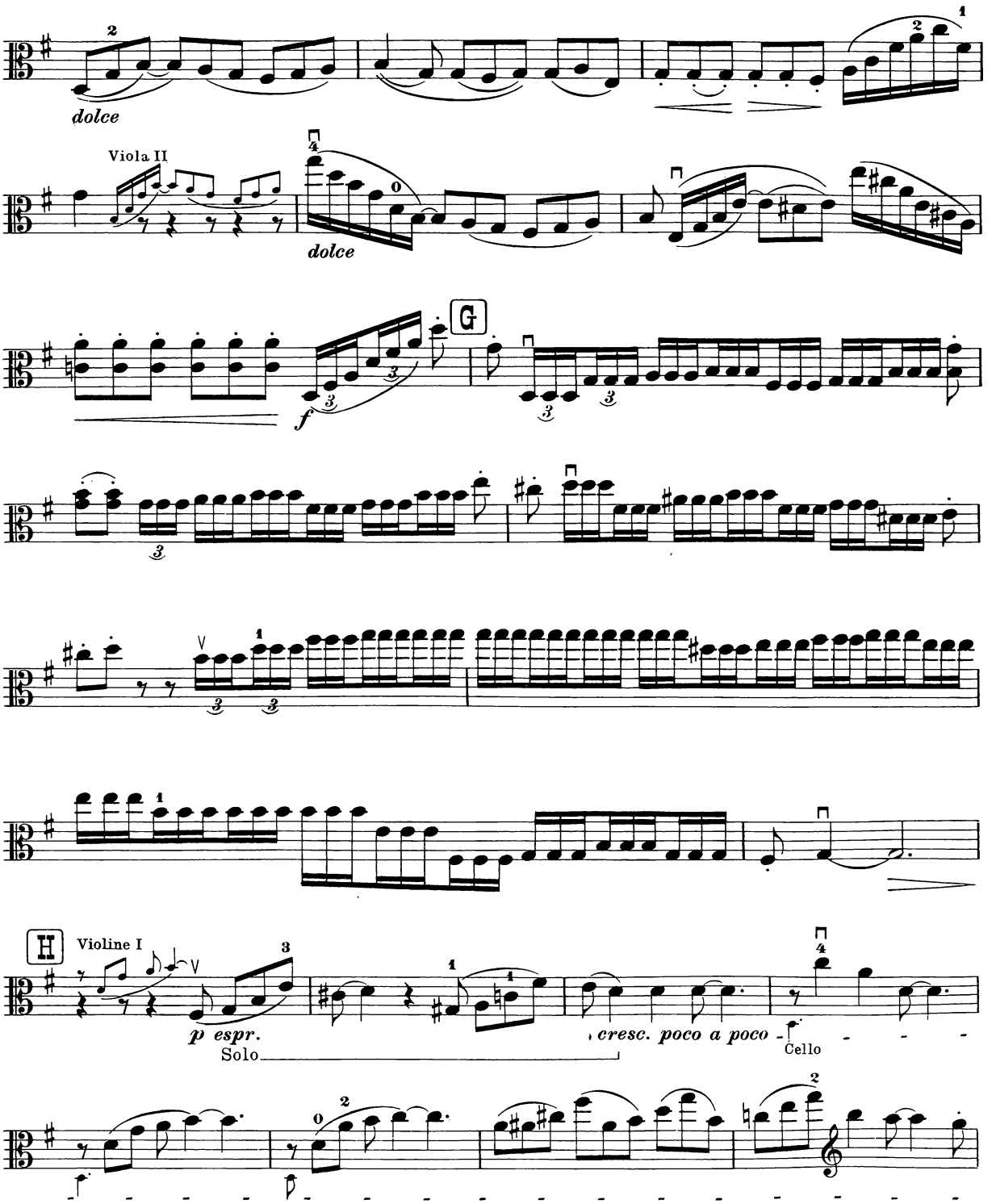
Viola I

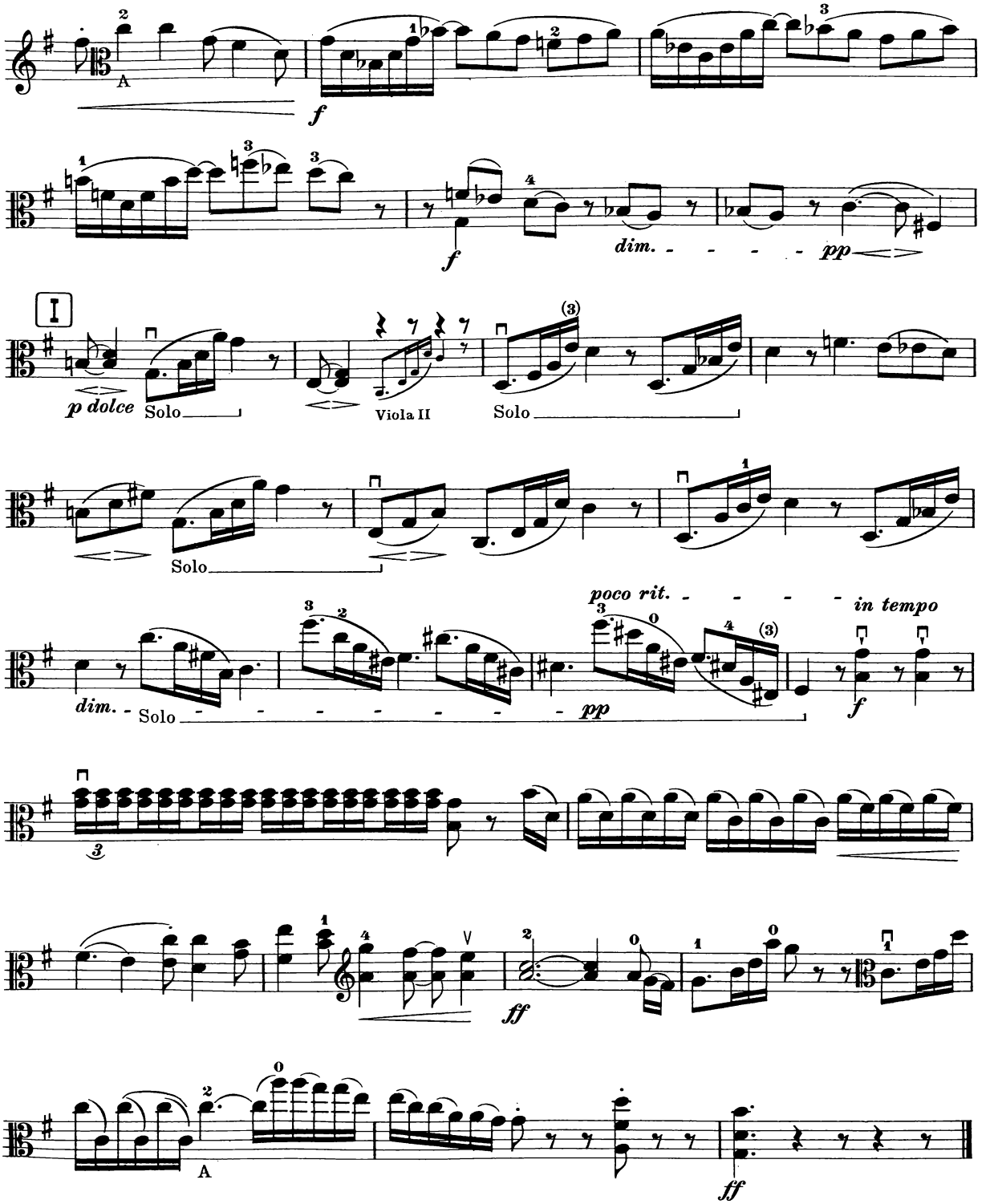



Violine II
ff
fp dolce
D
tranquillo
f
pp
Viola II
p più dolce
pp sempre
Violine I
E
f ben marc.
Viola II

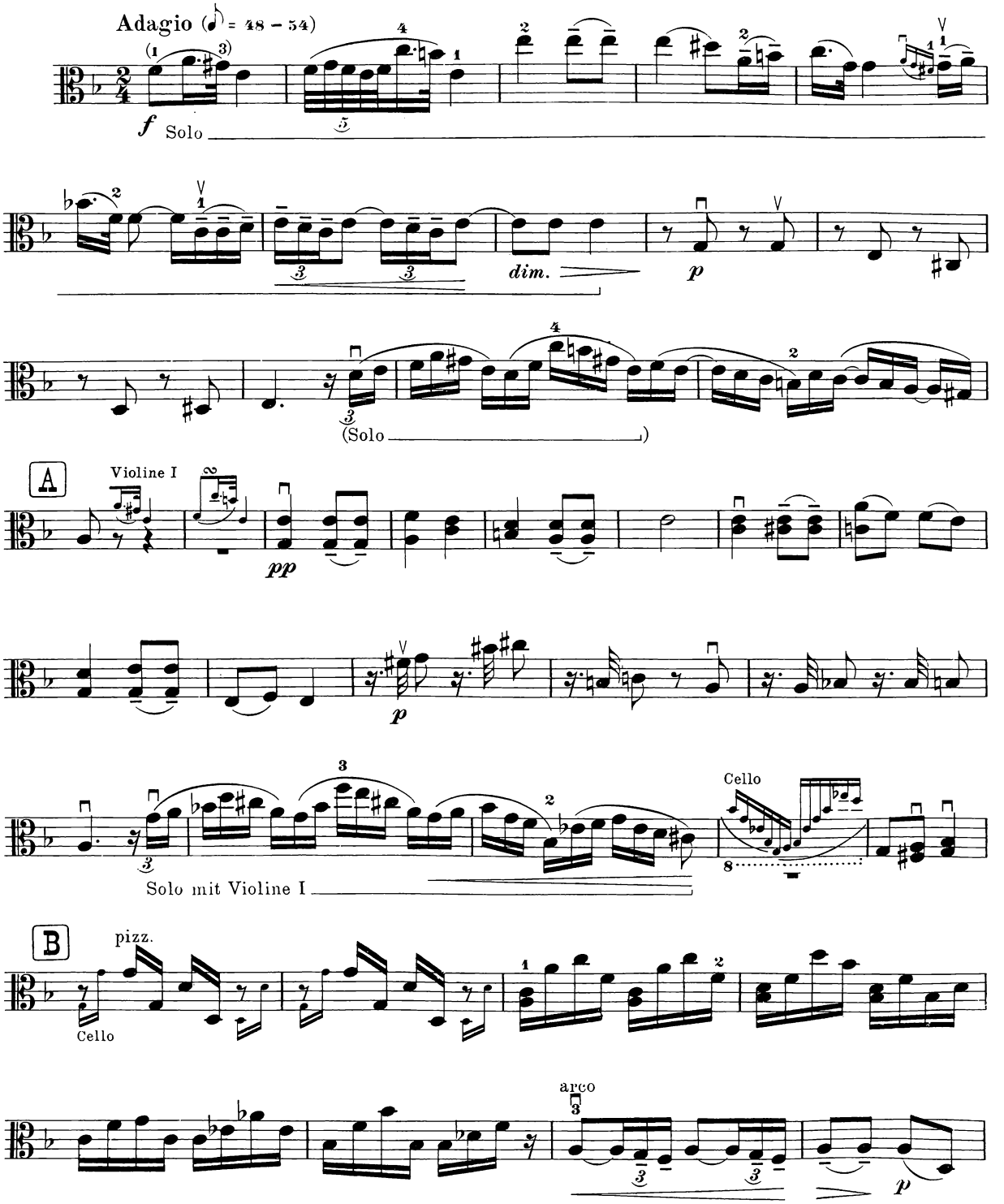

sempre più f
pesante
ff
Solo


Solo
(f)
Viola II
F
f espr.
Solo
f
f
dim.
p
Viola II

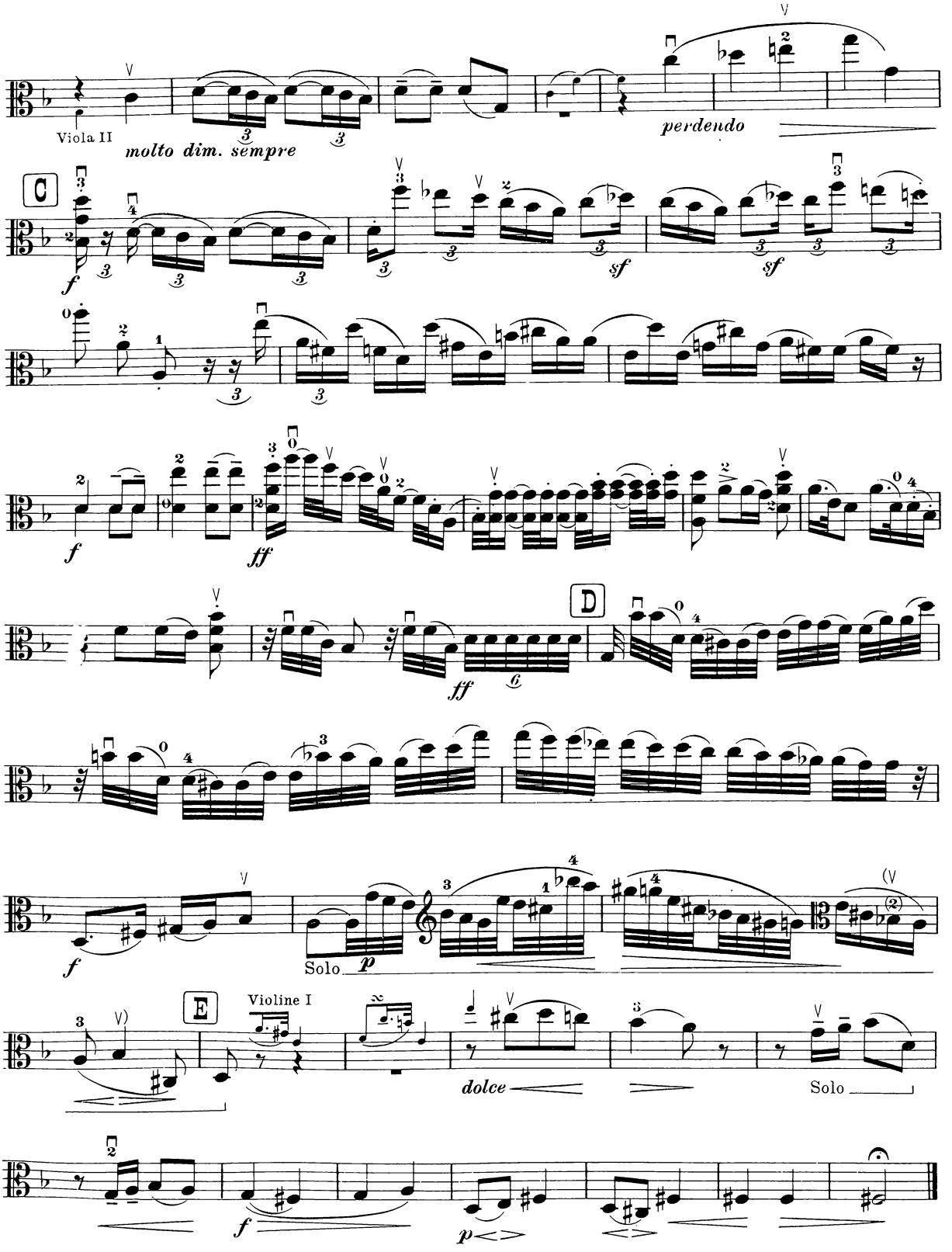

dolce
Viola II
dolce
G
f
H
Violine I
p espr.
Solo
cresc. poco a poco
Cello


A
f
f
dim.
pp
I
p dolce
Solo
Viola II
Solo
Solo
dim.
Solo
poco rit.
in tempo
pp
f
ff
A
ff

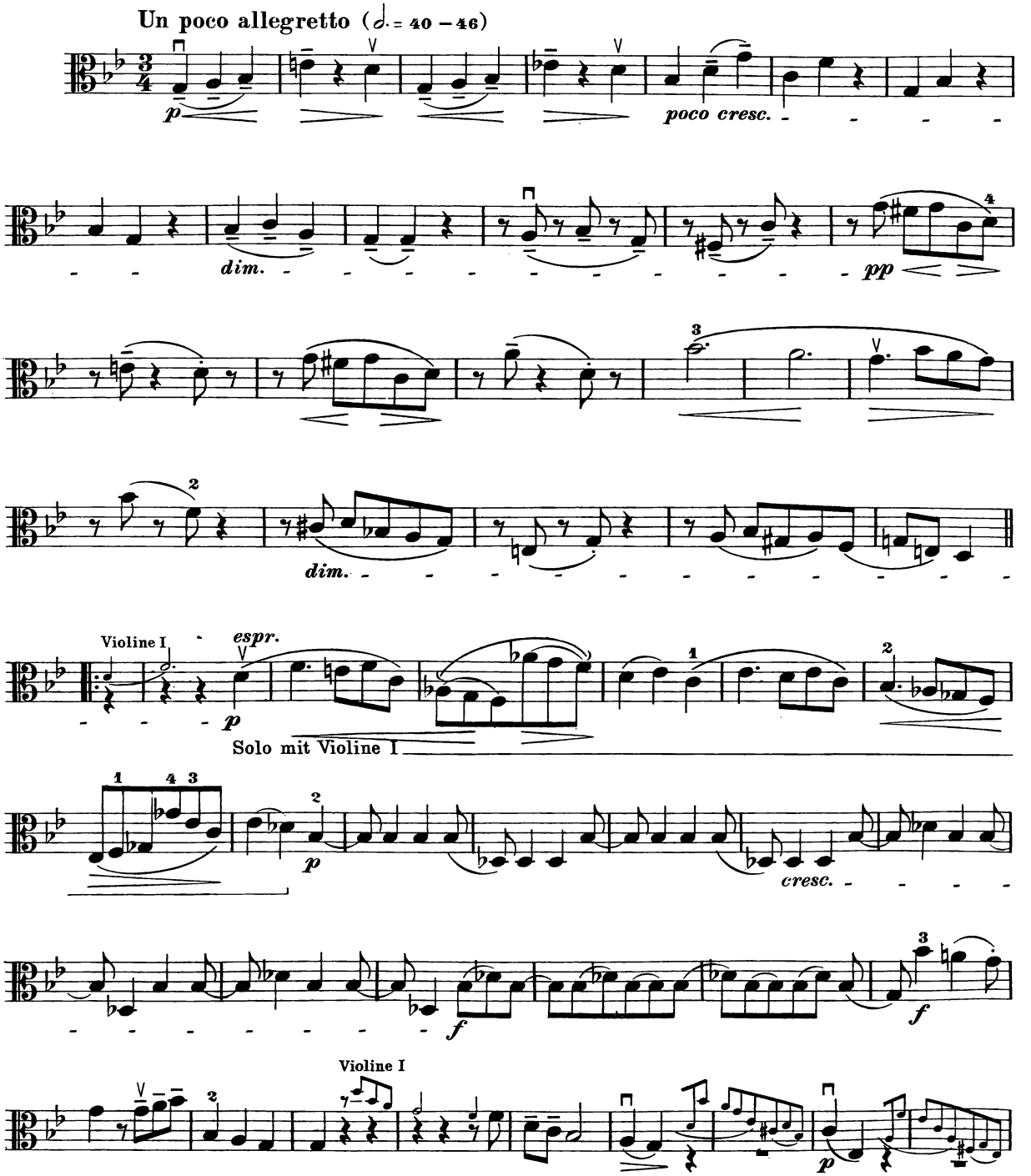
II

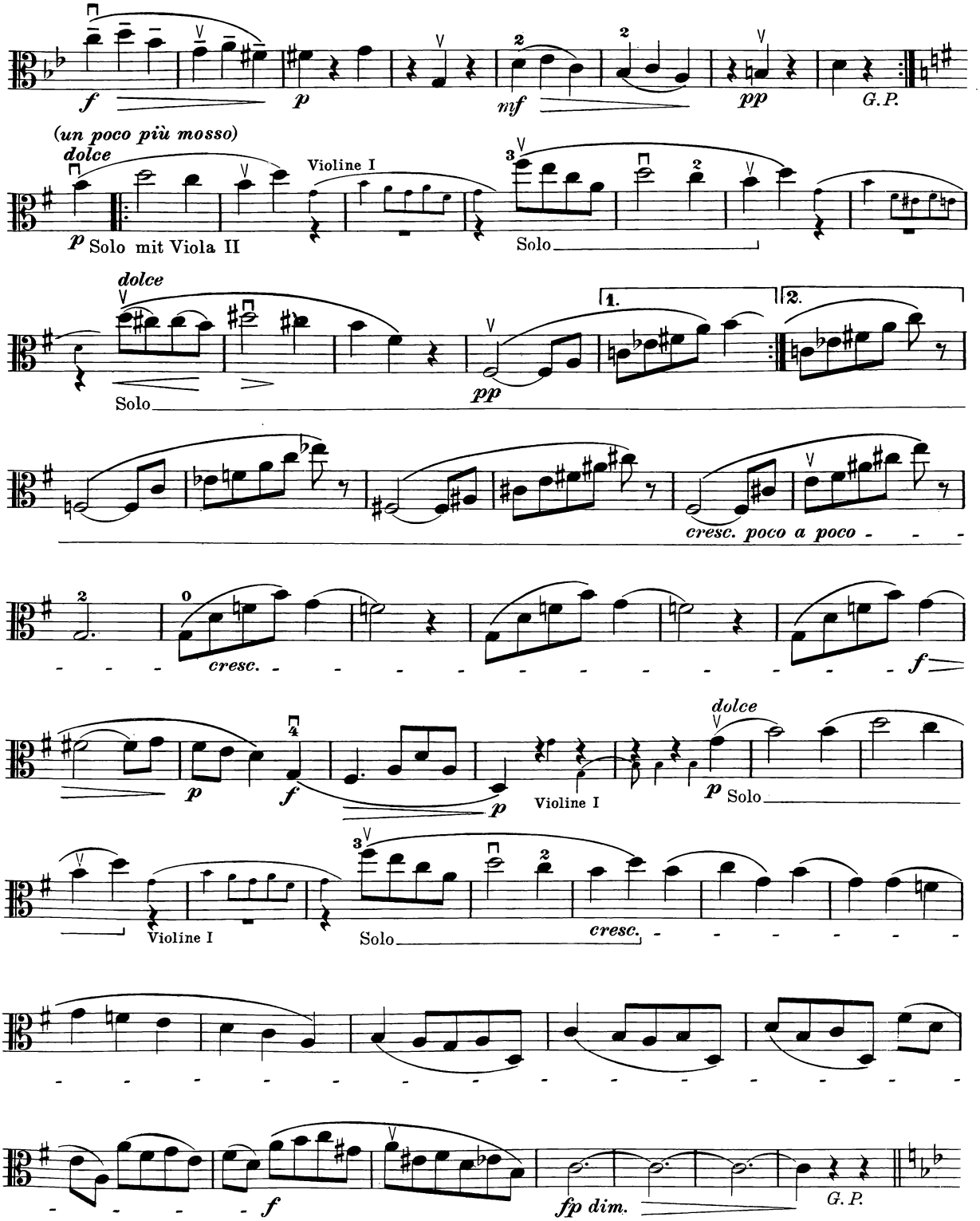


*) Nur (Solo) in Klammern ( ) bedeutet ganz allein.

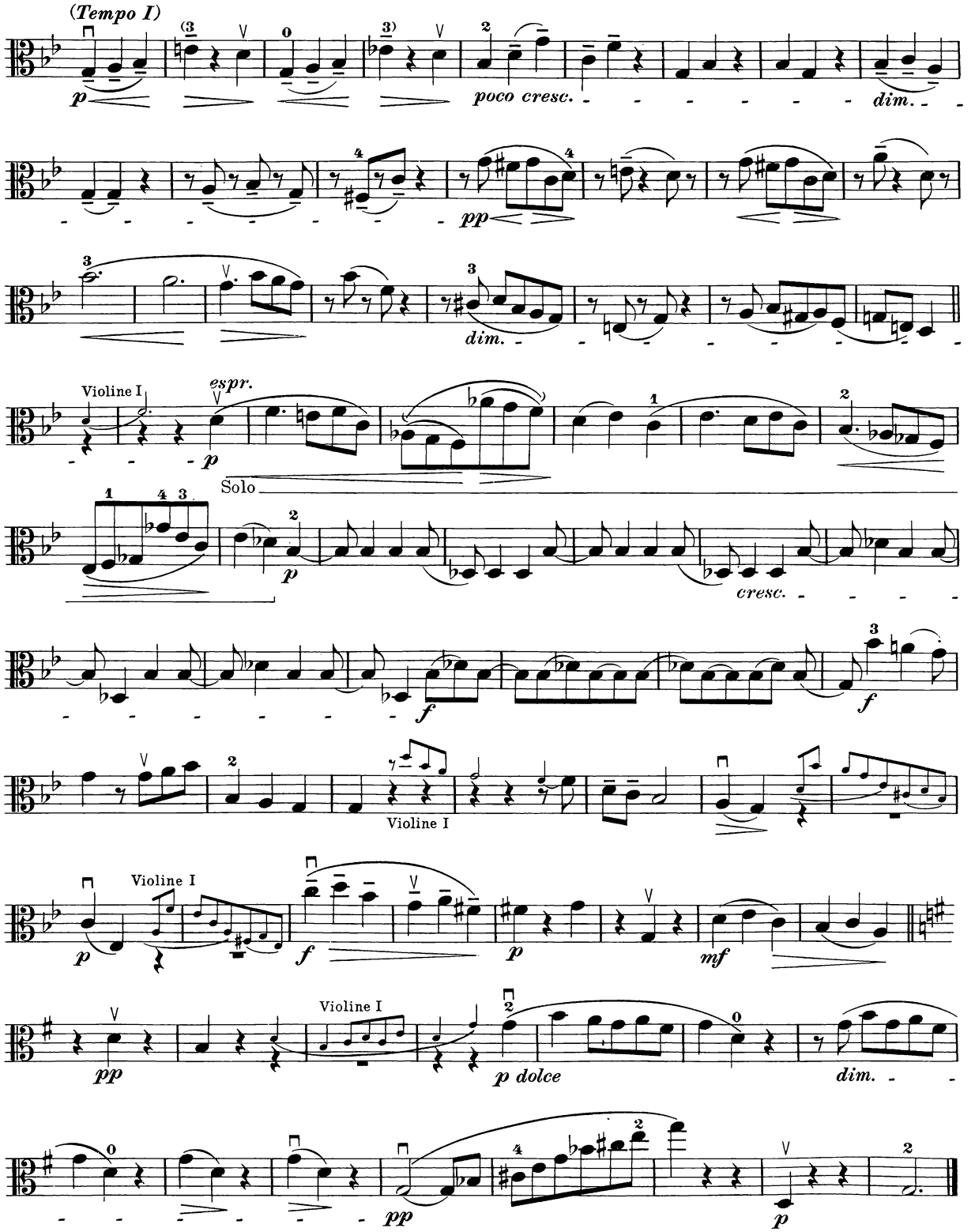

Viola II
molto dim. sempre
perdendo
C
f
sf
sf
f
ff
D
ff
f
Solo
p
E
Violine I
dolce
Solo
f
p

III


Un poco allegretto (𝅗𝅥. = 40 – 46)
p
poco cresc.
dim.
pp
dim.
Violine I
espr.
p
Solo mit Violine I
p
cresc.
f
f
Violine I
p

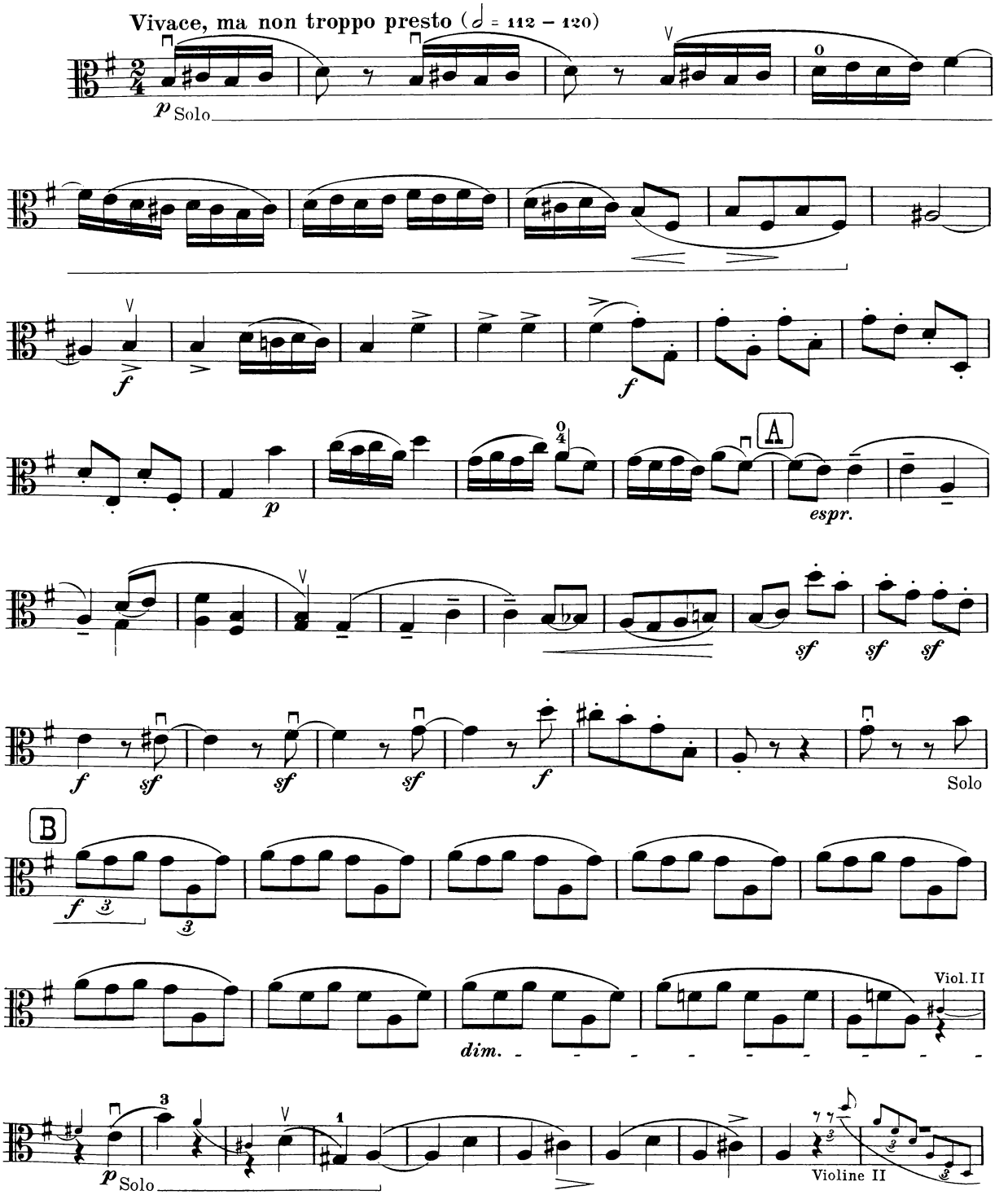

f
p
mf
pp
G.P.
(un poco più mosso)
dolce
Violine I
Solo mit Viola II
Solo
dolce
Solo
pp
1.
2.
cresc. poco a poco
cresc.
f
p
f
p
dolce
Violine I
p Solo
Violine I
Solo
cresc.
f
fp dim.
G.P.

Viola I

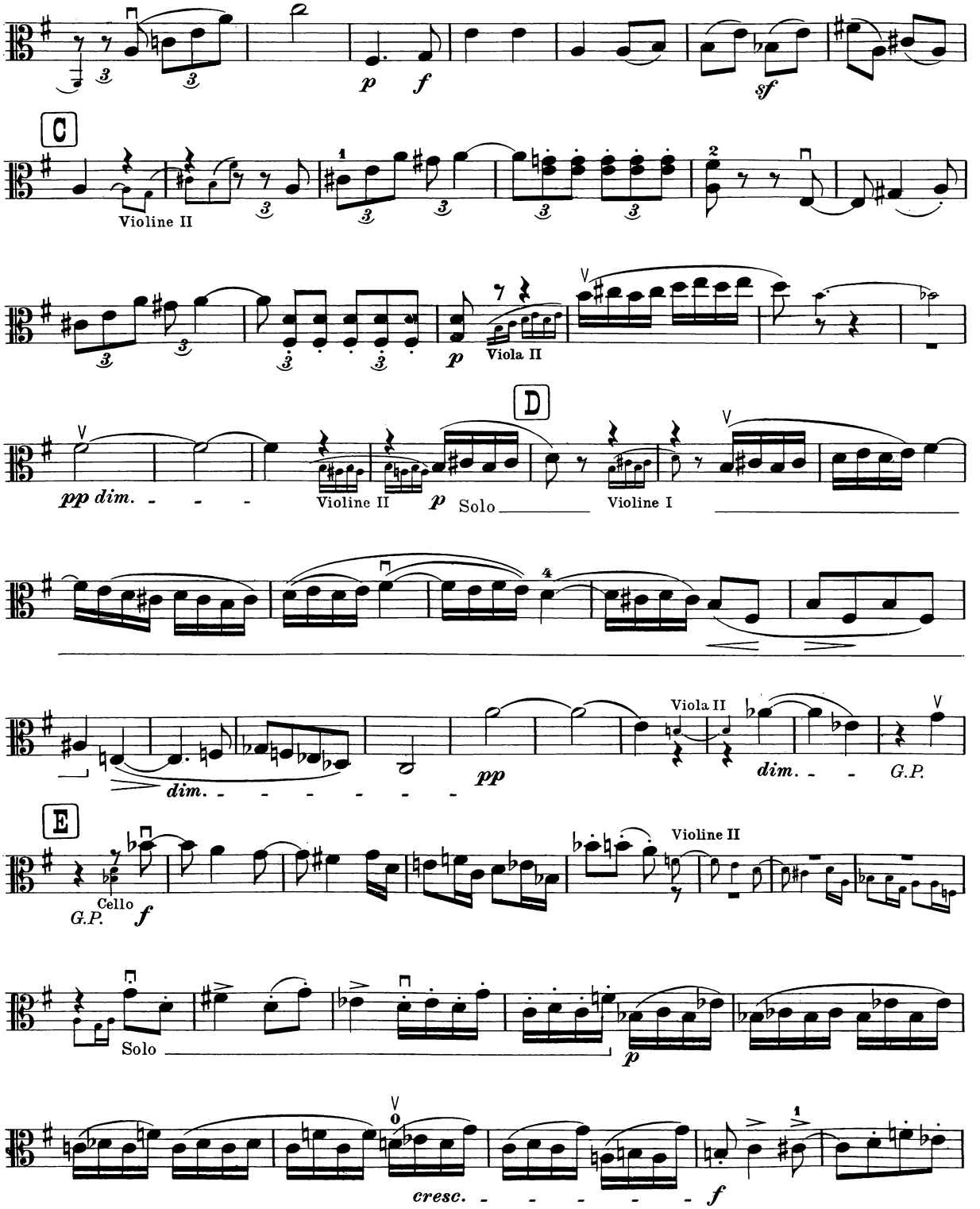

(Tempo I)
p
poco cresc.
dim.
pp
dim.
Violine I
espr.
p
Solo
p
cresc.
f
f
Violine I
Violine I
p
f
p
mf
Violine I
pp
p dolce
dim.
pp
p

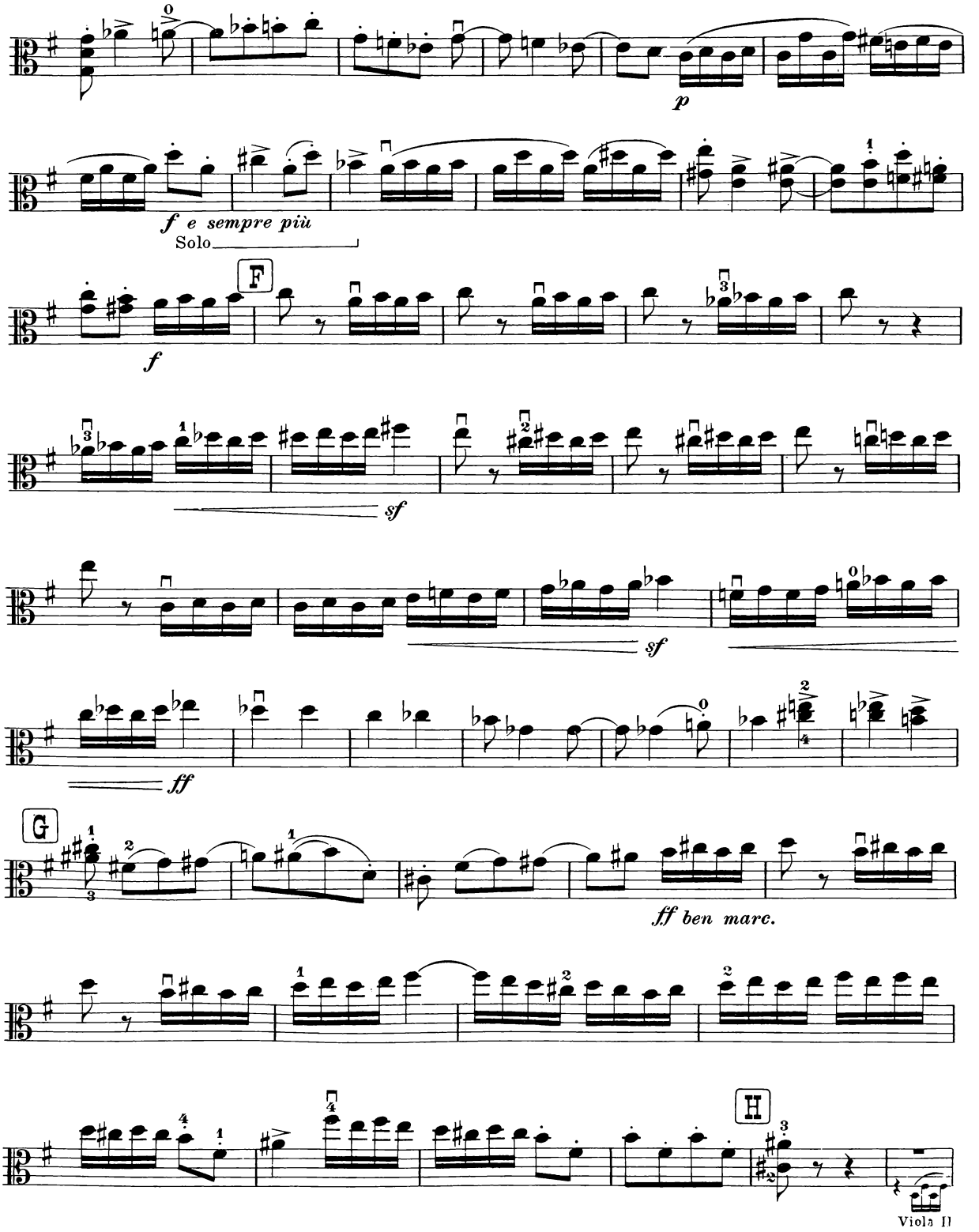
IV

Vivace, ma non troppo presto ($\frac{2}{4}$ = 112 – 120)

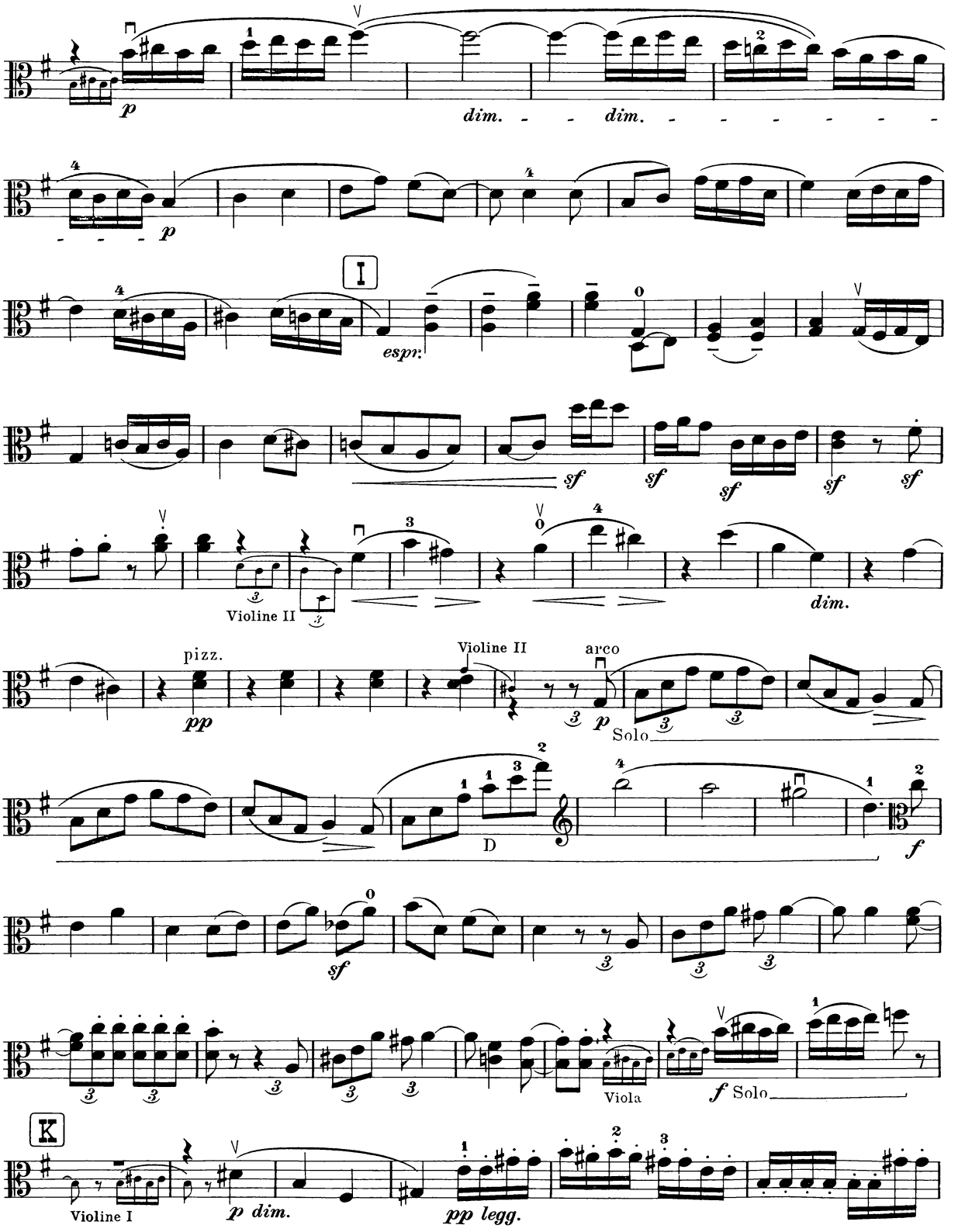


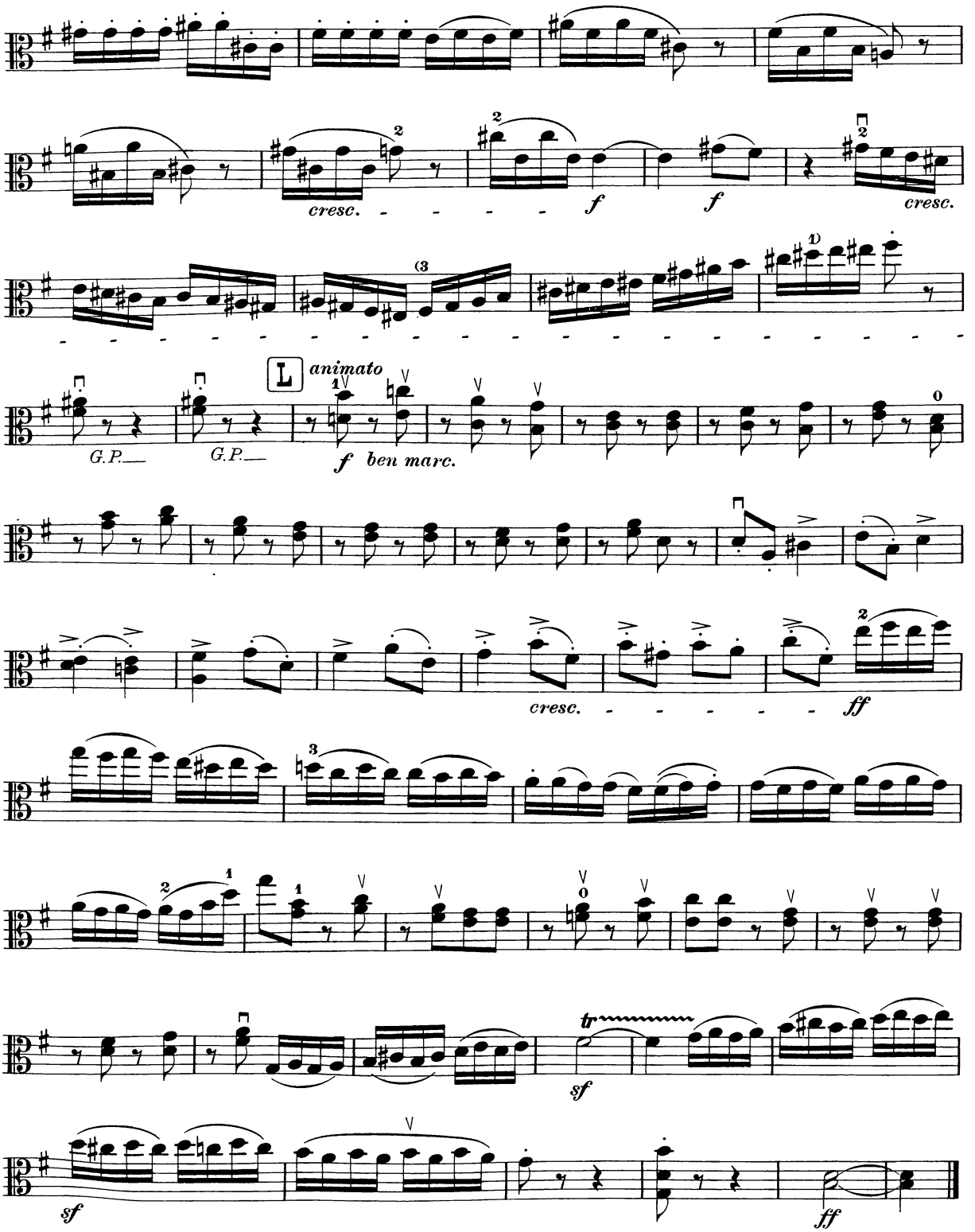
Viola I


p
f
sf
C
Violine II
Viola II
p
D
pp dim.
Violine II
p
Solo
Violine I
dim.
pp
Viola II
dim.
G.P.
E
G.P.
Cello
f
Violine II
Solo
p
cresc.
f


p
f e sempre più
Solo
F
f
sf
sf
ff
G
ff ben marc.
H
Viola II

Viola I


p
dim.
dim.
p
I
espr.
sf
sf
sf
sf
sf
Violine II
dim.
pizz.
pp
Violine II
arco
p
Solo
D
f
sf
Viola
f Solo
K
Violine I
p dim.
pp legg.


cresc.
f
f
cresc.
L animato
f ben marc.
G.P.
G.P.
cresc.
ff
sf
tr
sf
ff

Viola II

Zweites Streich-Quintett

G-dur

DEUXIÈME QUINTETTE
sol majeur

STRING QUINTET
G major

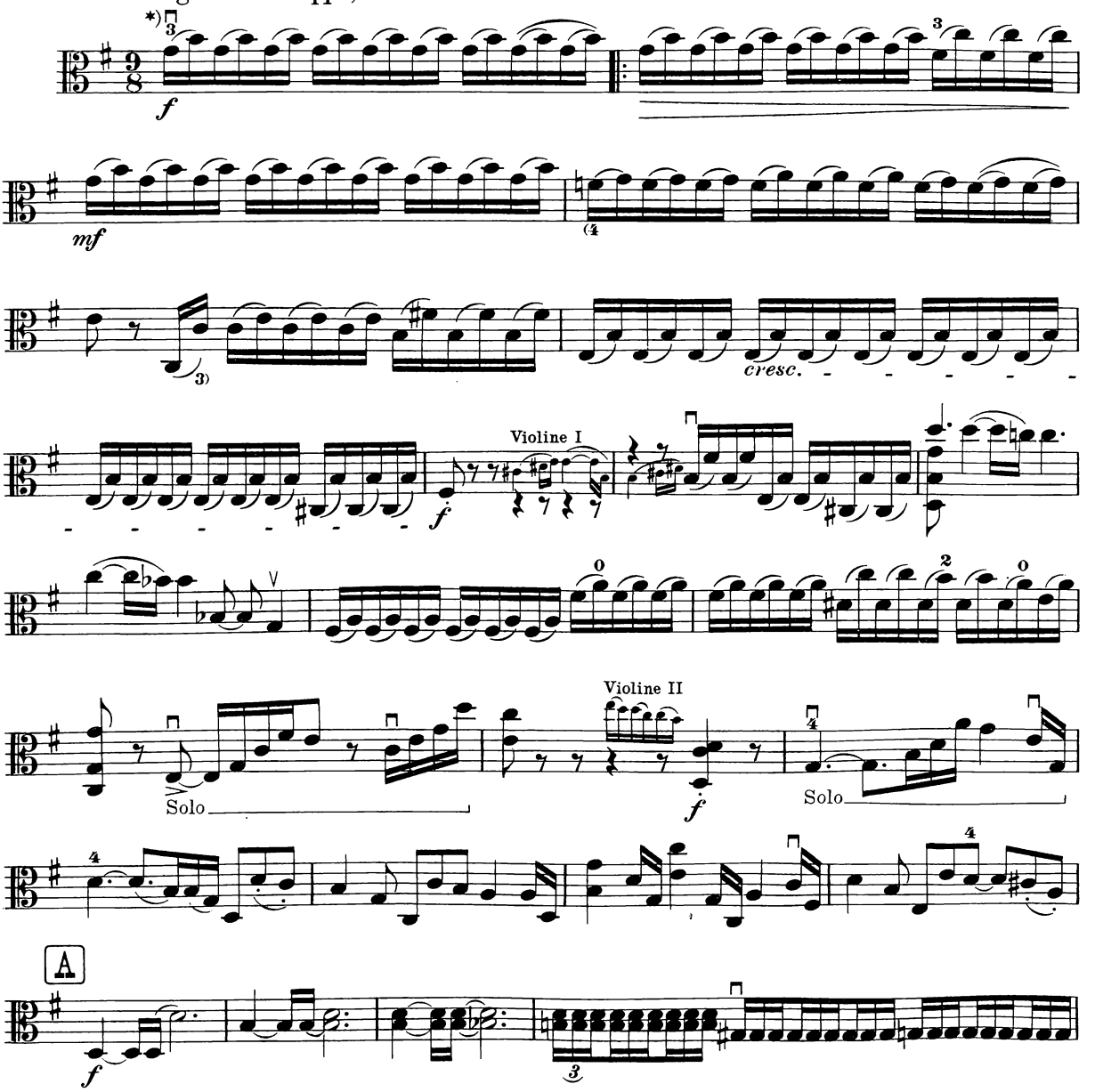
Viola II

I

Revisions-Ausgabe
Ossip Schnirlin

Johannes Brahms, Op. 111

Allegro non troppo, ma con brio (♩. = 66–72)



*) Die Bogenstriche ⊓∨ sind deshalb häufiger angegeben, um in der Phrasierung die Einheitlichkeit des ganzen Ensembles zu erreichen. Nur (Solo) in Klammern bedeutet ganz allein.

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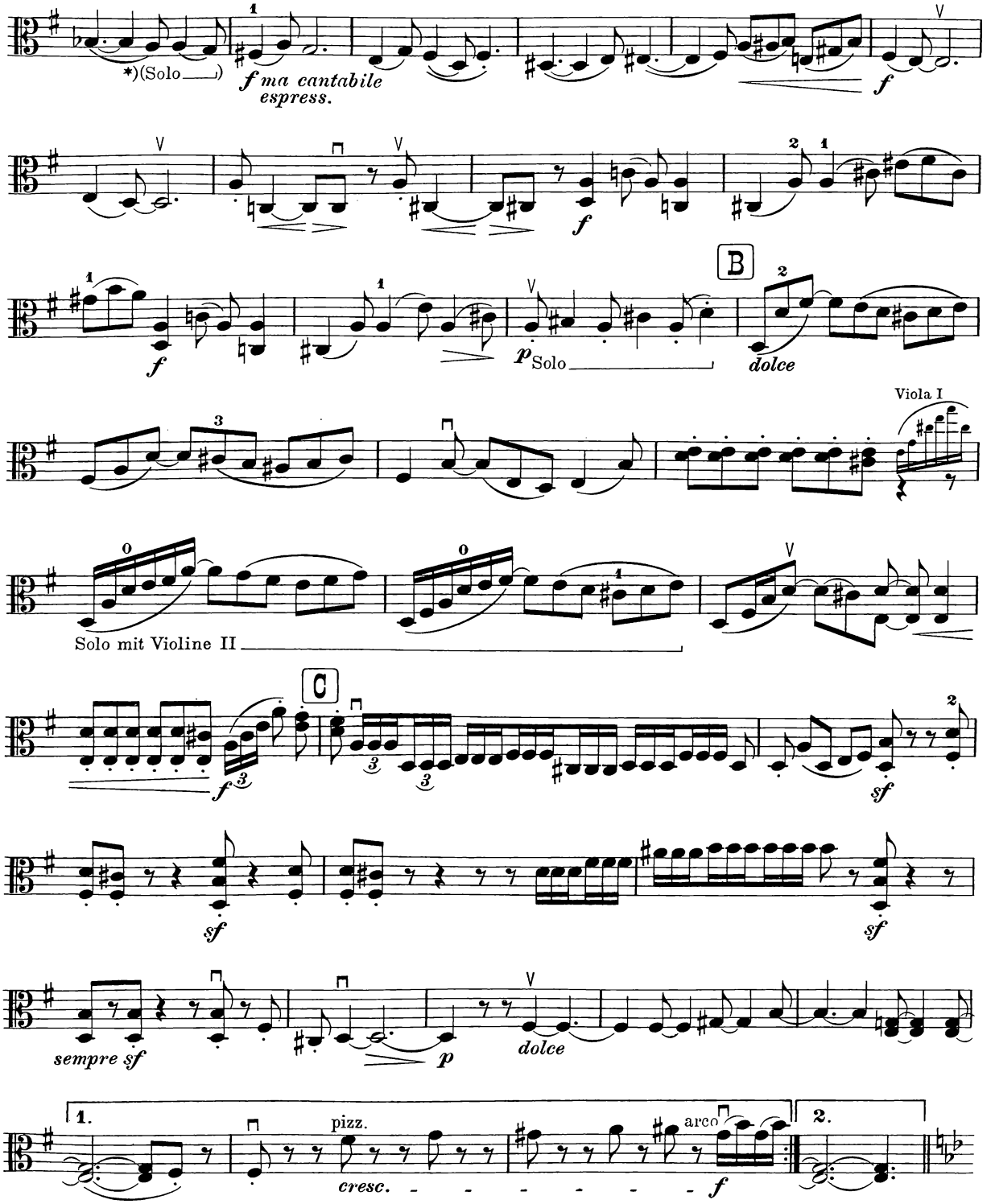
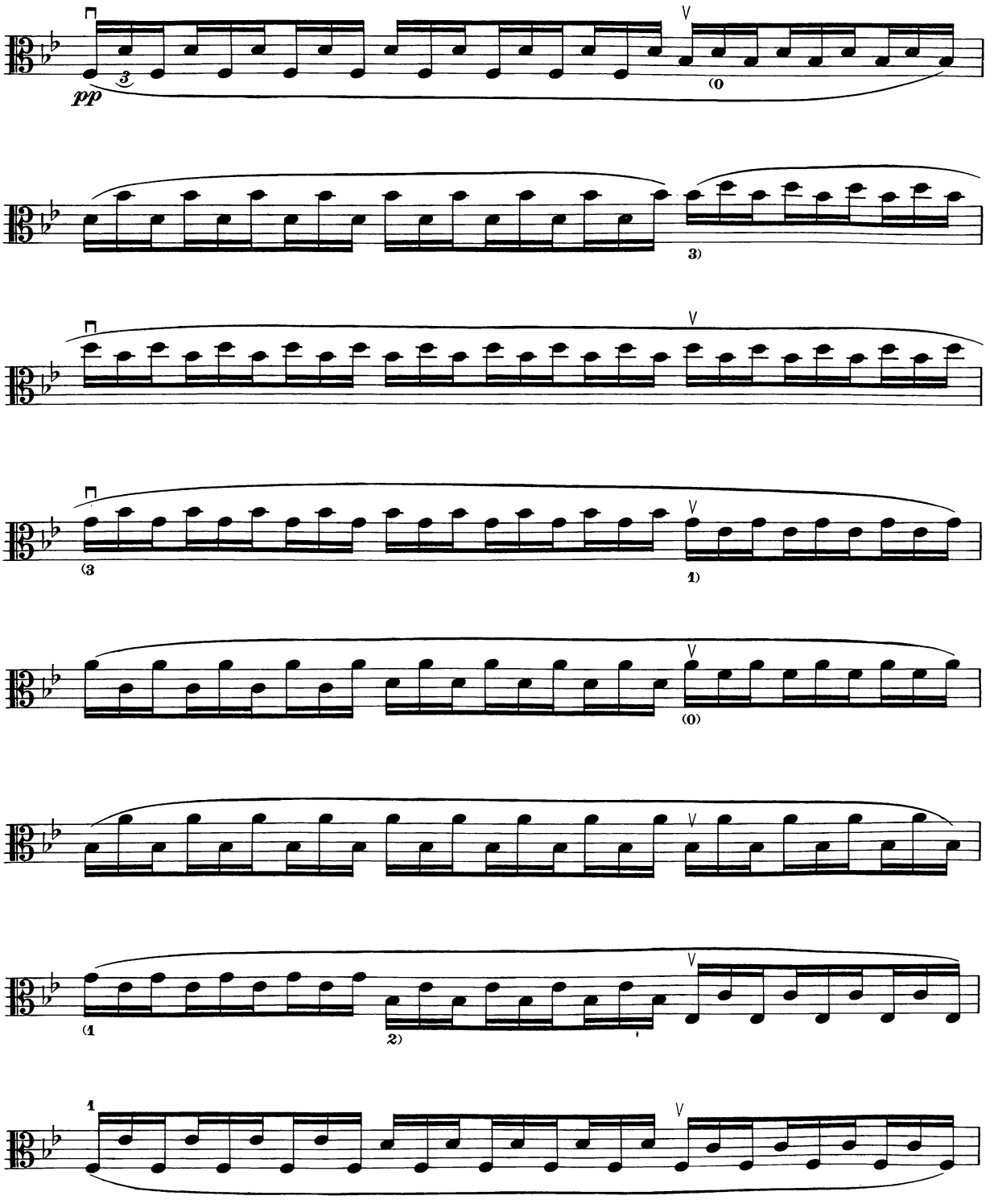
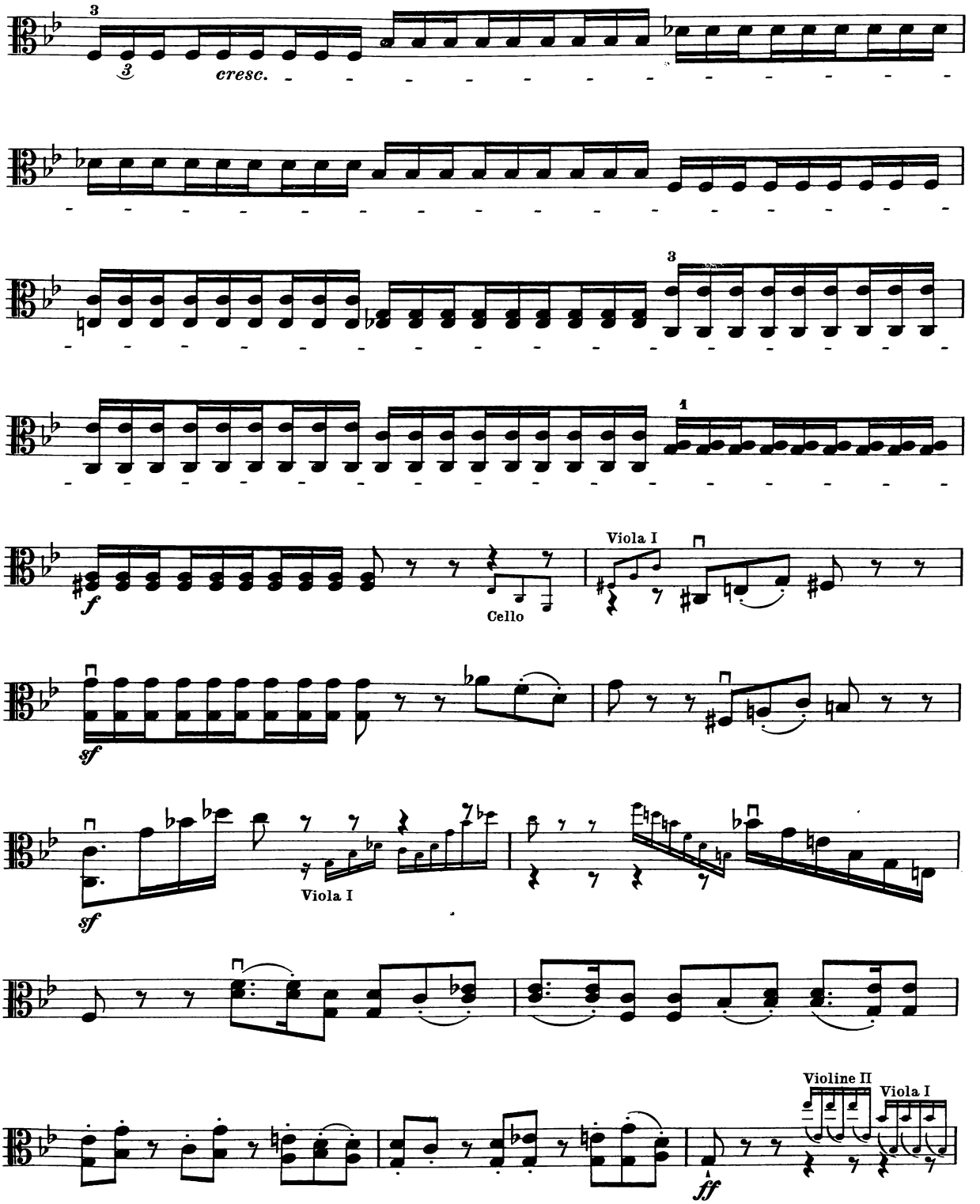


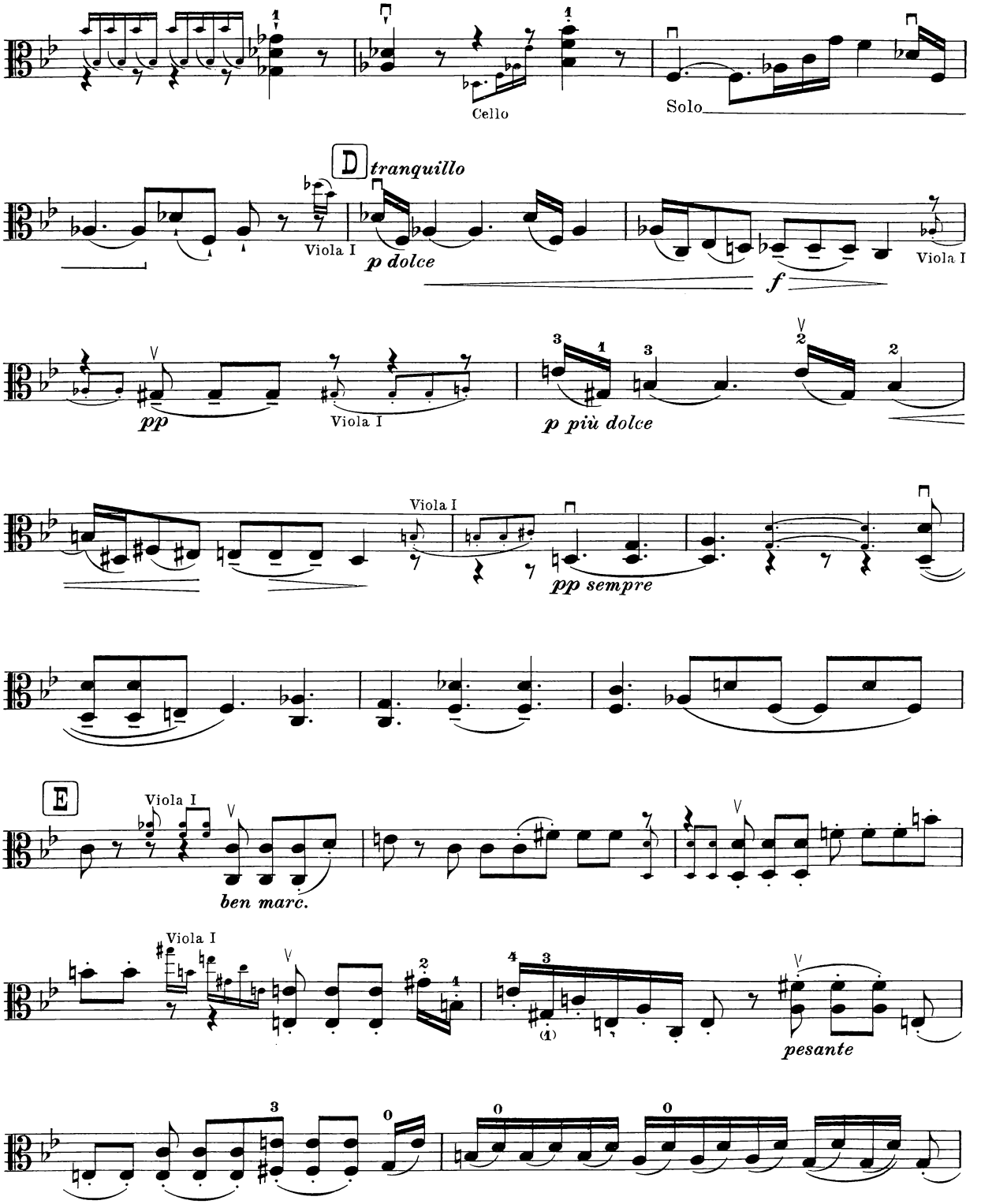
*) Nur (Solo) in Klammern ( ) bedeutet ganz allein

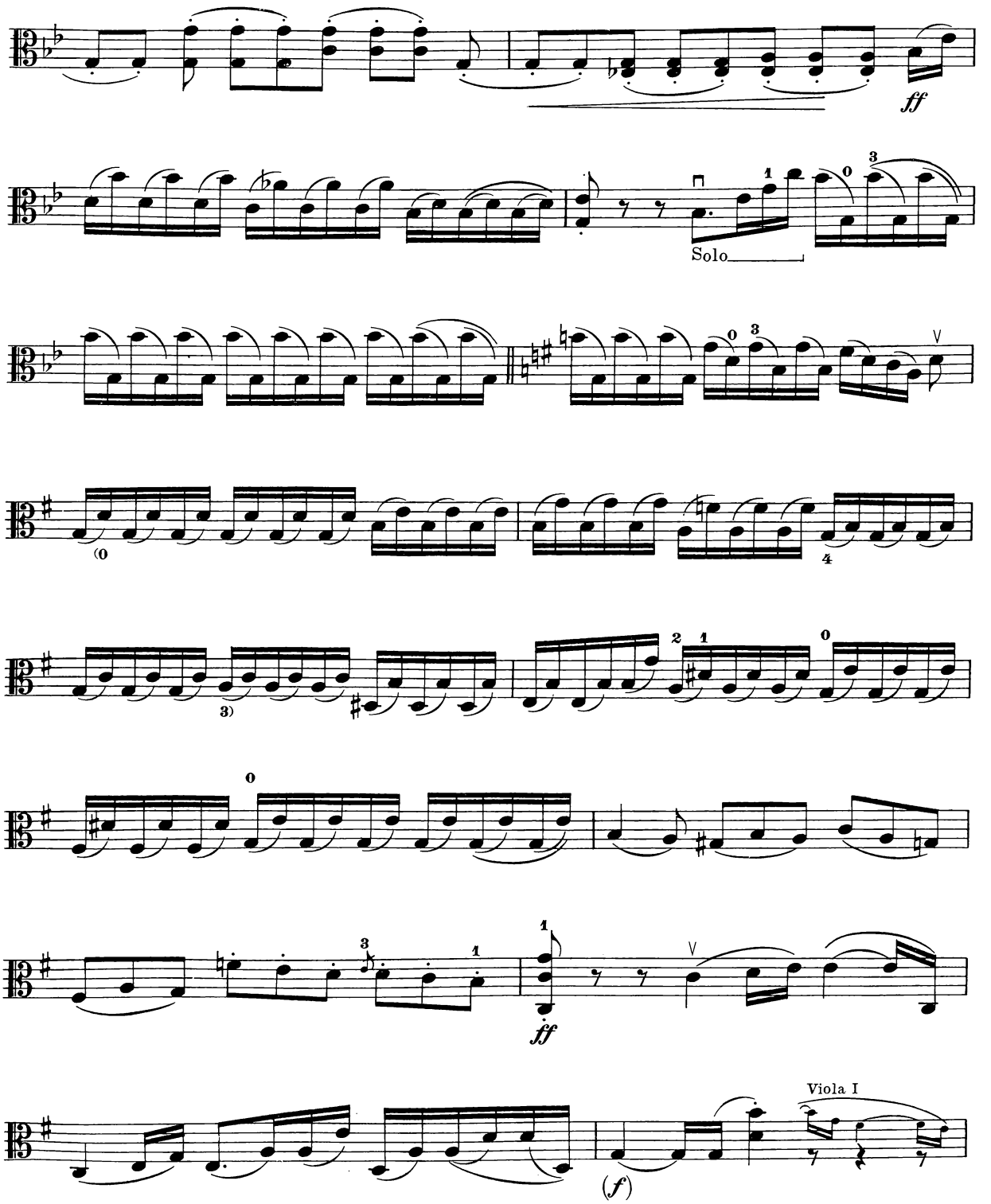
Viola II

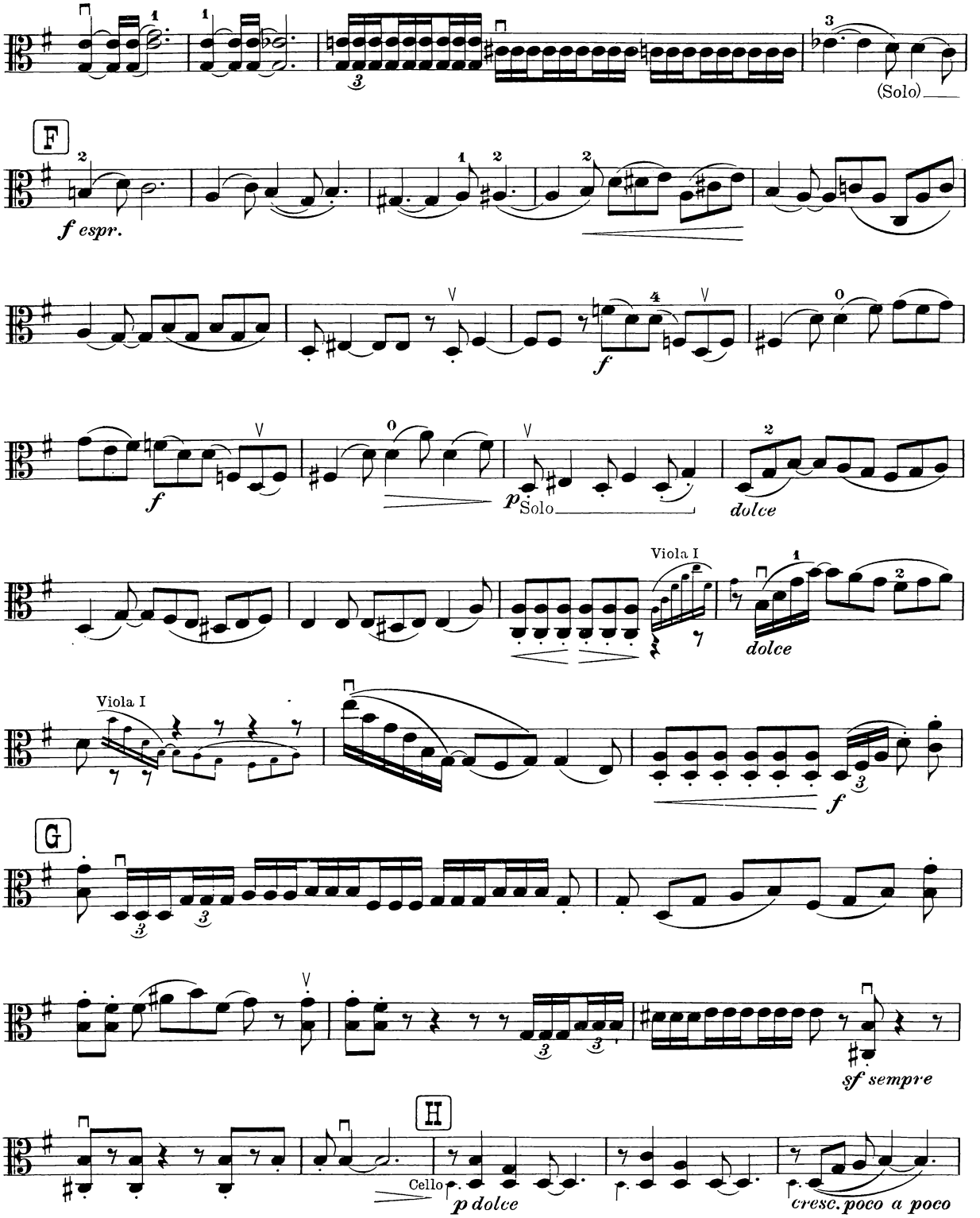


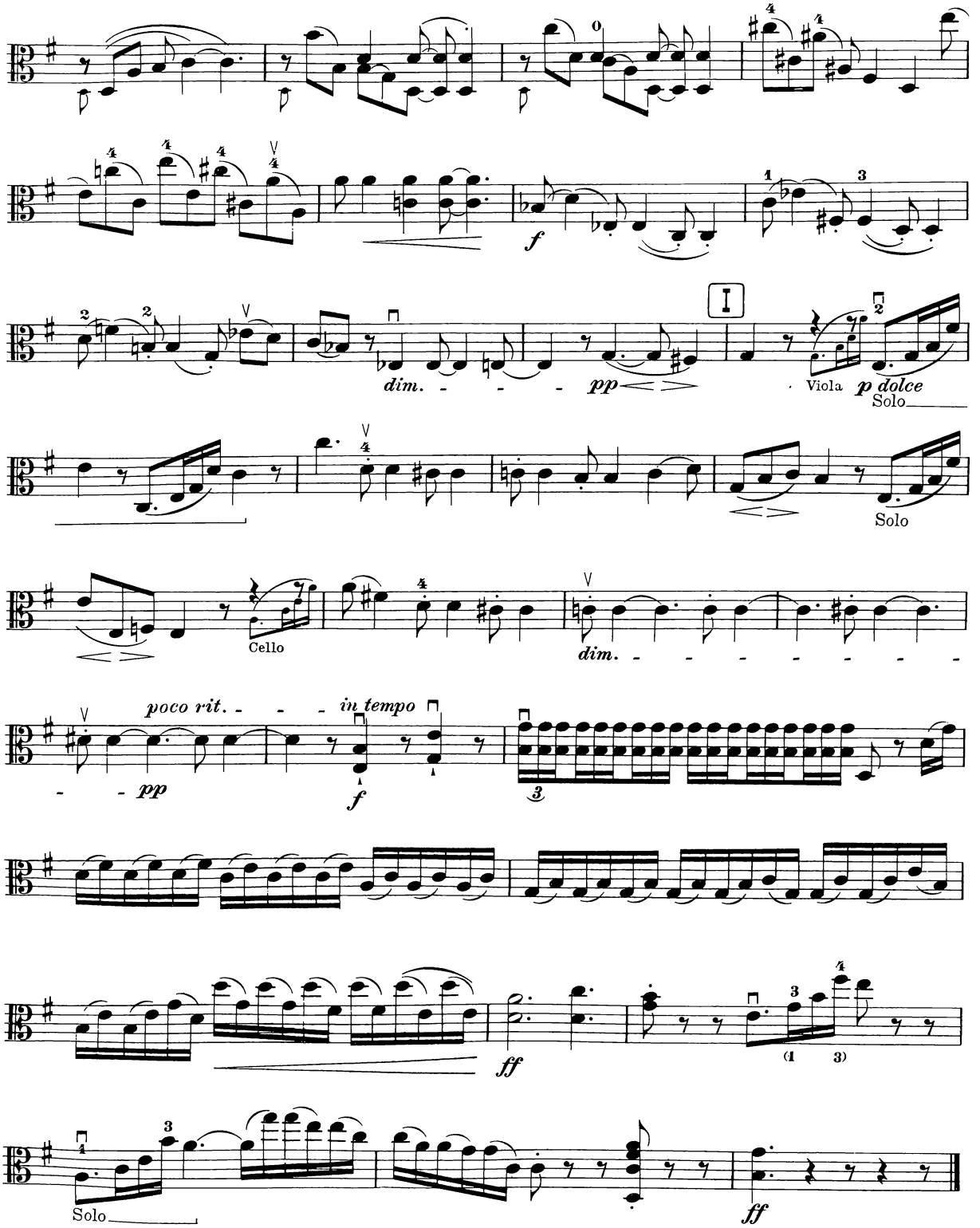

cresc.
Cello
Viola I
Viola I
Violine II
Viola I

Viola II

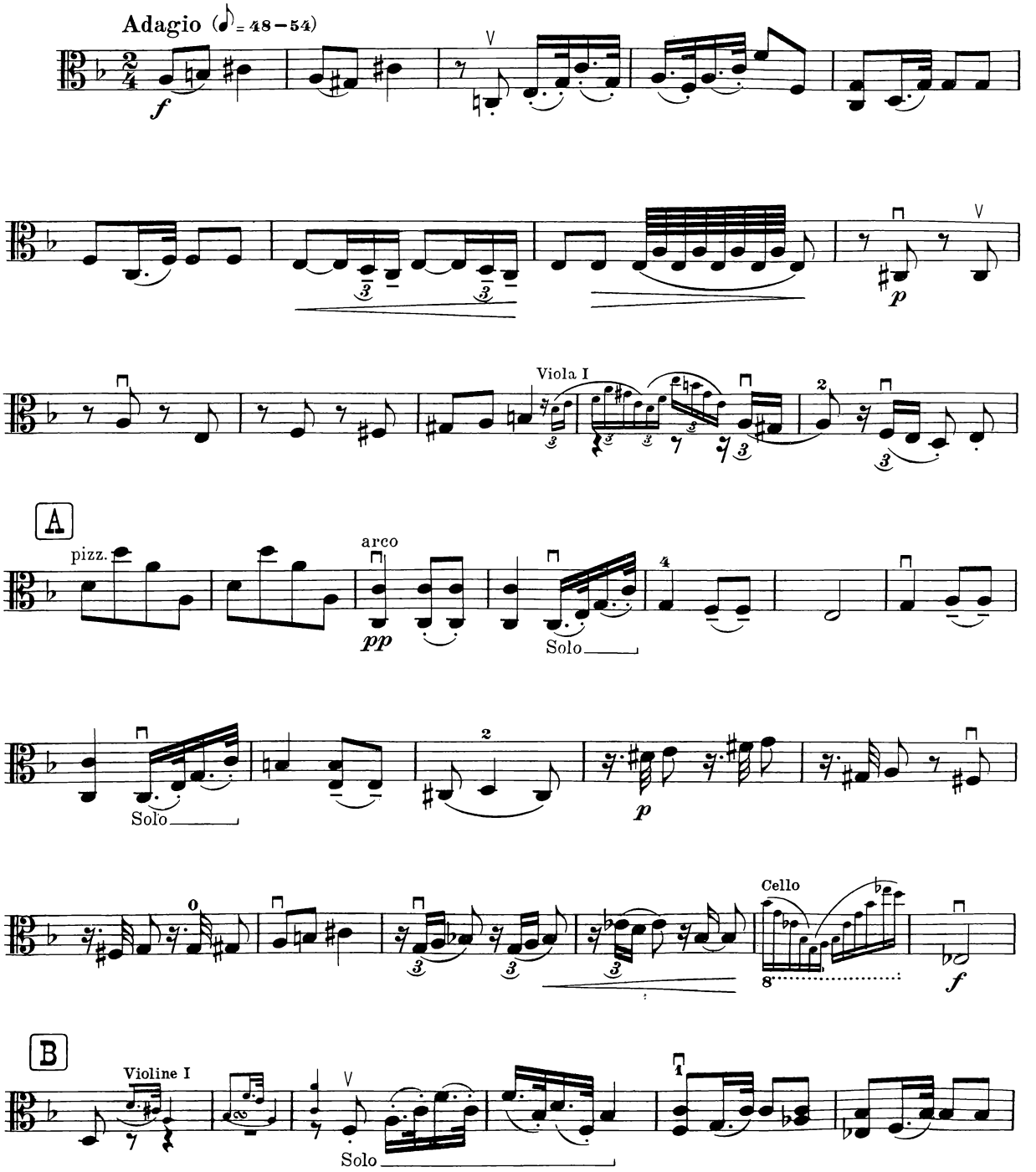

Cello
Solo
D
tranquillo
Viola I
p dolce
f
Viola I
pp
Viola I
p più dolce
Viola I
pp sempre
E
Viola I
ben marc.
Viola I
(1)
pesante

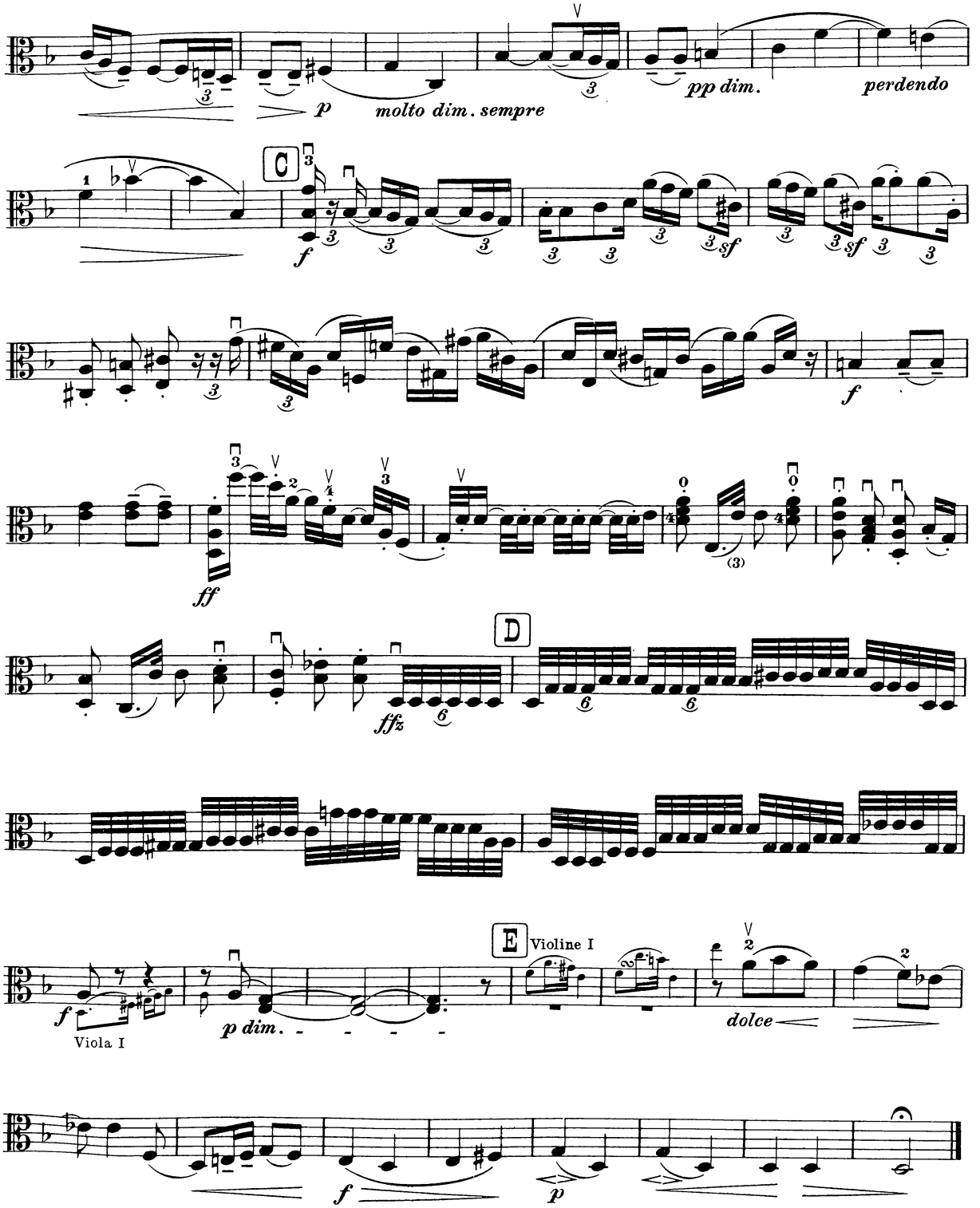

ff
Solo
(0
3)
ff
Viola I
(f)


(Solo)
F
f espr.
f
p
Solo
dolce
Viola I
dolce
Viola I
f
G
sf sempre
H
Cello
p dolce
cresc. poco a poco

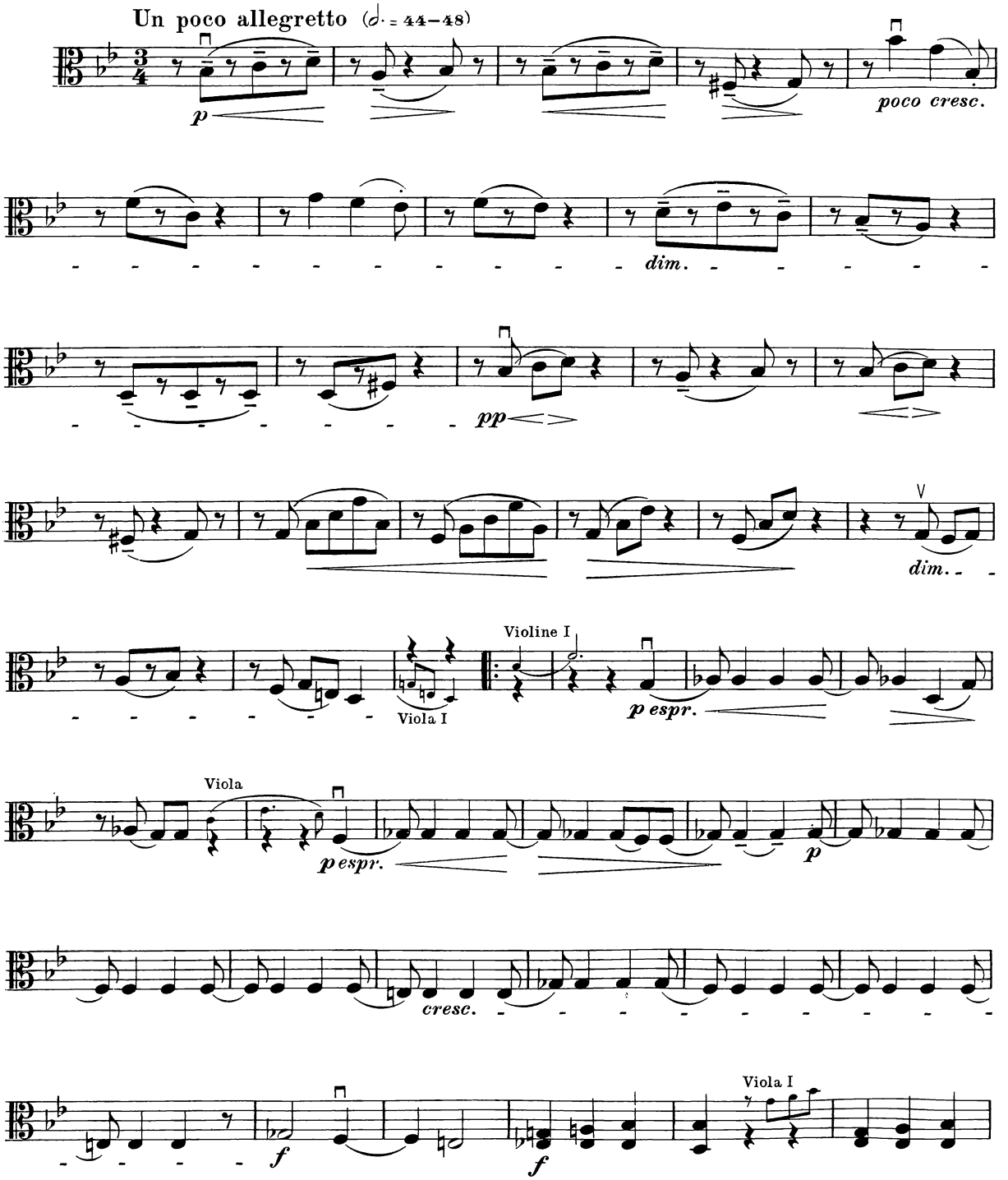

dim.
pp
I
Viola
p dolce
Solo
Solo
Cello
dim.
poco rit.
in tempo
pp
f
ff
(1 3)
Solo
ff

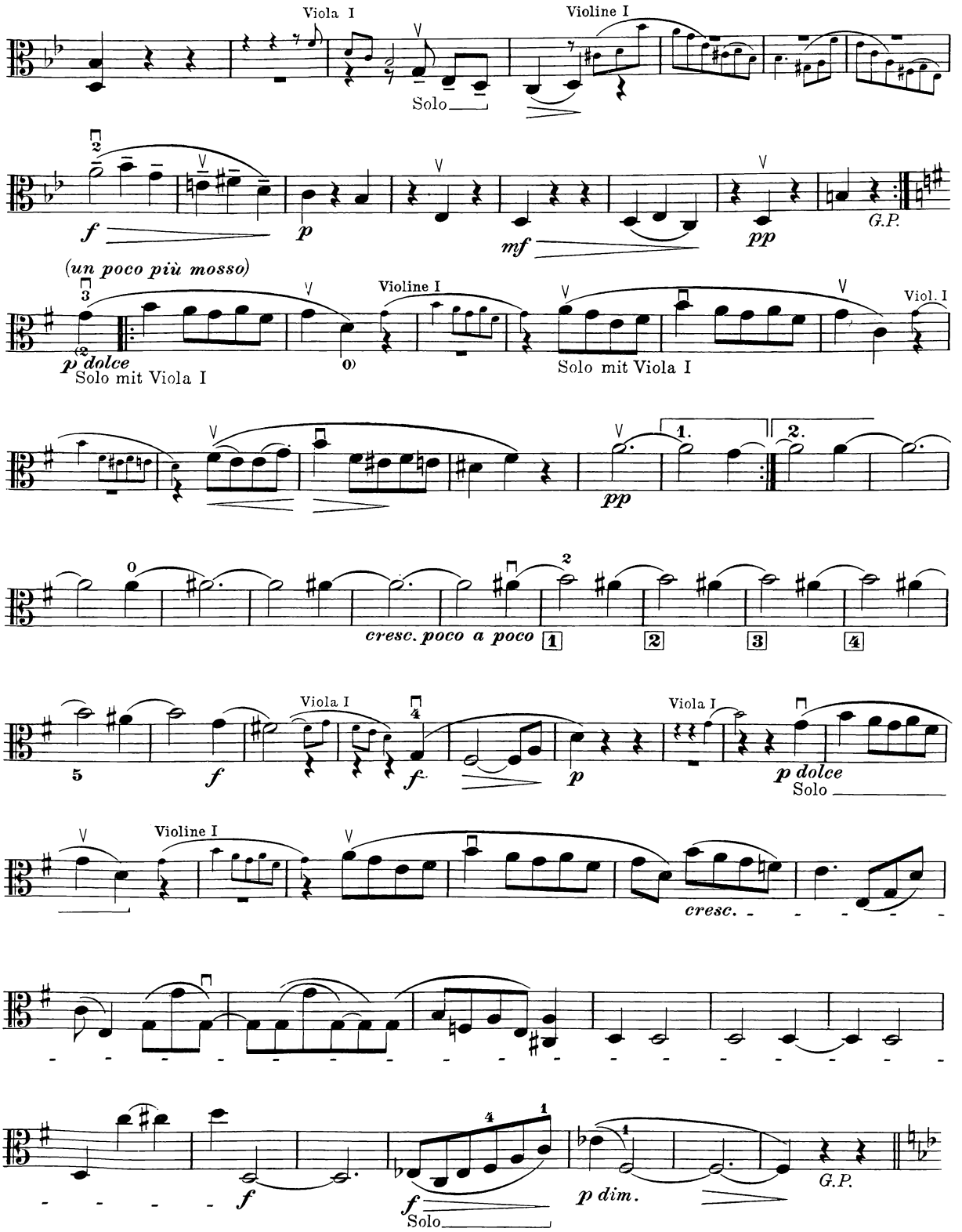
II


Adagio (♪ = 48–54)
f
Viola I
A
pizz.
arco
pp
Solo
p
Solo
Cello
f
B
Violine I
Solo

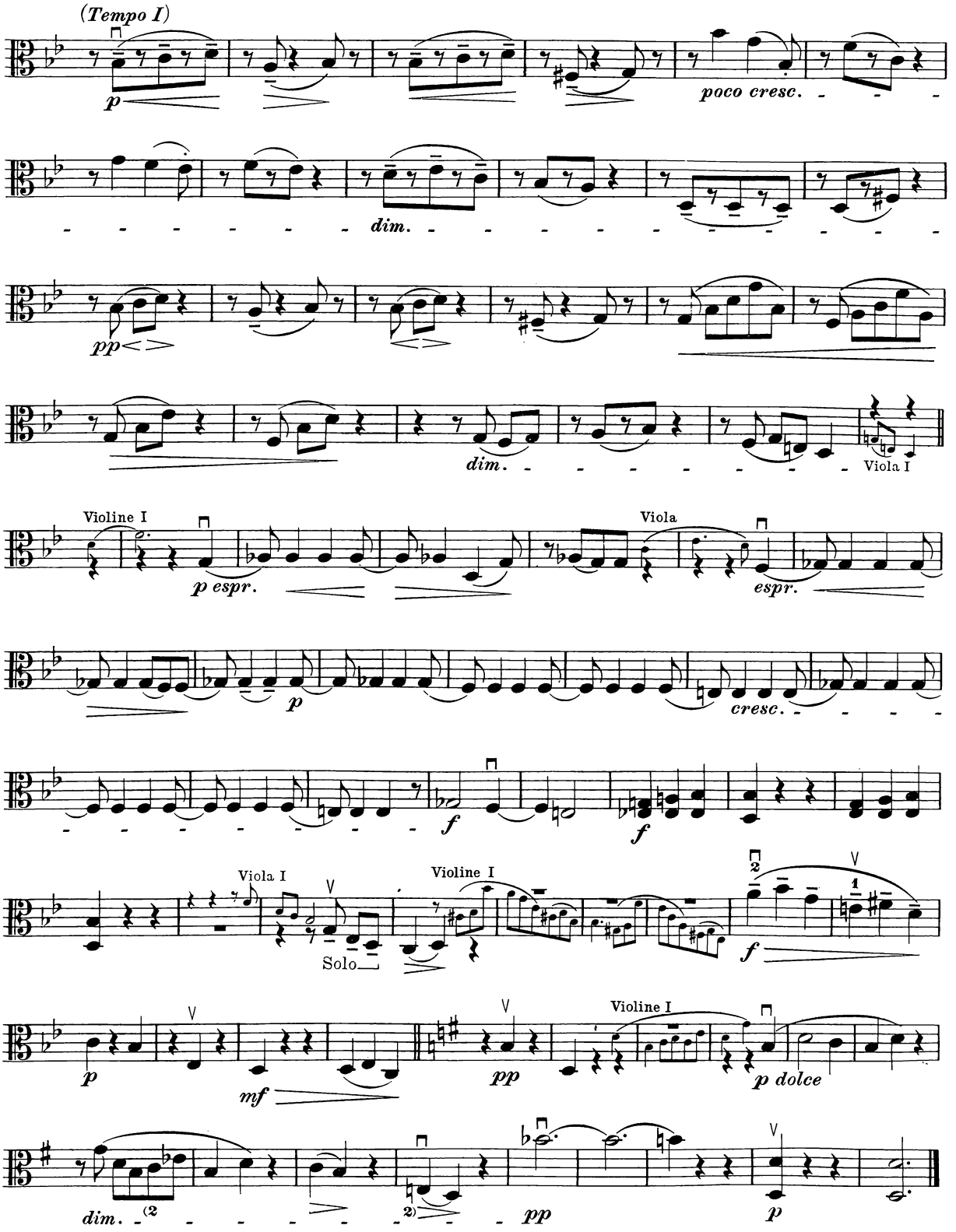

p
molto dim. sempre
pp dim.
perdendo
C
f
sf
sf
f
ff
D
fffz
E
Violine I
f
Viola I
p dim.
dolce
f
p

III


Un poco allegretto (𝅗𝅥. = 44–48)
p
poco cresc.
dim.
pp
dim.
Violine I
Viola I
p espr.
Viola
p espr.
p
cresc.
f
f
Viola I

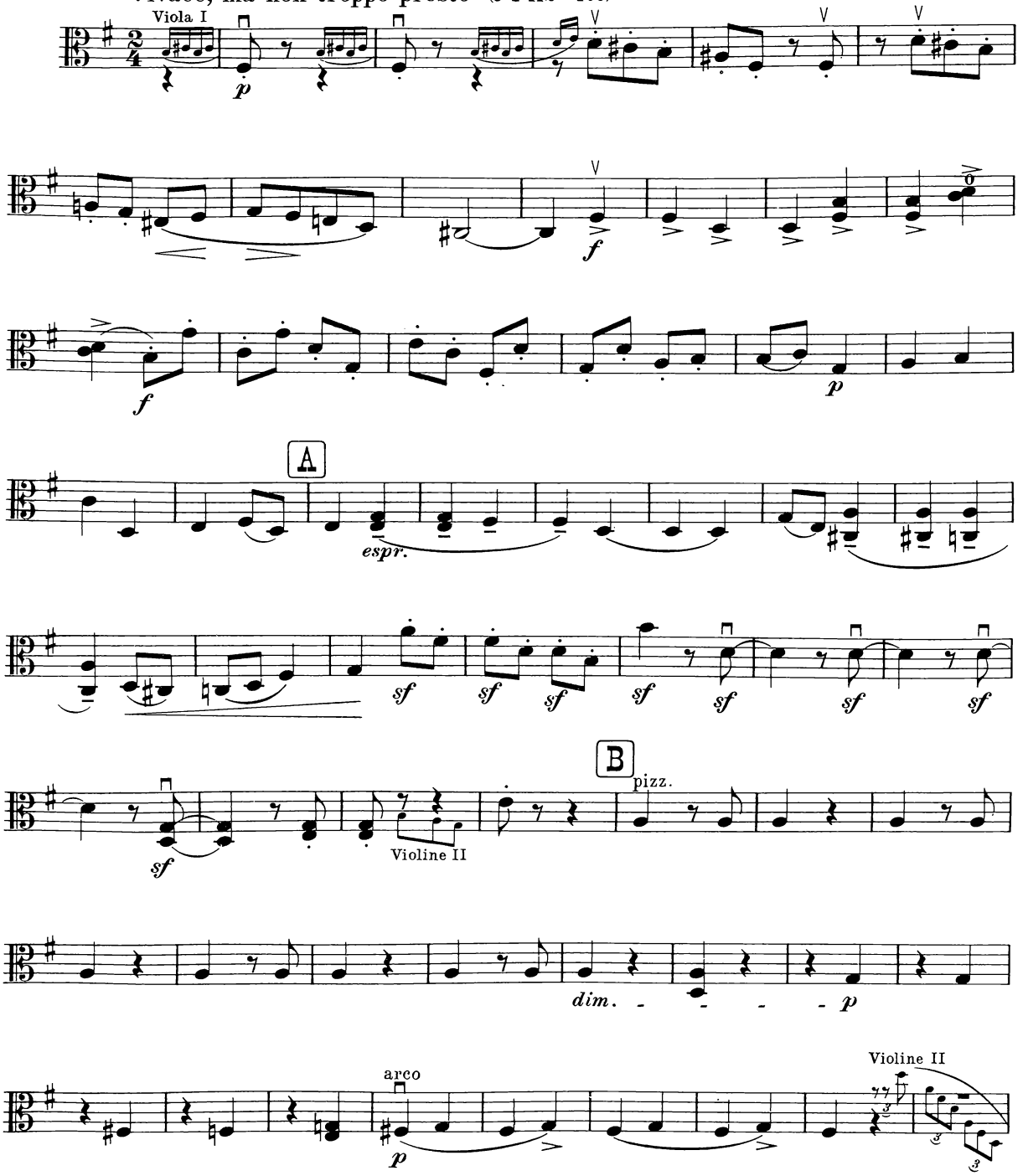

Viola I
Violine I
Solo
f
p
mf
pp
G.P.
(un poco più mosso)
Violine I
Viol. I
p dolce
Solo mit Viola I
Solo mit Viola I
pp
1.
2.
cresc. poco a poco
1
2
3
4
Viola I
Viola I
f
f
p
p dolce
Solo
Violine I
cresc.
f
f
Solo
p dim.
G.P.

Viola II

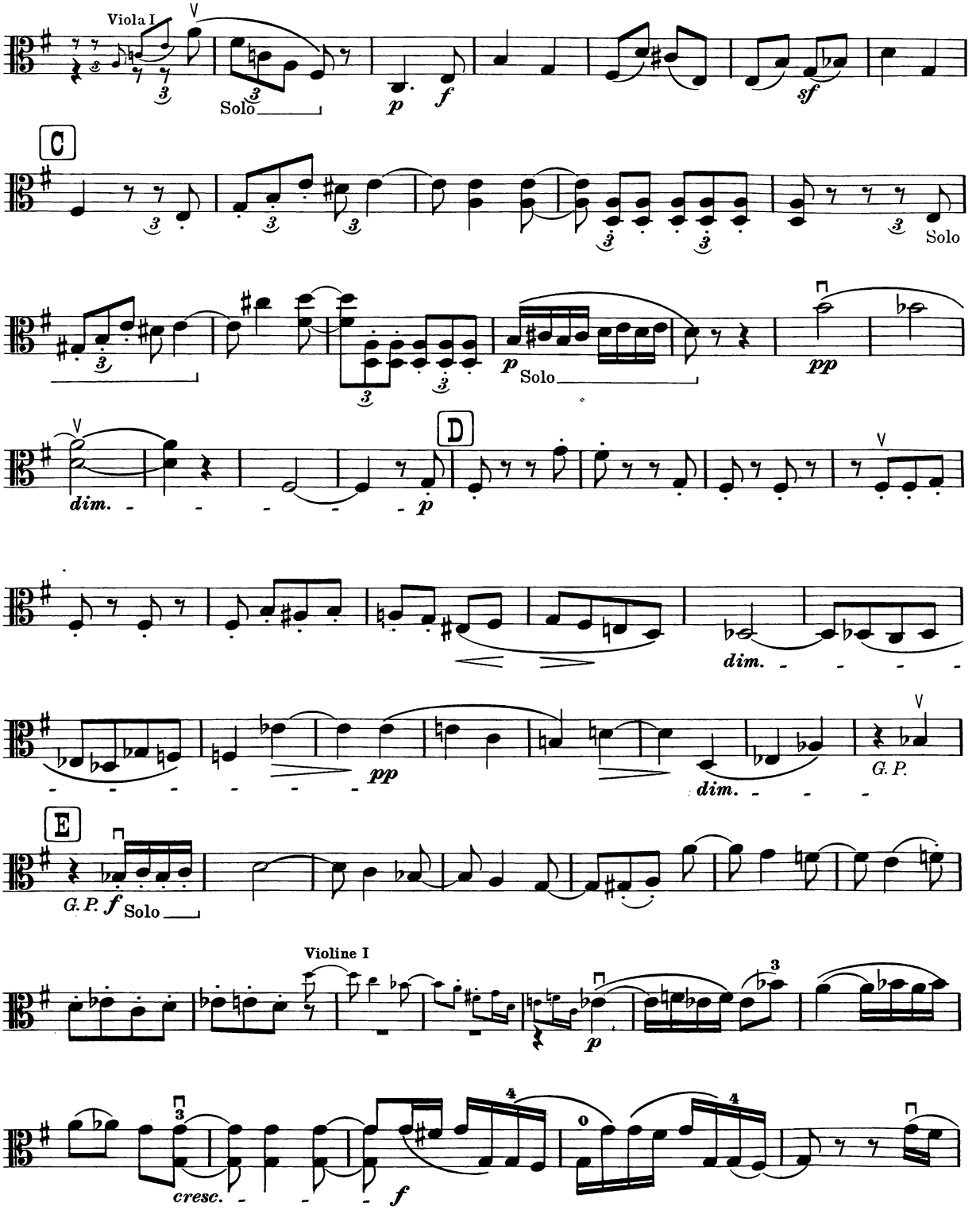

(Tempo I)
p
poco cresc.
dim.
pp
dim.
Viola I
Violine I
p espr.
Viola
espr.
p
cresc.
f
f
Viola I
Solo
Violine I
f
p
mf
pp
Violine I
p dolce
dim.
pp
p

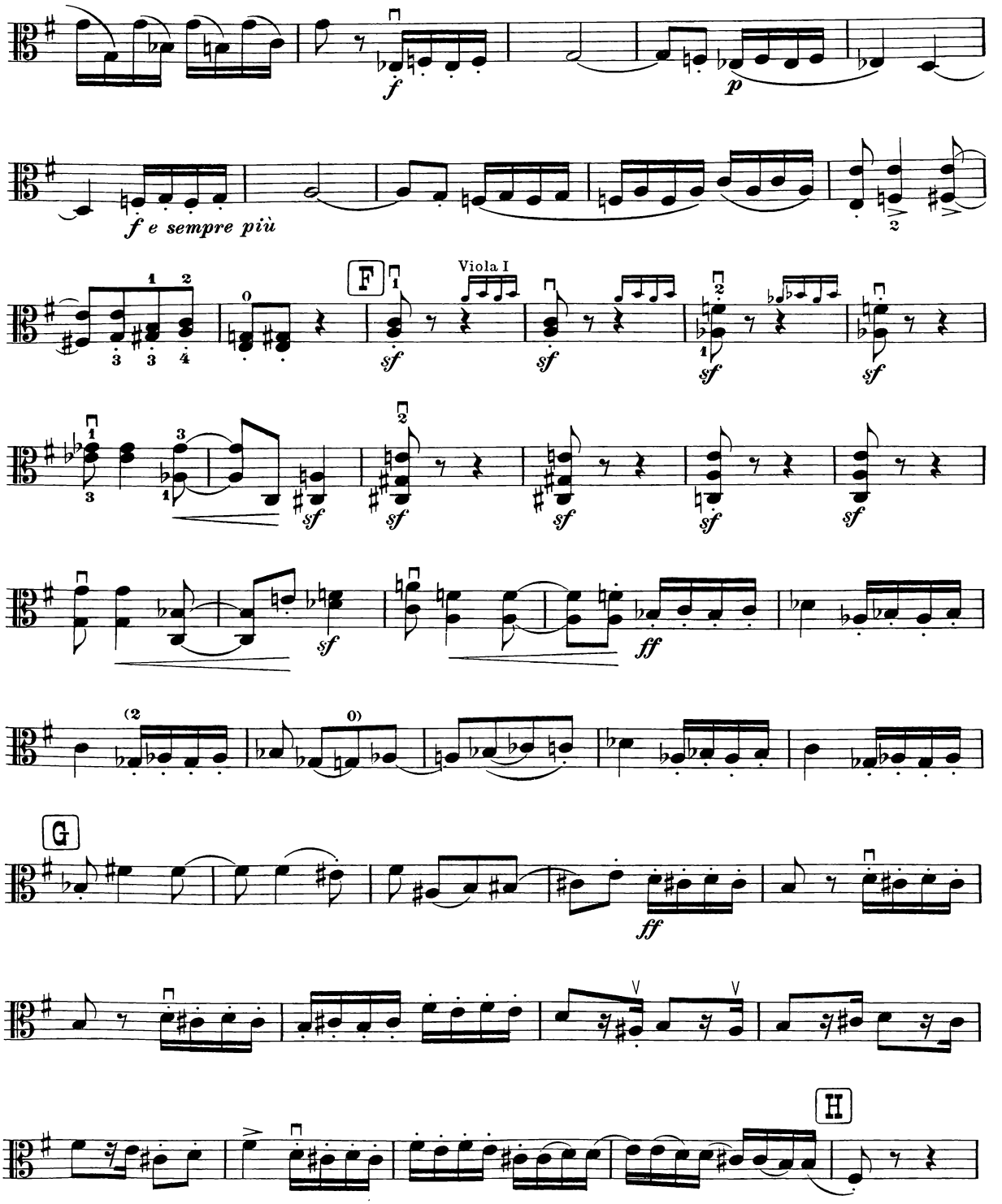
IV

Vivace, ma non troppo presto (♩ = 112–120)

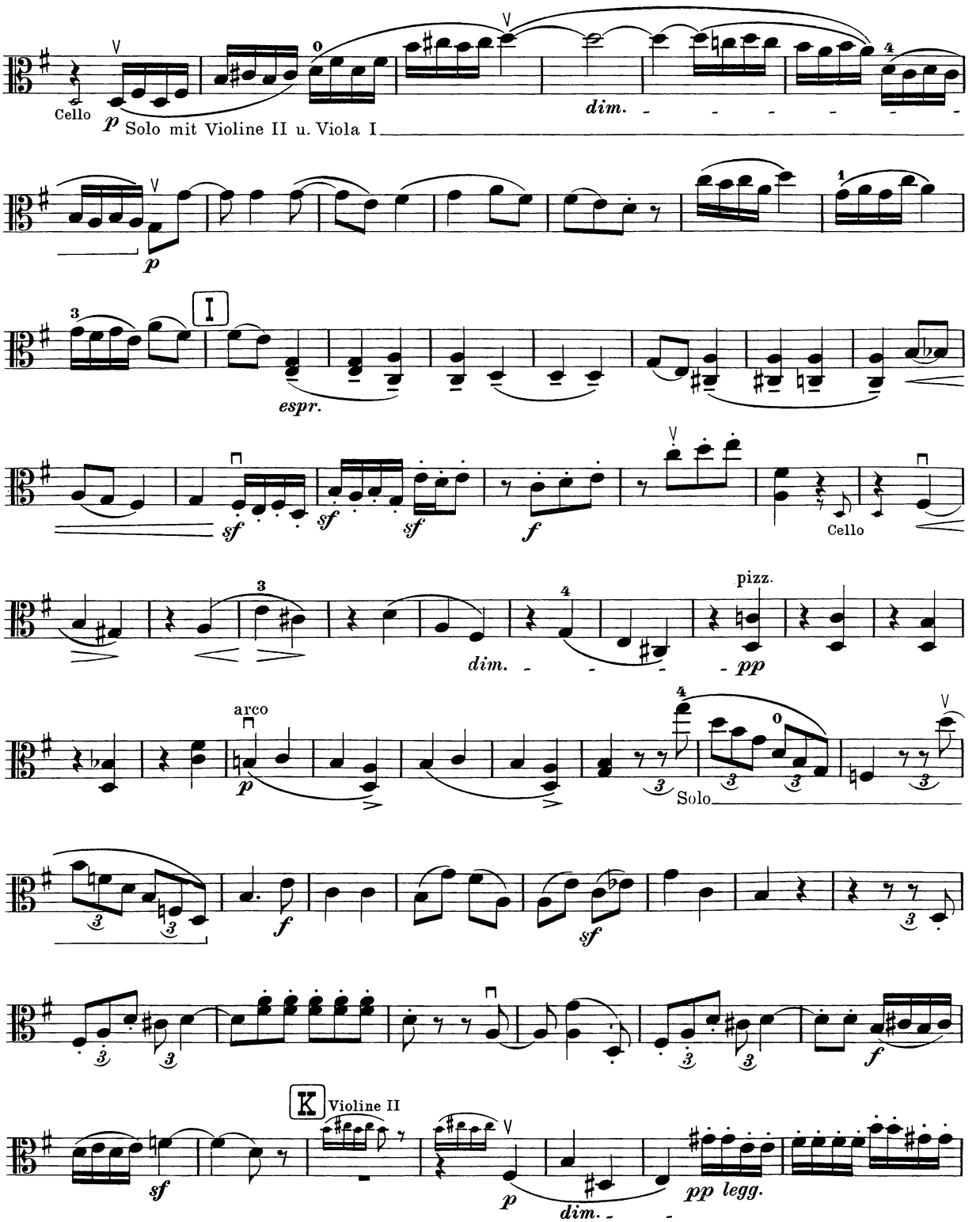


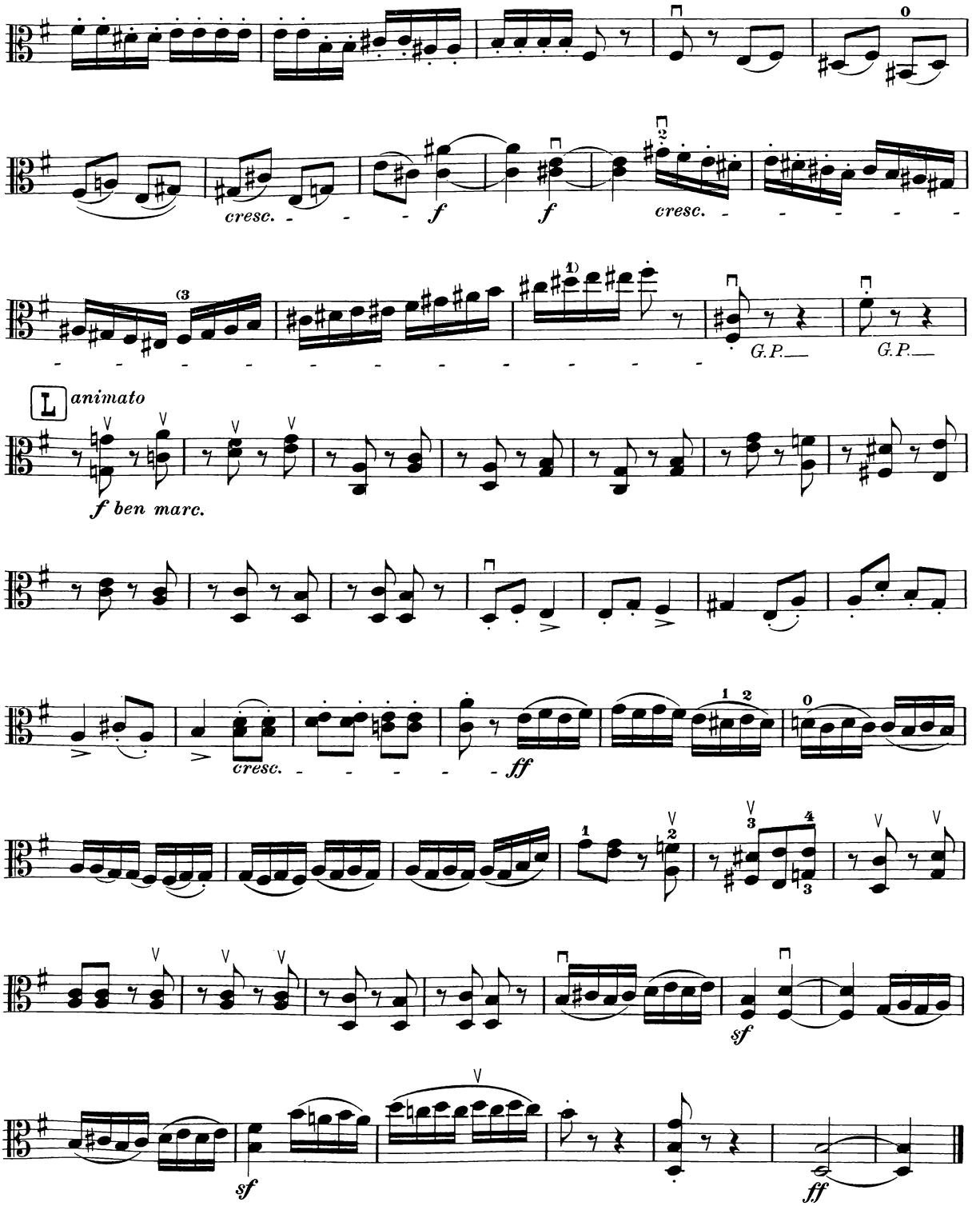
Viola II


Viola I
Solo
p
f
sf
C
Solo
p
Solo
pp
dim.
D
p
dim.
pp
dim.
G. P.
E
G. P.
f
Solo
Violine I
p
cresc.
f


f
p
f e sempre più
F
Viola I
sf
G
ff
H

Viola II


Cello
p
Solo mit Violine II u. Viola I
dim.
p
I
espr.
sf
sf
sf
f
Cello
dim.
pizz.
pp
arco
p
Solo
f
sf
sf
K
Violine II
p
dim.
pp legg.


cresc.
f
f
cresc.
G.P.
G.P.
L
animato
f ben marc.
cresc.
ff
sf
sf
ff

Zweites Streich-Quintett

G-dur

DEUXIÈME QUINTETTE
sol majeur

STRING QUINTET
G major

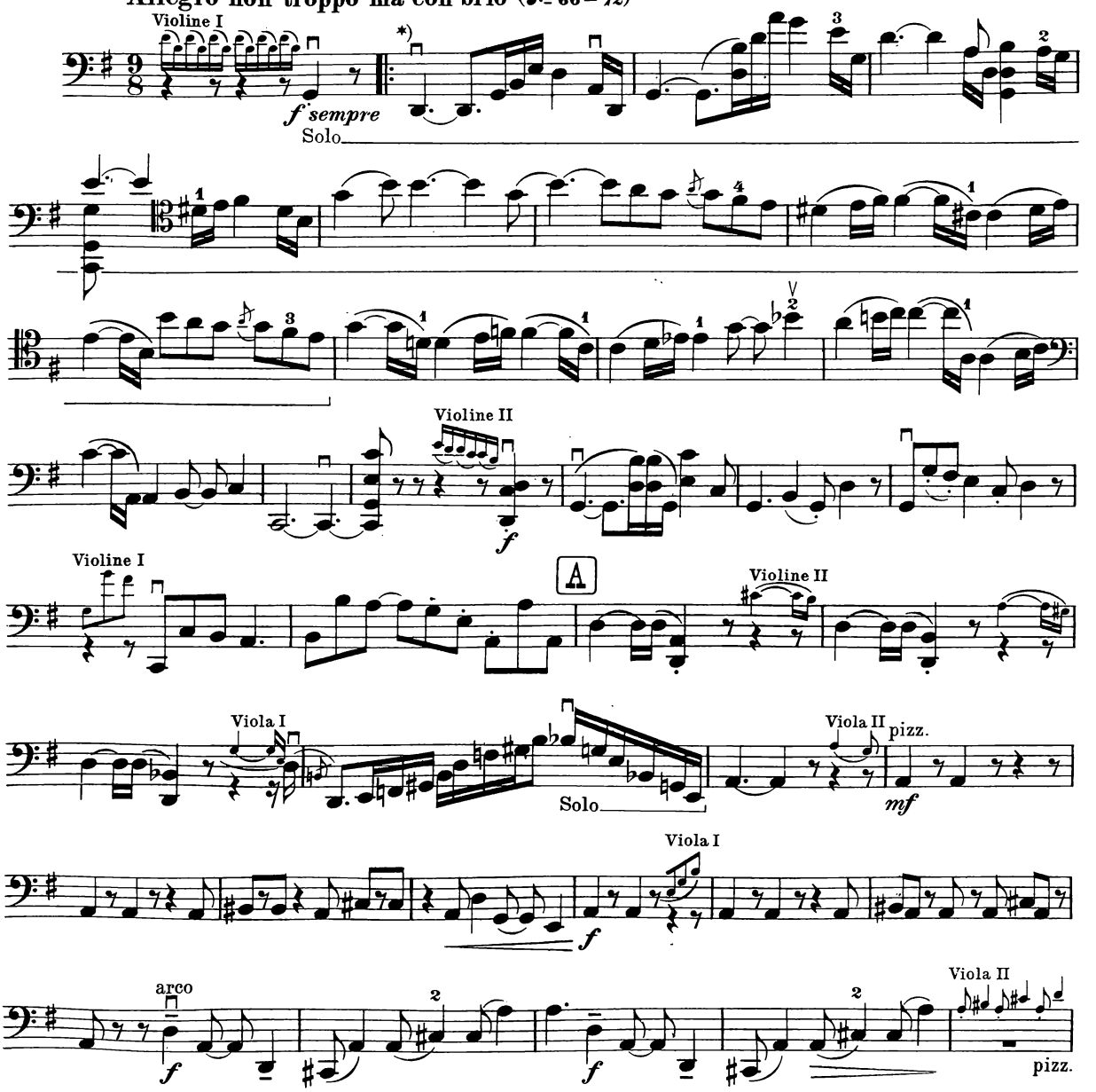
Violoncell

I

Revisions-Ausgabe
Ossip Schnirlin

Johannes Brahms, Op. 111

Allegro non troppo ma con brio (♩. = 66 – 72)



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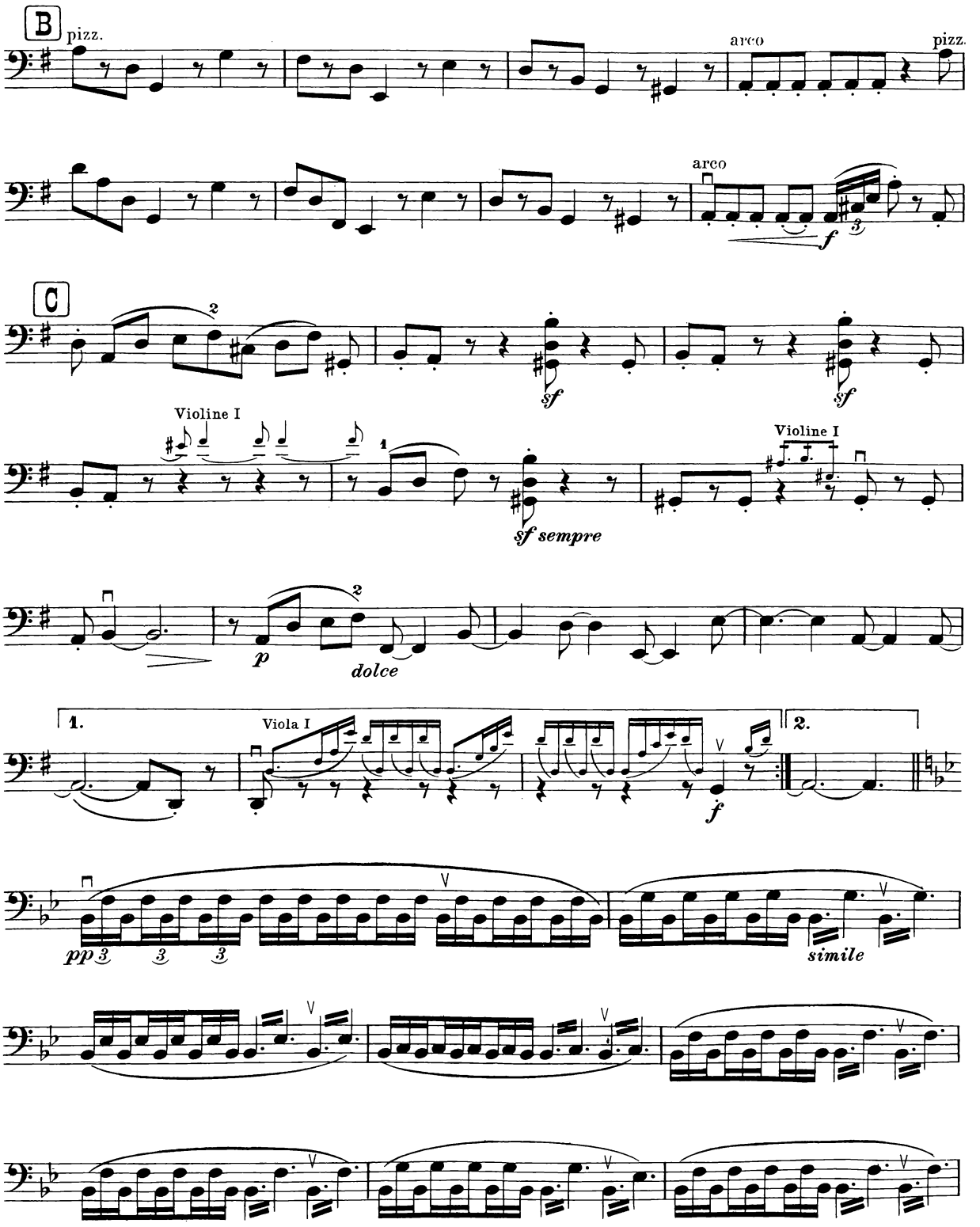
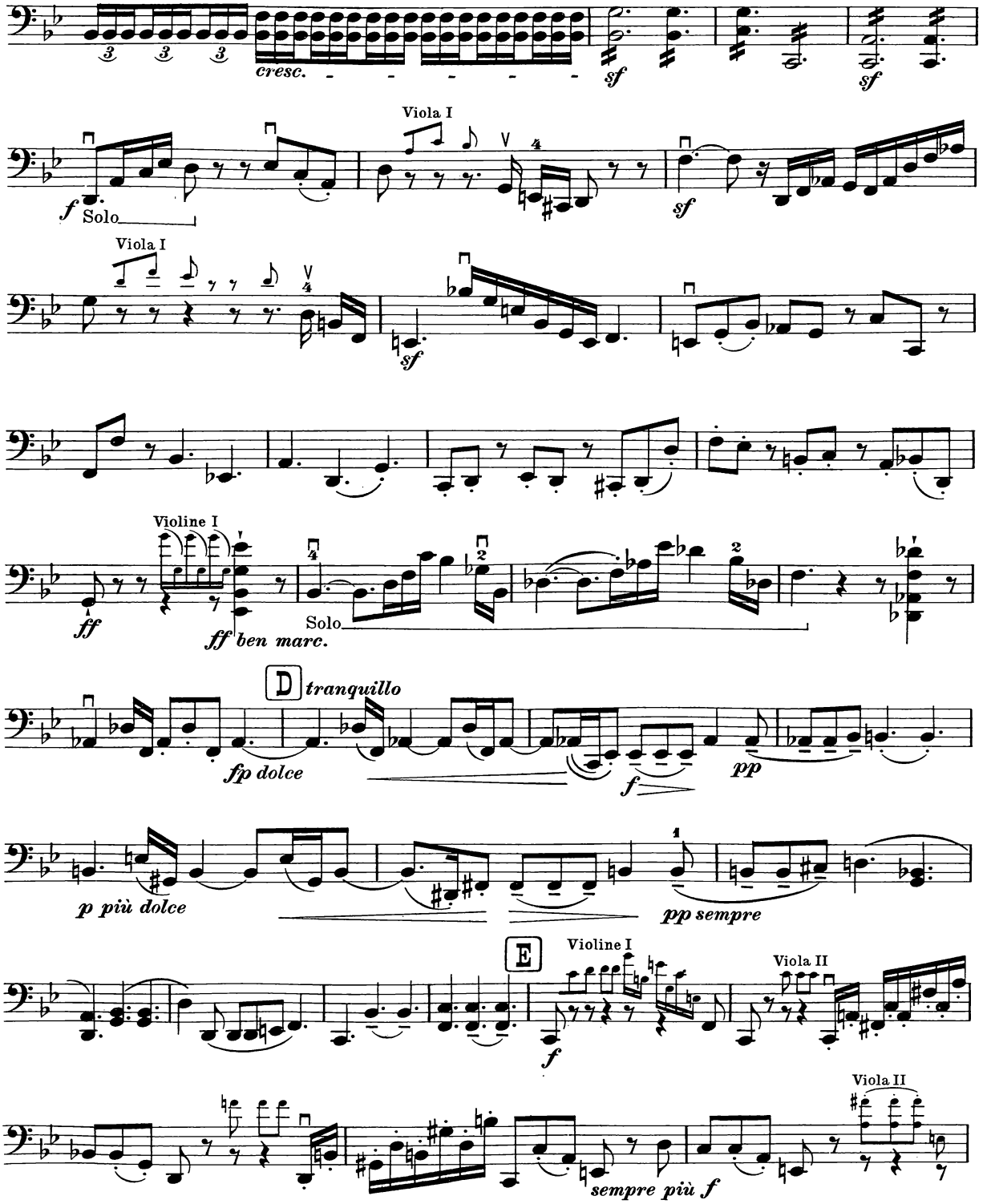
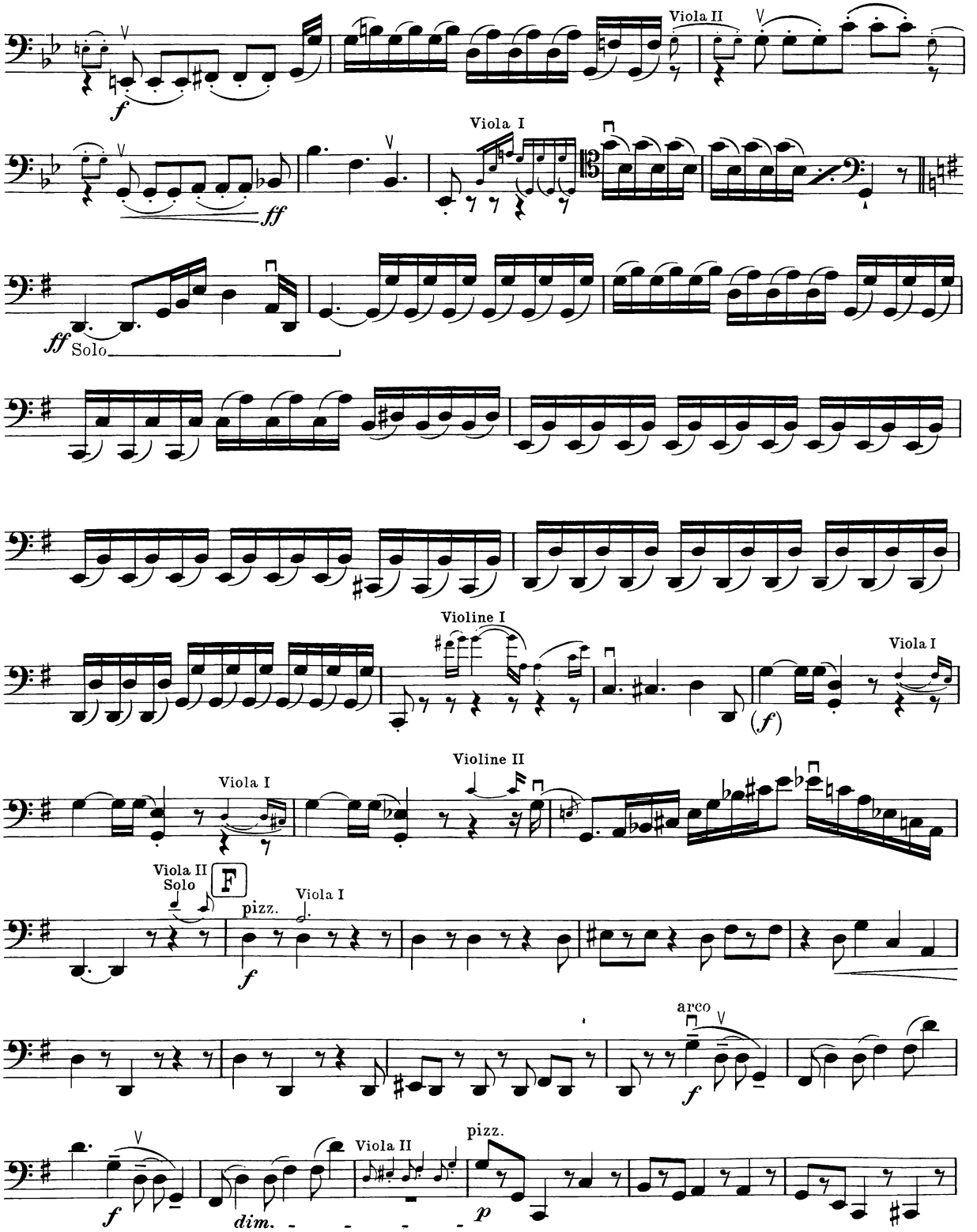
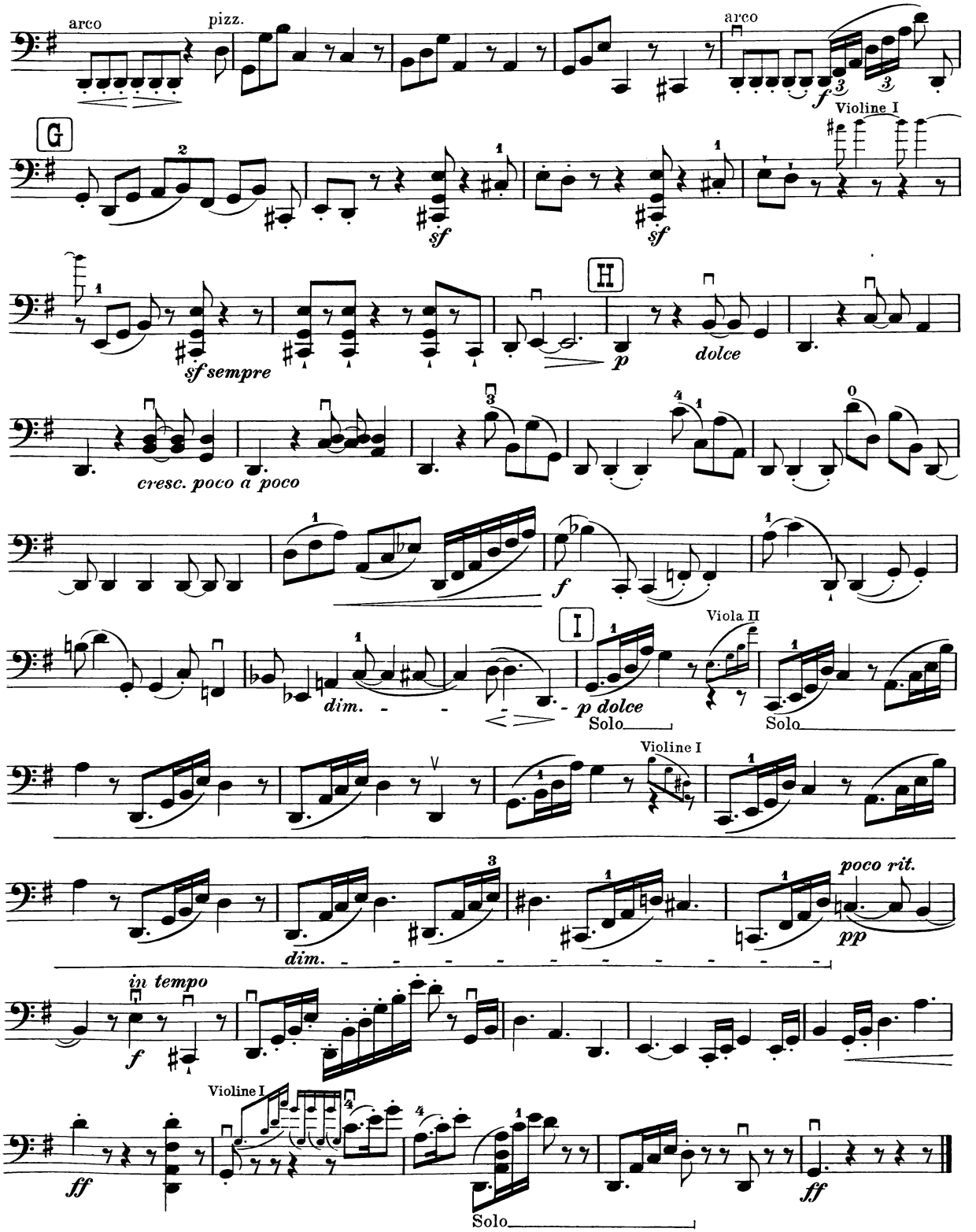

B
pizz.
arco
pizz.
arco
f
C
sf
sf
Violine I
Violine I
sf sempre
p
dolce
1.
Viola I
2.
f
pp
simile

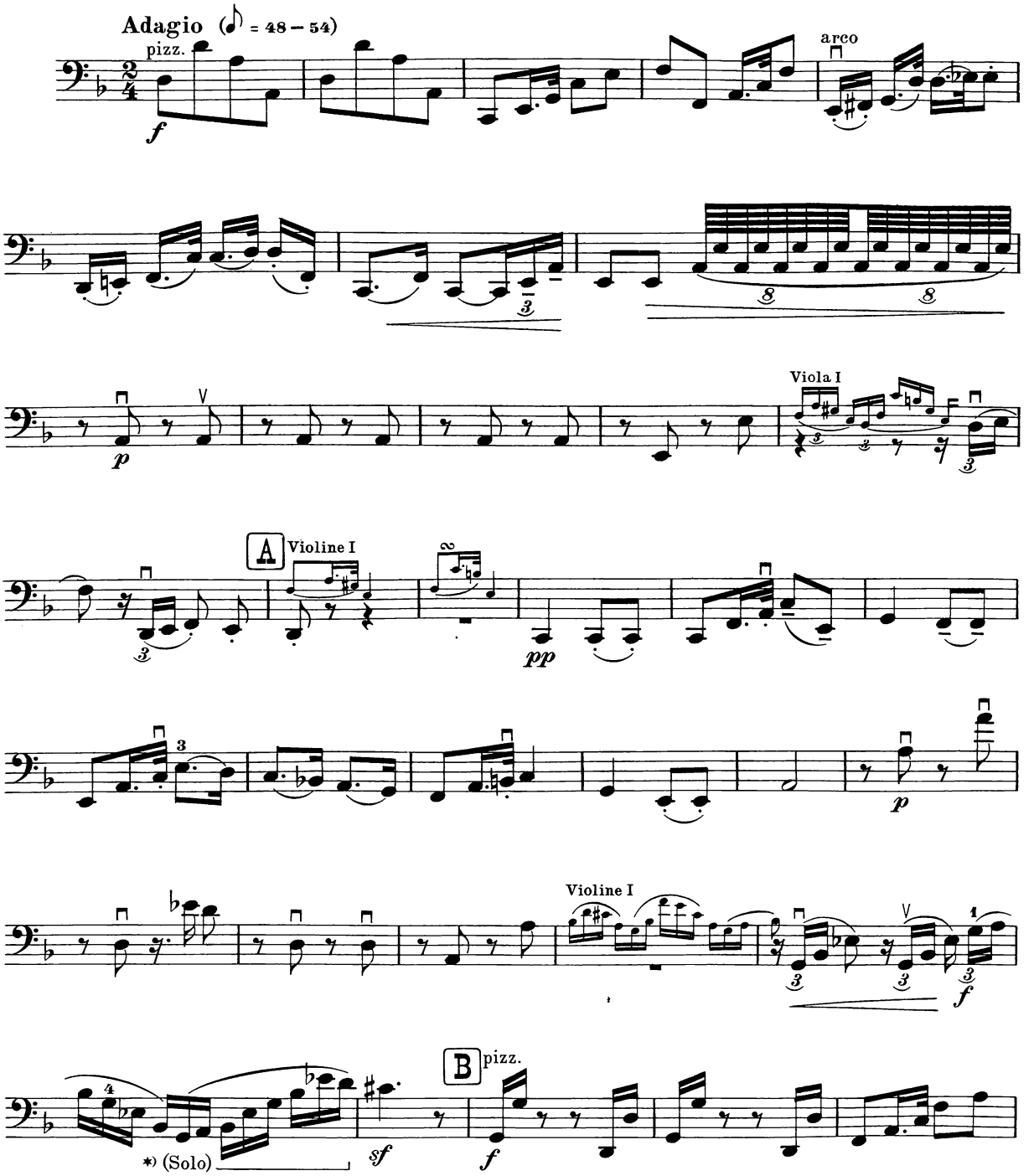

cresc.
sf
sf
Viola I
f
Solo
sf
Viola I
sf
Violine I
ff
ff ben marc.
Solo
D
tranquillo
fp dolce
f
pp
p più dolce
pp sempre
E
Violine I
f
Viola II
Viola II
sempre più f

Violoncell

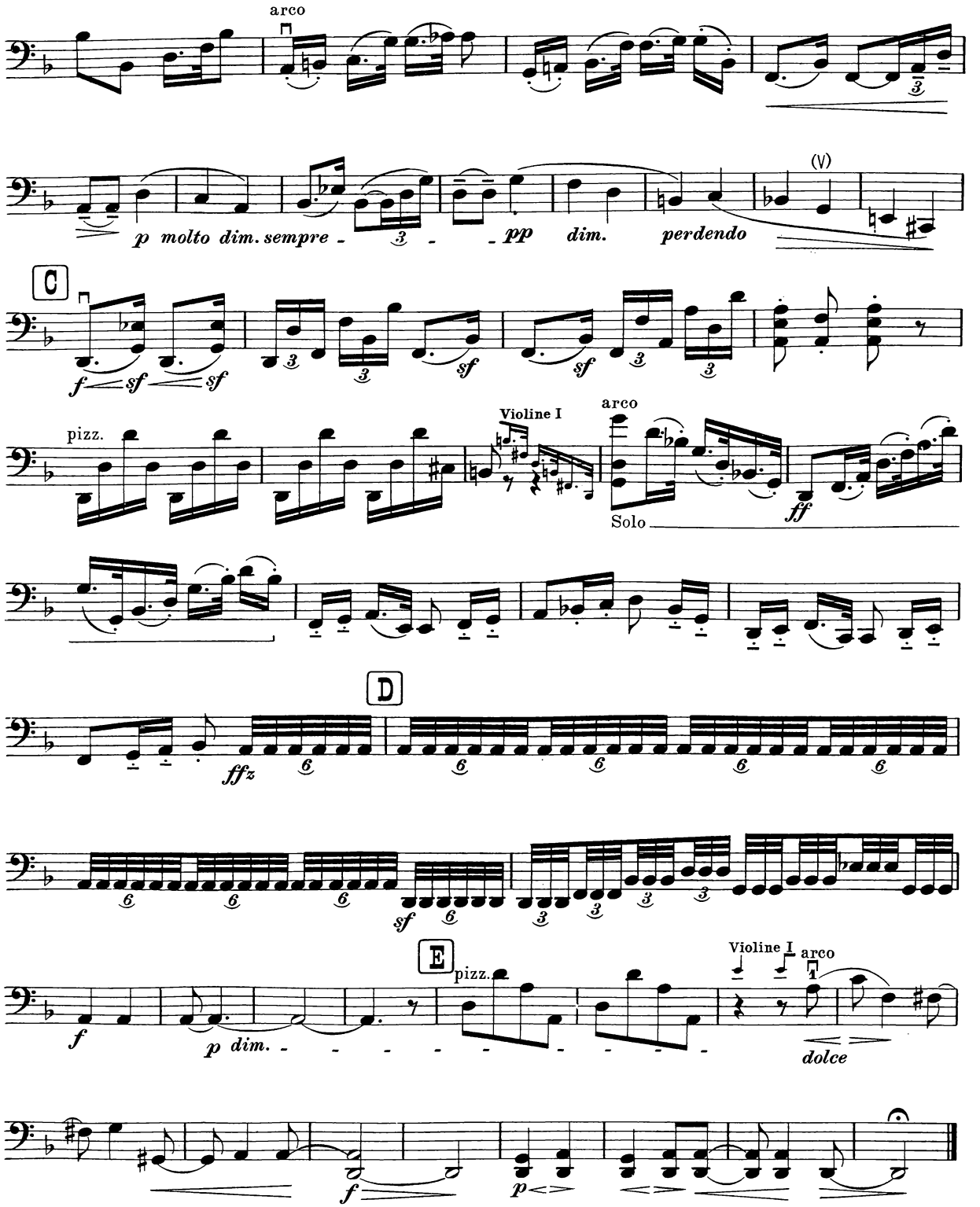

Viola II
Viola I
ff
ff Solo
Violine I
Viola I
(f)
Violine II
Viola I
Viola II Solo
F
pizz.
Viola I
f
arco
f
Viola II
pizz.
dim.
p


arco
pizz.
arco
f
Violine I
G
sf
sf
H
sf sempre
p
dolce
cresc. poco a poco
f
I
Viola II
dim.
p dolce
Solo
Solo
Violine I
dim.
poco rit.
pp
in tempo
f
Violine I
ff
Solo
ff

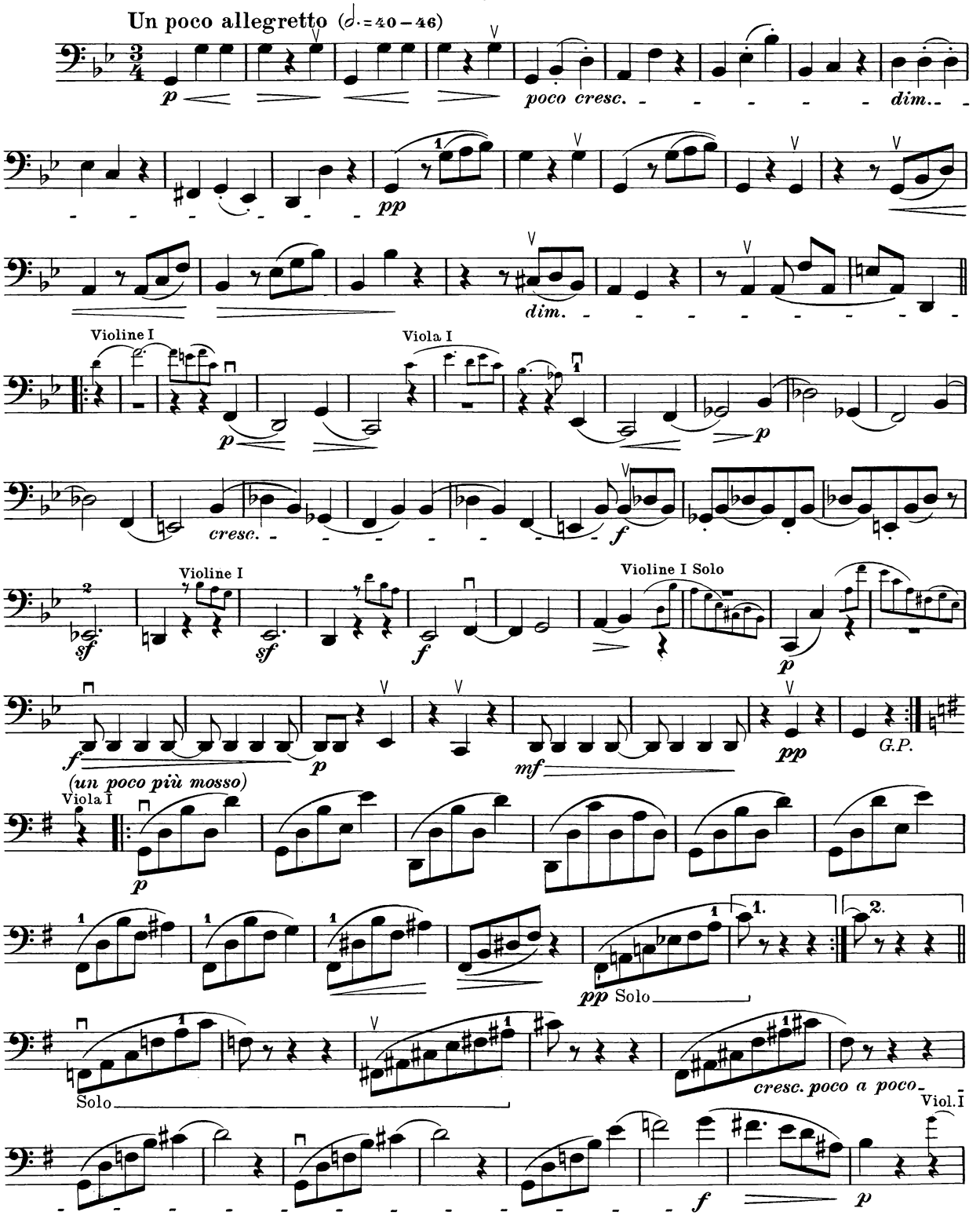
II

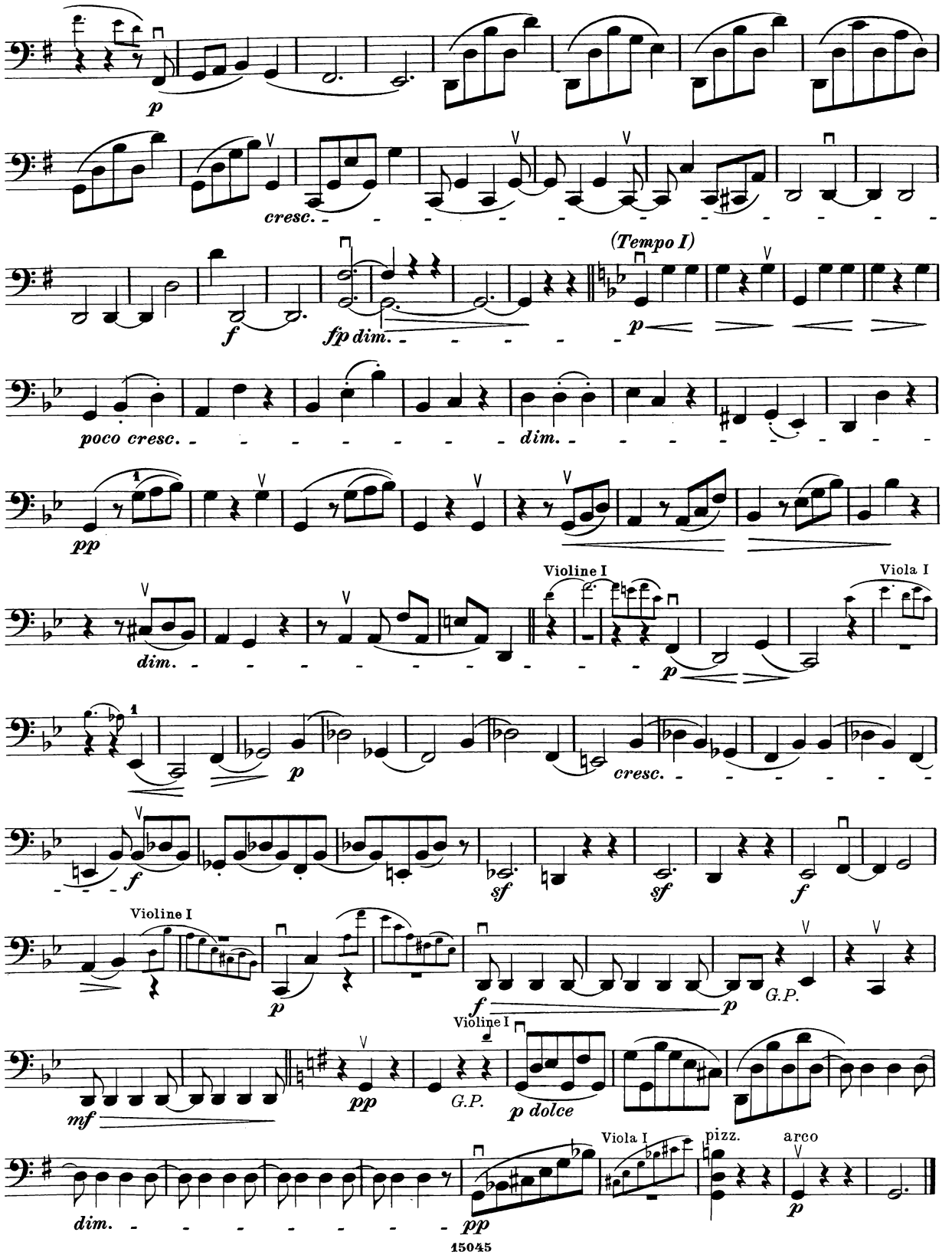


*) Nur (Solo) in Klammern ( ) bedeutet ganz allein.


arco
p molto dim. sempre
pp
dim.
perdendo
(V)
C
f
sf
sf
sf
sf
pizz.
Violine I
arco
Solo
ff
D
ffz
sf
E
pizz.
f
p dim.
Violine I
arco
dolce
f
p

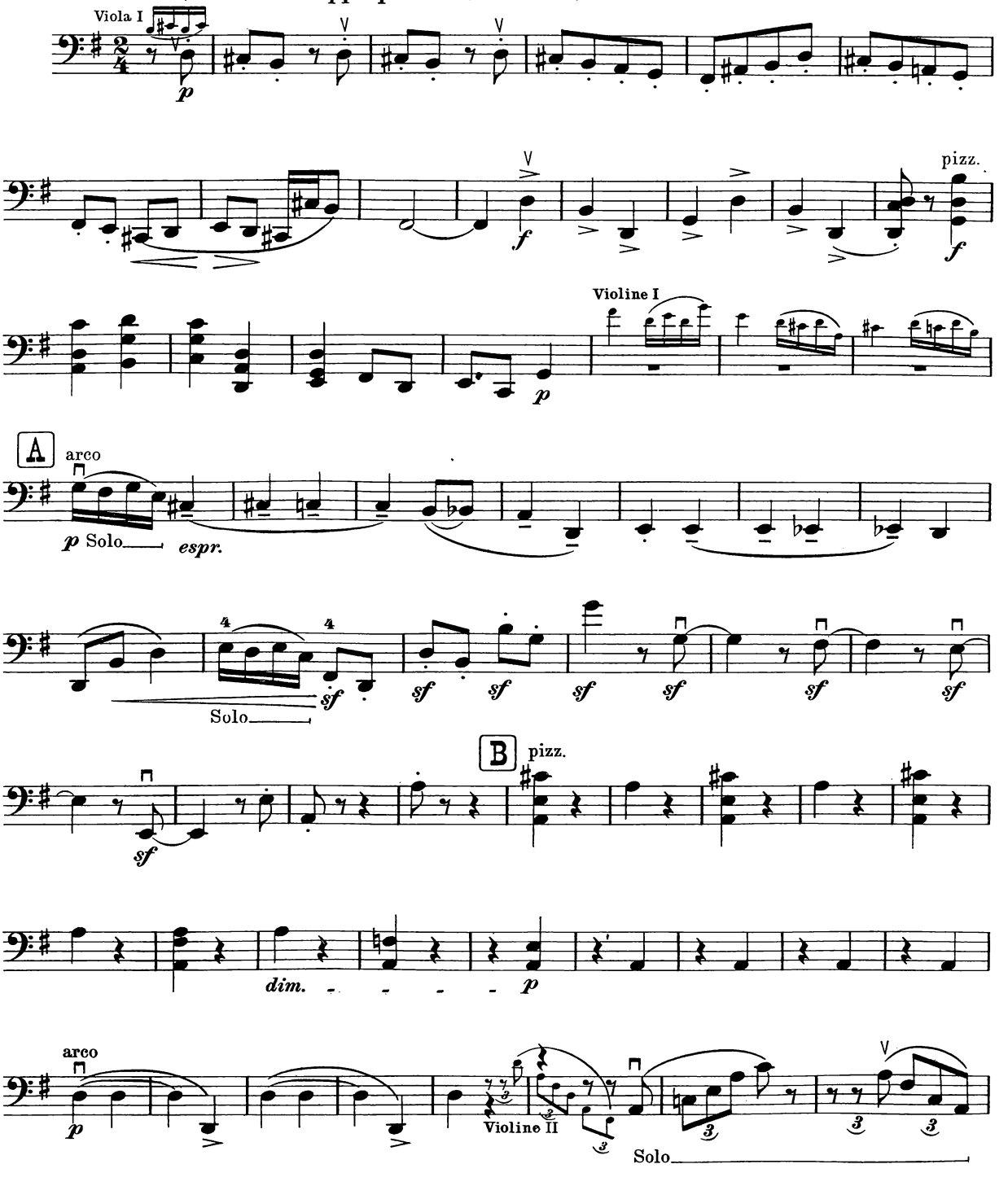
III

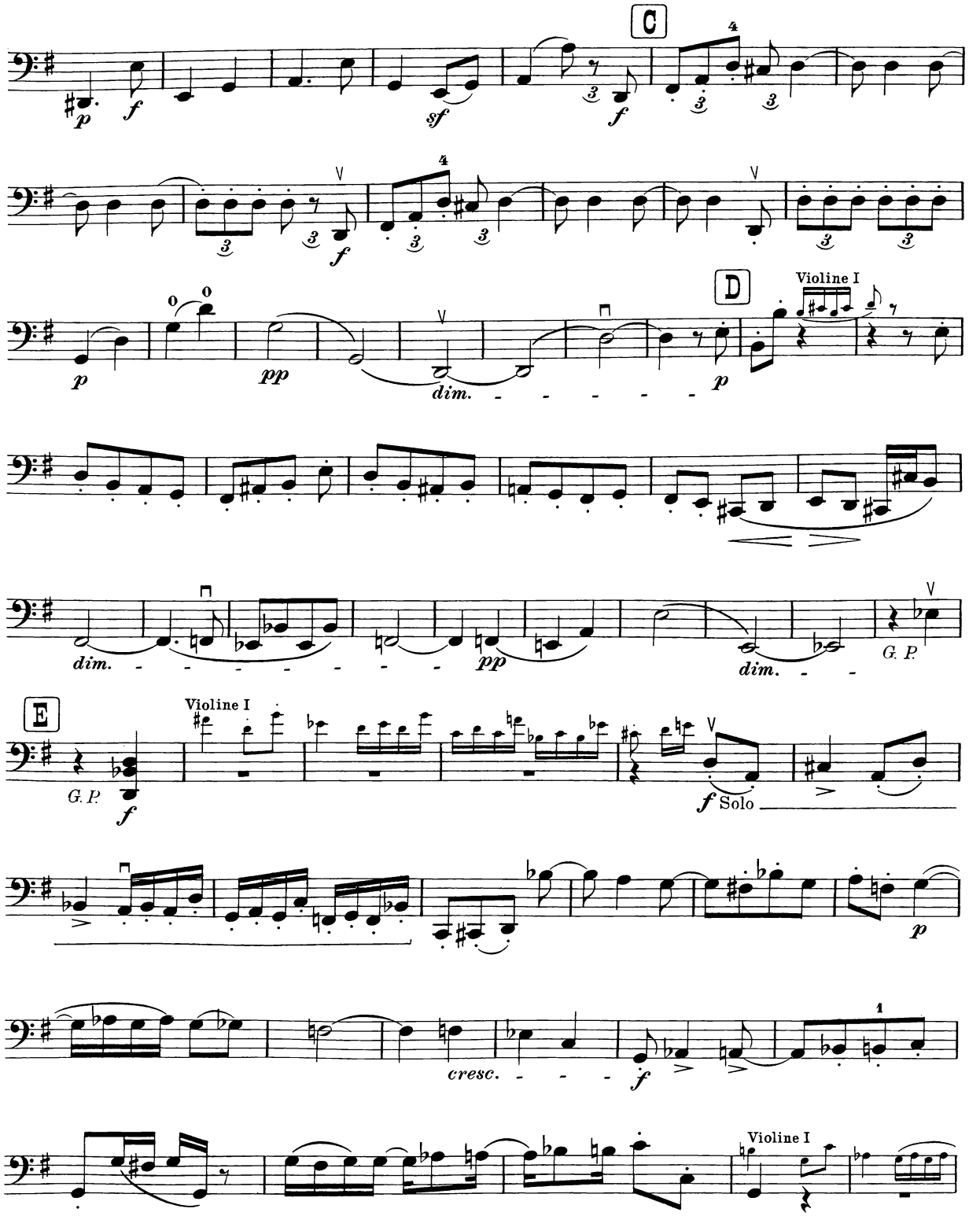

Un poco allegretto (♩.=40–46)
poco cresc.
dim.
Violine I
Viola I
cresc.
Violine I
Violine I Solo
(un poco più mosso)
G.P.
Viola I
1.
2.
Solo
cresc. poco a poco
Viol. I

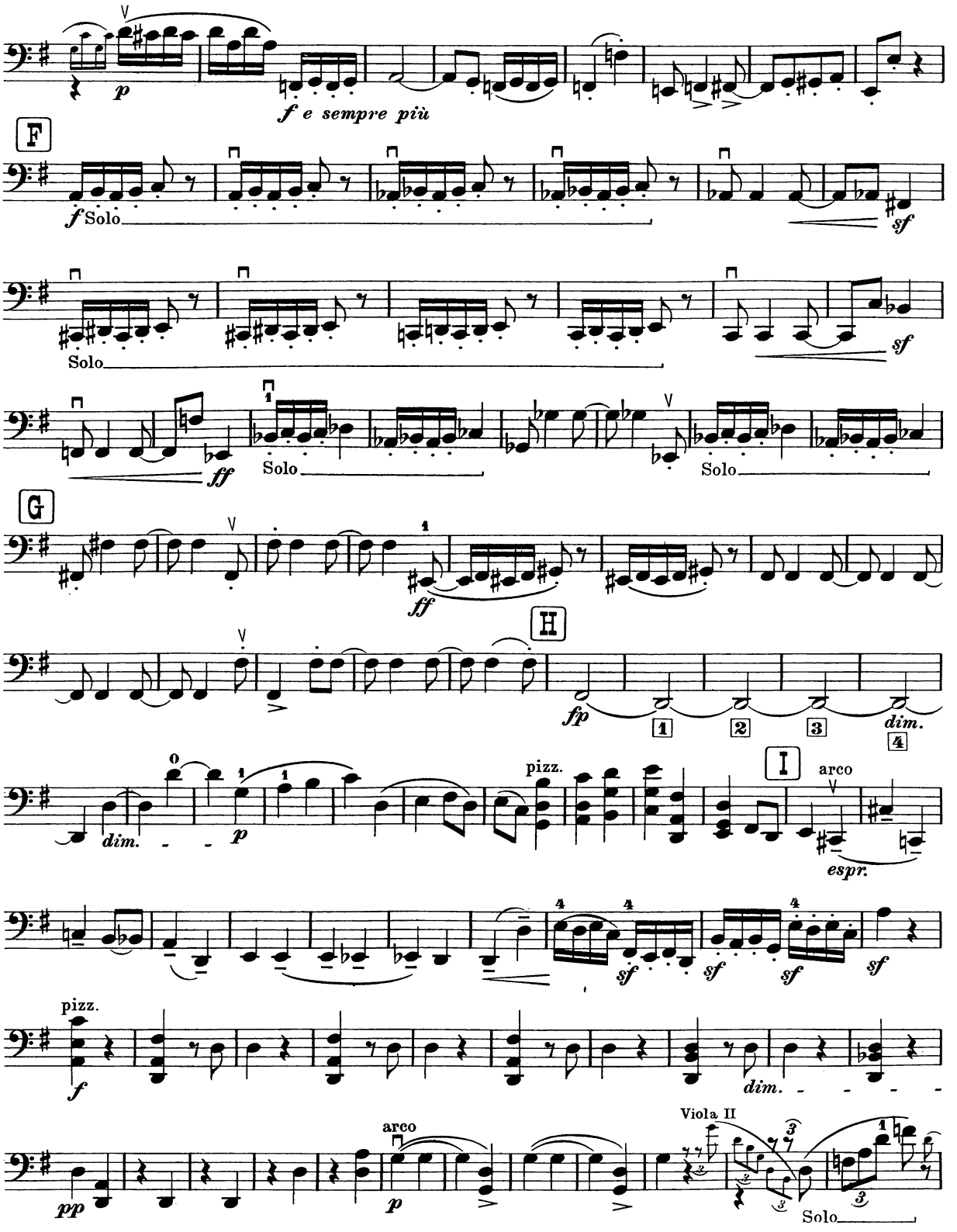

p
cresc.
f
fp dim.
(Tempo I)
p
poco cresc.
dim.
pp
dim.
Violine I
p
Viola I
cresc.
f
sf
sf
f
Violine I
p
f
p
G.P.
Violine I
mf
pp
G.P.
p dolce
dim.
pp
Viola I
pizz.
arco
p

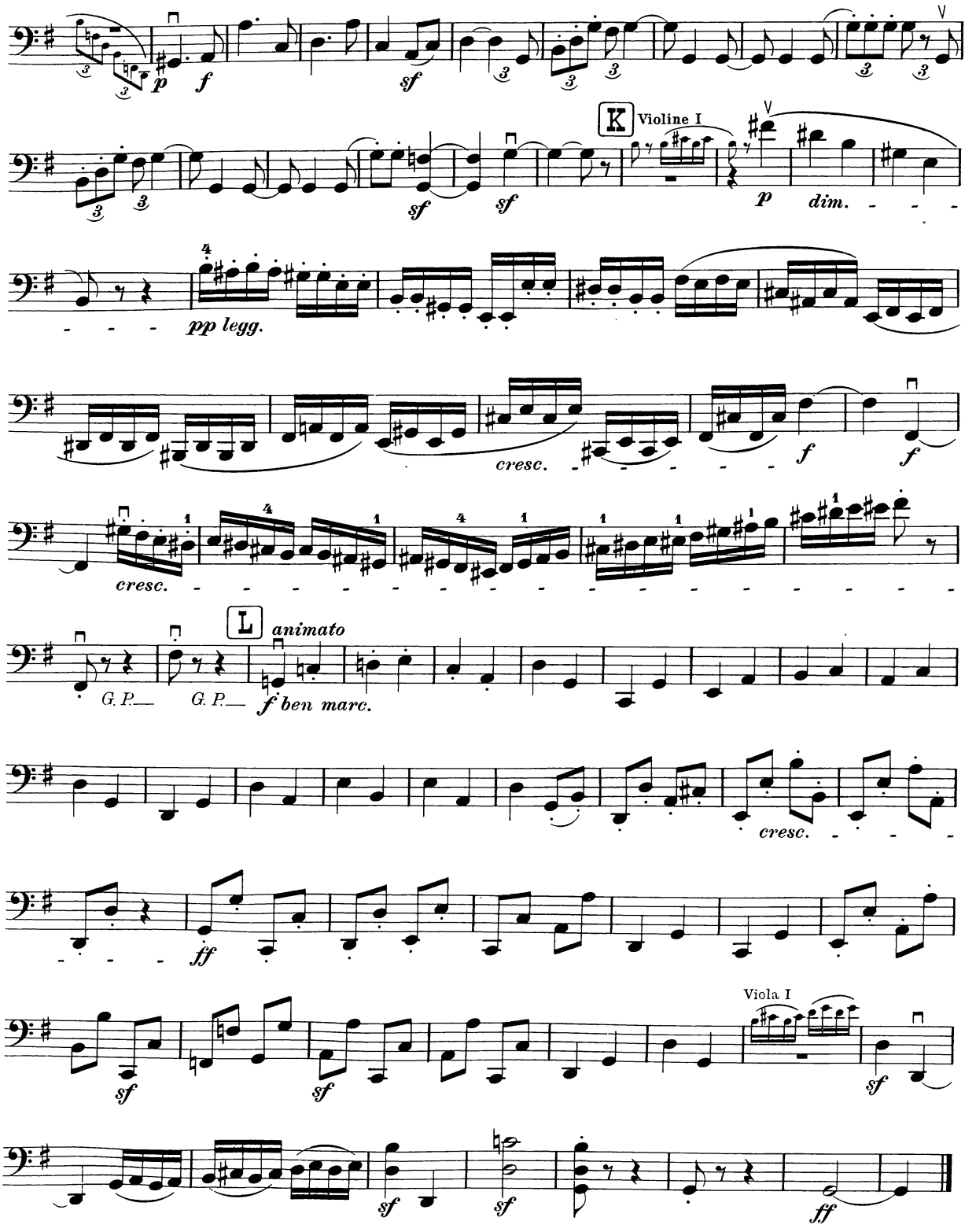
IV

Vivace, ma non troppo presto (♩= 112–120)




C
D
Violine I
dim.
pp
G. P.
E
Violine I
Solo
cresc.
Violine I


p
f e sempre più
F
f Solo
sf
Solo
sf
ff
Solo
Solo
G
ff
H
fp
dim.
dim.
p
pizz.
I
arco
espr.
sf
sf
sf
sf
pizz.
f
dim.
pp
arco
p
Viola II
Solo


p
f
sf
K
Violine I
p
dim.
pp legg.
cresc.
f
f
cresc.
L
animato
G. P.
G. P.
f ben marc.
cresc.
ff
Viola I
sf
sf
sf
sf
sf
ff