Score

String Quartet No. 1

D-Major, op. 9

Johann Benjamin Gross (1809 - 1848)

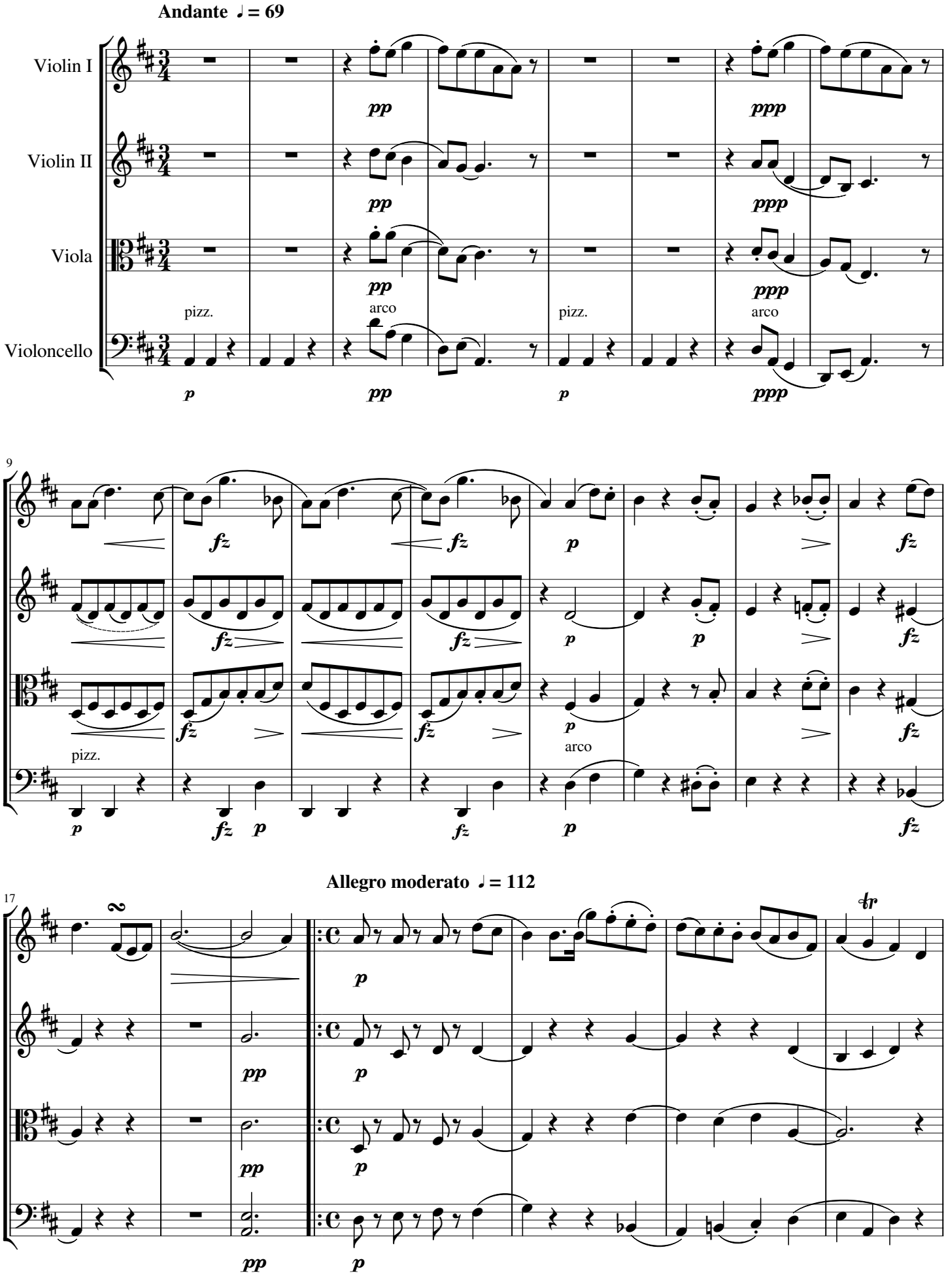
This typeset of the first string quartet by Johann Benjamin Gross was transcribed from the Breitkopf & Härtel edition (probably of 1833) in the usual four parts which has been posted to IMSLP. The typeset score will make it easier to study and rehearse the music.
The source contains some inconsistencies in dynamics and articulation as well as a number of incorrect accidentals and errors in rhythm. The typeset aims at correcting these errors and inconsistencies as best as possible. Where simultaneous dynamic markings were plausibly - or even possibly - intended by the composer to be different (e.g. to bring out a solo voice) no correction was attempted.
The original also contains a small number of fingerings (not always covering the most difficult passages). Even though they are largely out of step with modern practice they are included in the typeset. Players may find it interesting to see how contemporaneous practice looked like. The metronome markings given in the source were likewise included. Only the autograph could show if the fingerings and metronome markings are by the composer.

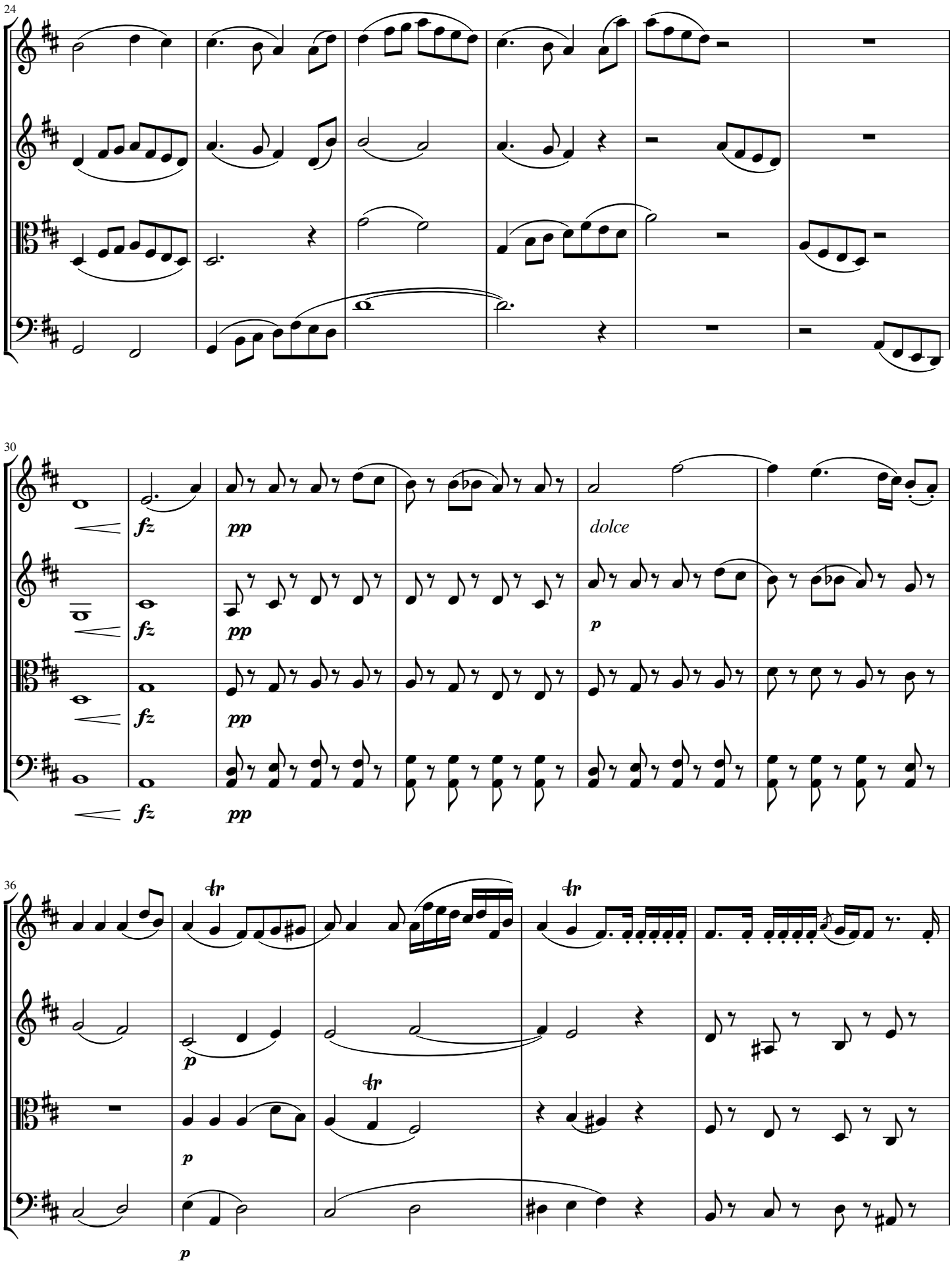
Additions by the typesetter are marked in the score as follows:
- Dynamic markings, trills and any marking in words (crescendo, dolce etc.): Small print.
- Slurs, ties and hairpin markings: Dashed lines.
- Staccato dots: These are rather inconsistently set in the source. They do seem to signal the general intentions of the composer quite well though. None have been added in the typeset. Players will want to make their own decisions as to how to realize them.
- Added accidentals: In brackets--except for a few courtesy accidentals that the typesetter deemed helpful (there are also superfluous, sometimes even confusing courtesy accidentals in the source; they were removed without comment).

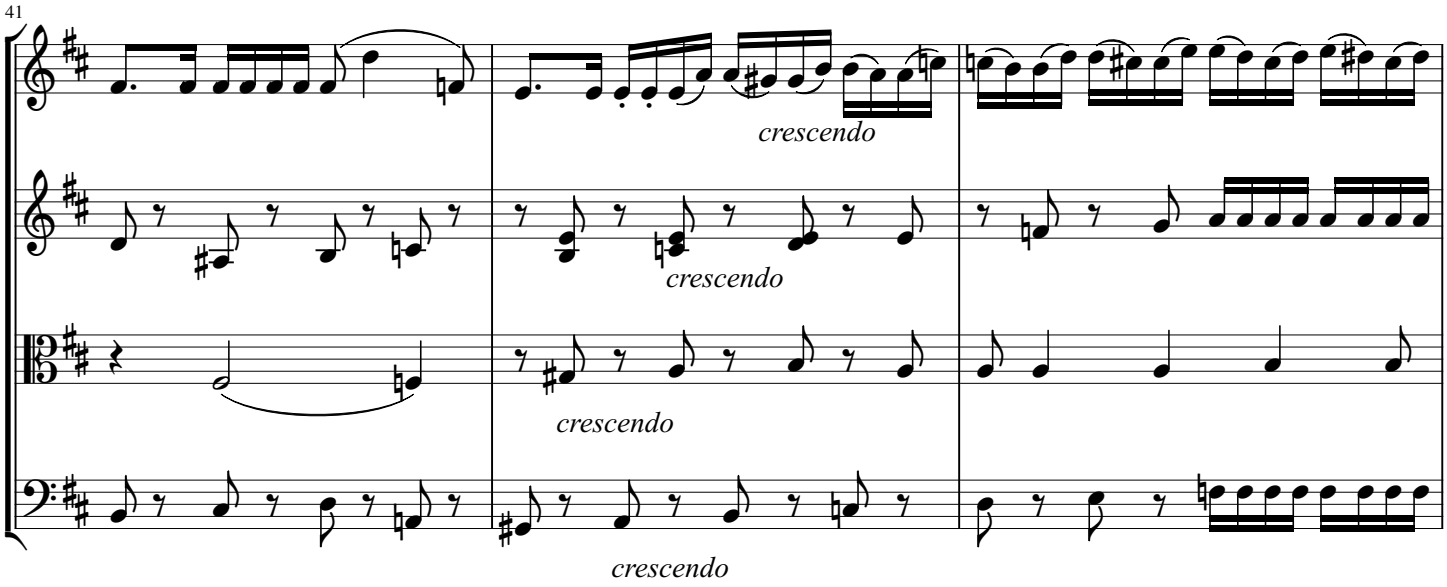
The following list contains more complicated corrections:
- First Movement -- M. 8 vln1: Quarter rest at the end corrected to eighth rest. -- M. 9 viola: The original has the ***sf*** on beat 3, corrected to match M. 7. -- M. 34 vln2: Dynamic marking in original: ***mf***; corrected to ***p***. -- M. 37 viola: Original ***cresc.*** marking removed to match the other voices. -- M. 42 viola: Eighth rest after the last note removed to achieve correct 4/4 measure. -- M. 45 - 49 all voices: Staccato dots on pizzicato removed -- M. 54 vln1: Last quaver corrected from *g#* to *a* to match the other three voices. Note: *g#* in all four voices may be a better choice, but the parts are "voting" 3 : 1 in favor of *a*. -- M. 56 vln 1 & viola: The diminuendo hair pin may also be read as an accent on the *g#*. -- M. 83/84 vln1: The four accents are given in the original as ***f*** markings. Corrected the last three to ***sf***. -- M. 86 vln2: First note corrected from quaver to crotchet. -- M. 98 vln1, viola, cello: This motif is obviously meant to be played staccato though only occasionally marked as such. It is similar to the quaver-rest-quaver pattern at the beginning of the Allegro section and may be supposed to be articulated in a similar manner. - M. 107 vln2: ***ff*** on beat 1 corrected to ***f***; viola: ***ff*** on beat 3 corrected to ***f***. -- M. 128 vln2: Original has diminuendo hairpinmarking; corrected to crescendo hairpin to match the other voices.
- Second Movement -- M. 17 cello: ***f*** substituted for ***fz***. -- M. 26 all voices: *Crescendo sempre* added here to avoid an awkward and un-motivated *forte subito* at M. 33 -- M. 85 vln2 & cello: Substituted ***p*** for ***pp***. -- M. 93 vln1: Staccato dots on second and third note removed in typeset. -- M. 98 vln2: Substituted ***sf*** for ***fz*** to match vln1.
- Third Movement -- M. 8/9 vln1: Removed staccato dots from crotchets *f* and *g*. -- M. 9 cello: Beginning of crescendo moved from beat 3 to beat 1 to match the other voices. -- M. 60 vln2: Substituted ***p*** for ***mf***. -- M.106 vln1: Moved beginning of slur from beat one to beat two.
- Fourth Movement -- M. 108 vln2: ***f*** and ***ff*** substituted for two ***fz***. -- M. 118 vln1: ***ff*** substituted for ***f***; cello: ***ff*** substituted for ***fz***. -- M. 137 cello: eliminated ***fz*** on second crotchet. -- M. 206/207 viola: three ***fz*** substituted for three ***f***. -- M. 279 vln1: Crescendo hairpin from M. 278 extended through M. 279 to match other voices. -- M. 293 viola: ***p*** substituted for ***pp*** to match vln2. -- M. 310 vln2: Crescendo hairpin extended from M. 309 to the end of M. 310 to match other voices. -- M. 318 vln1: Accents added to both minims.

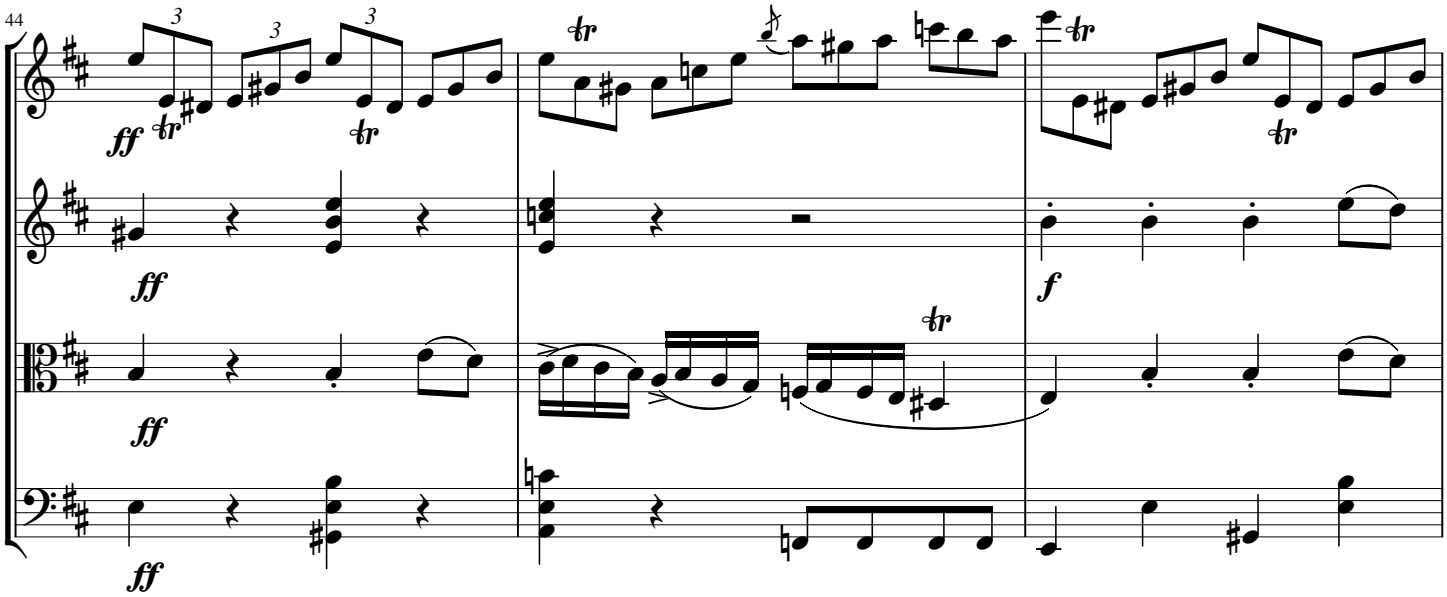
A set of matching parts has been posted along with this score.

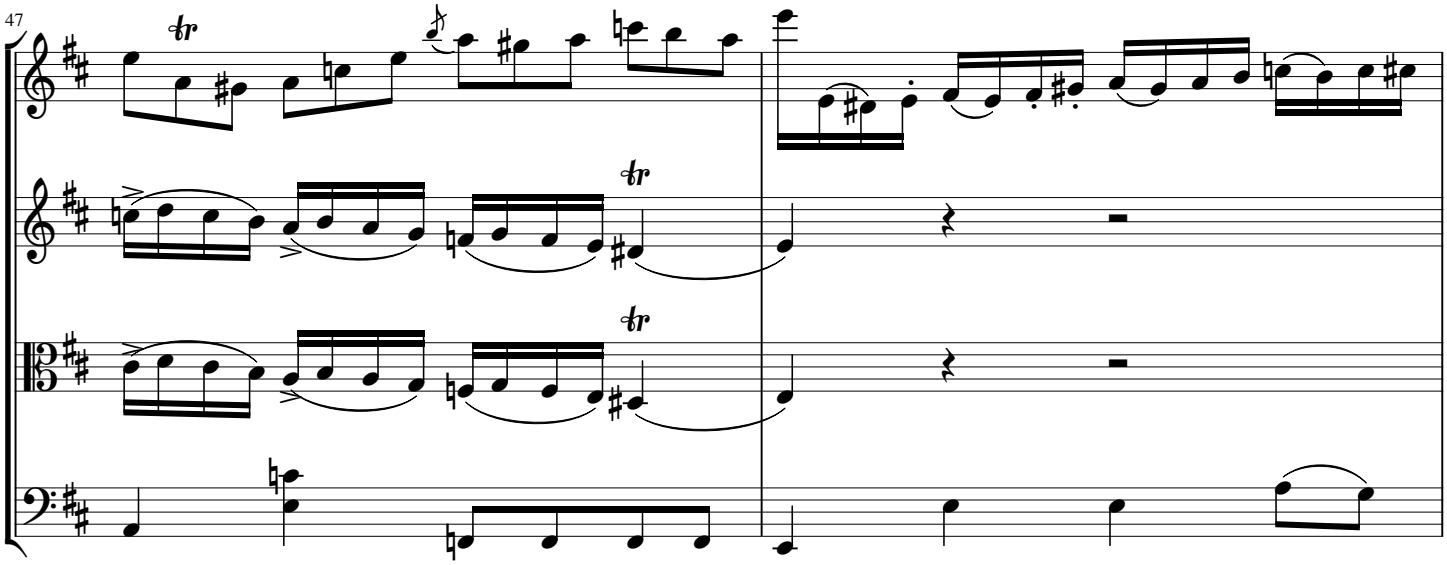
Performance times (all repeats taken): Andante (♩ = 69) - Allegro moderato (♩ = 112) : 13.5 min; Scherzo (𝅗𝅥. = 80) - Trio più lento (𝅗𝅥. = 60) : 4 min.; Andante non troppo lento (♩ = 72) : 6 min.; FINALE. Vivace (♩ = 200) : 9.5 min. for a total performance time of approx. 33 - 34 min.

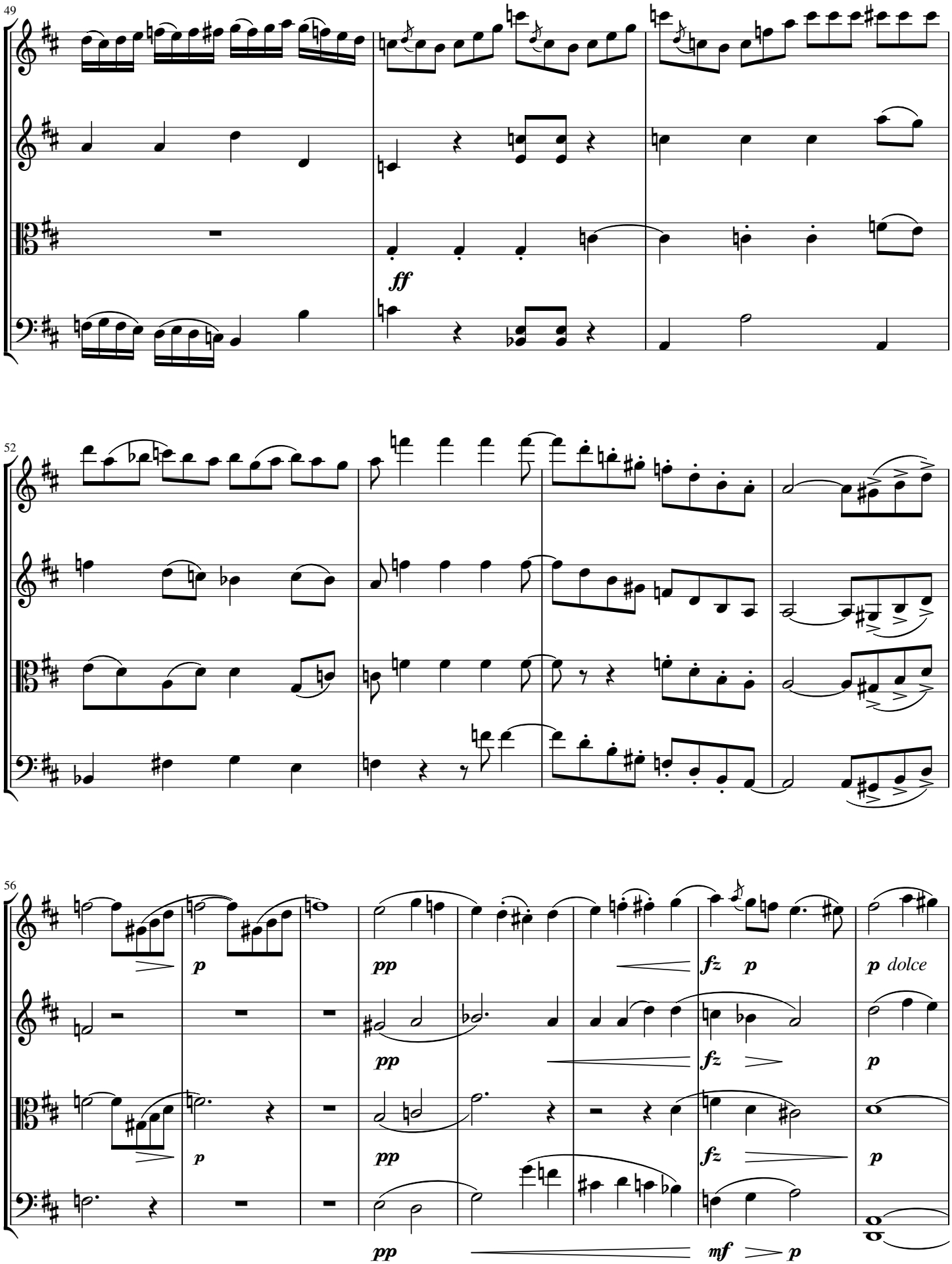

Andante ♩ = 69
Violin I
Violin II
Viola
Violoncello
pizz.
arco
pizz.
arco
9
pizz.
arco
Allegro moderato ♩ = 112
17

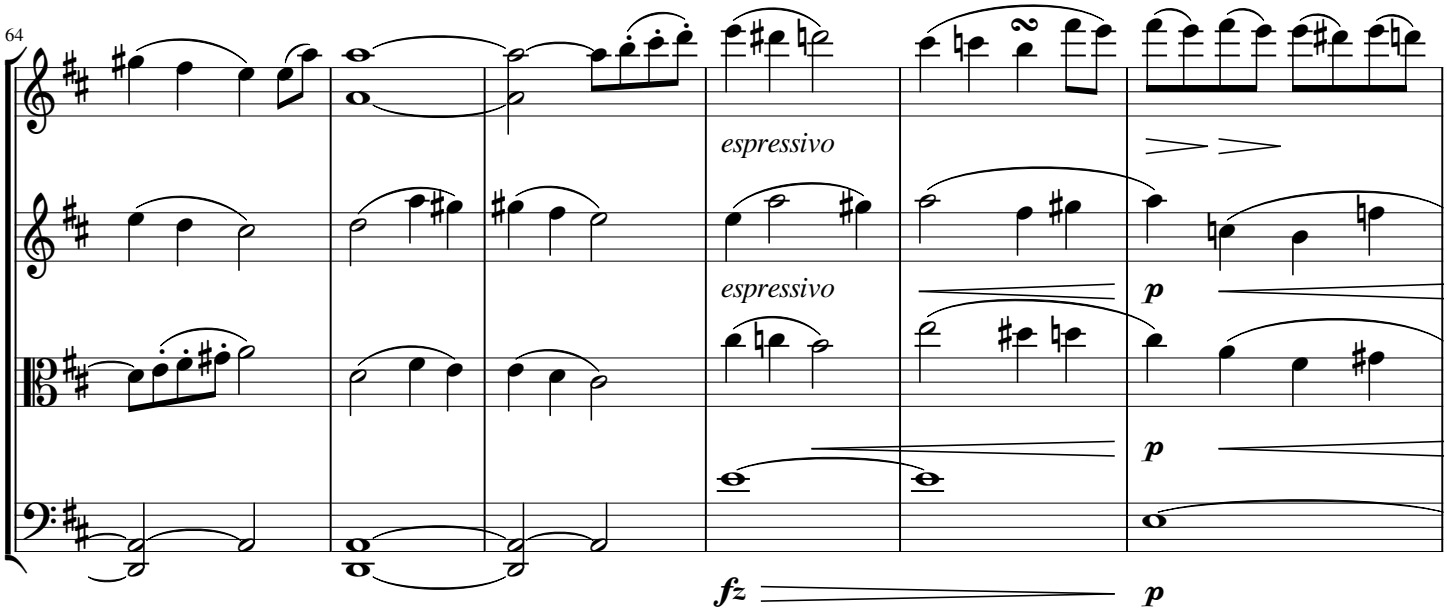

24
30
fz
pp
dolce
p
36
tr
p

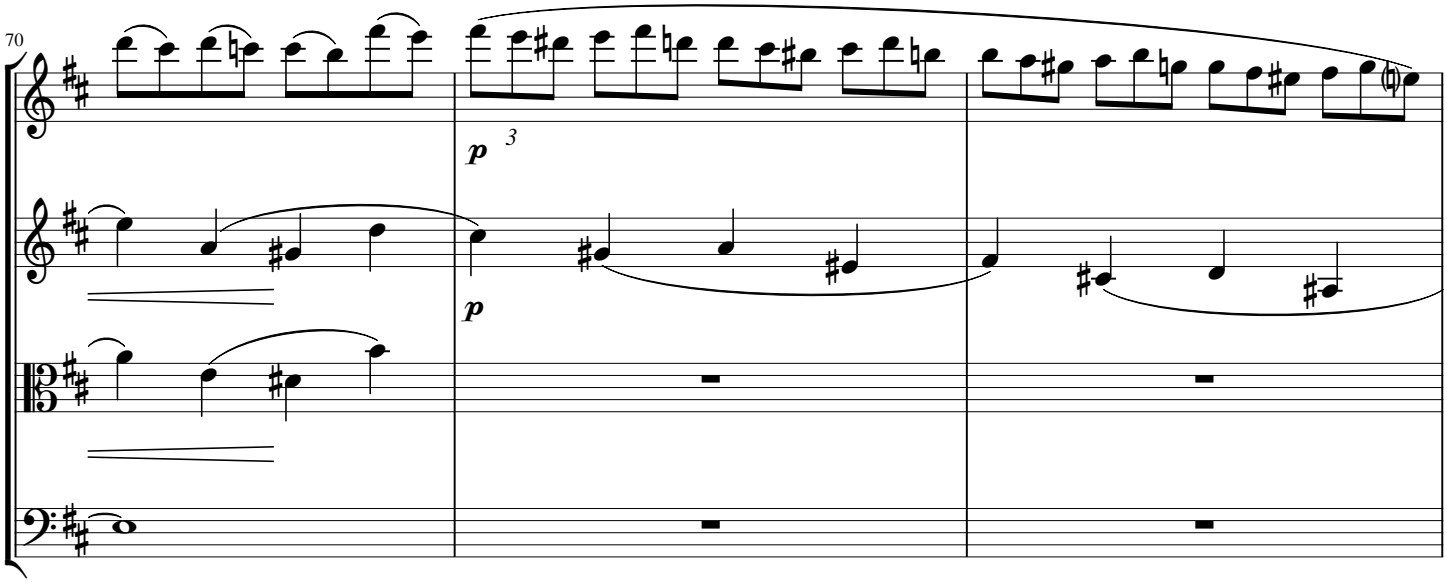

41
crescendo
crescendo
crescendo
crescendo

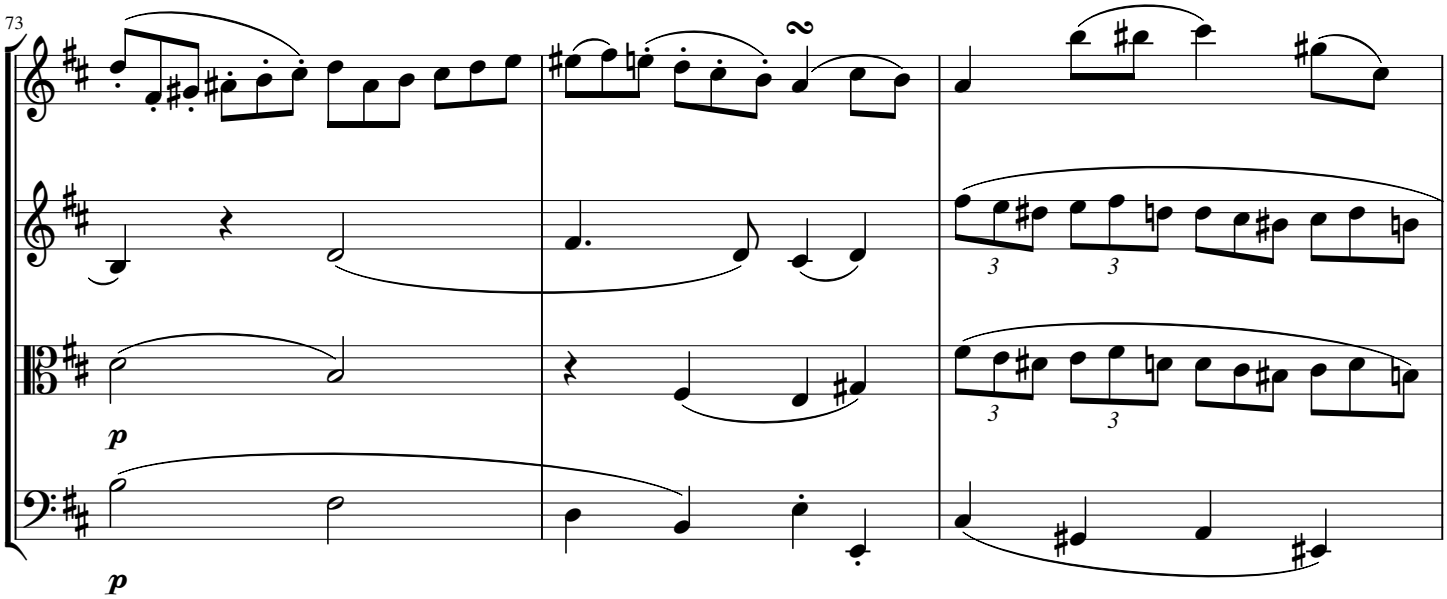

44
ff
ff
ff
ff
f

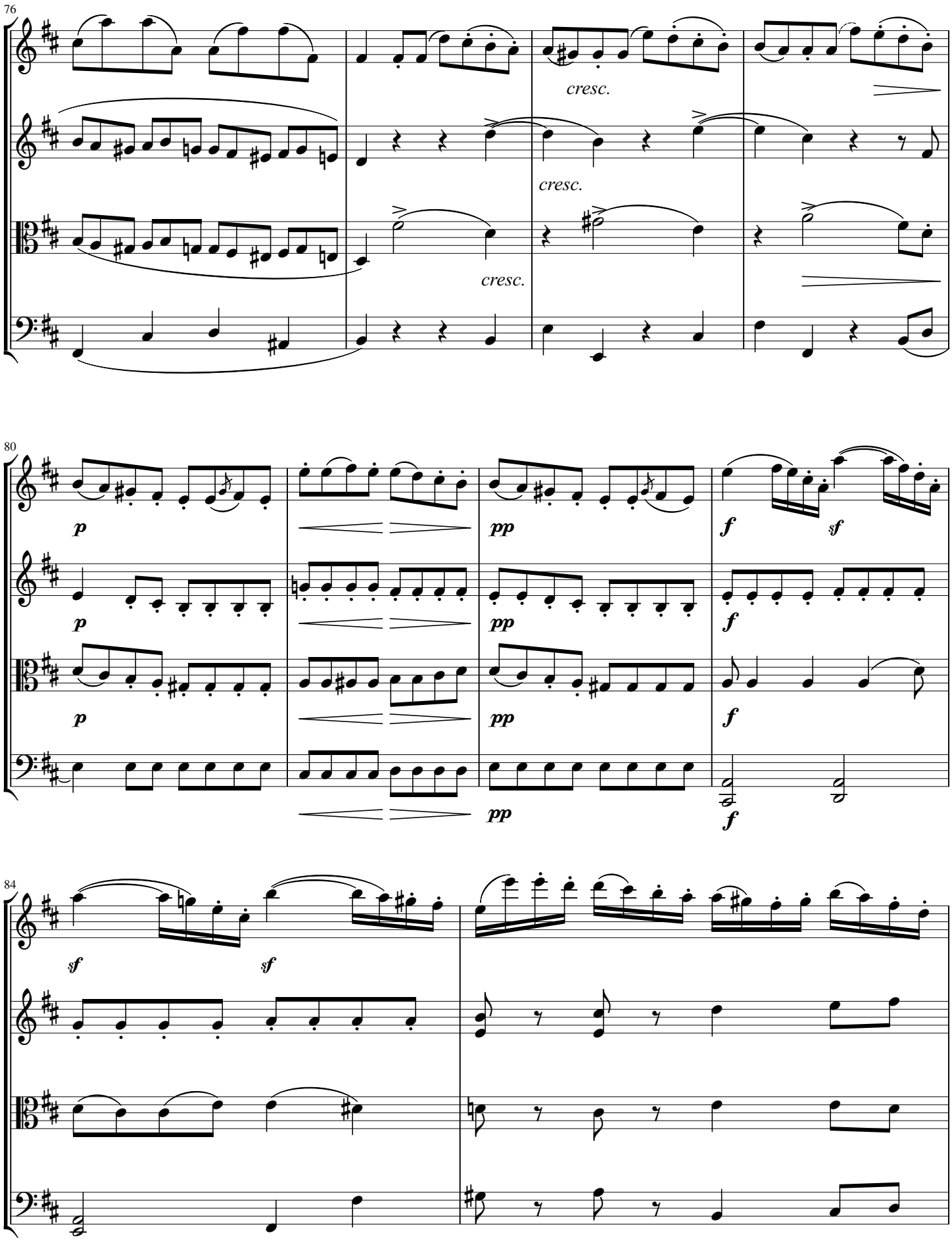

47

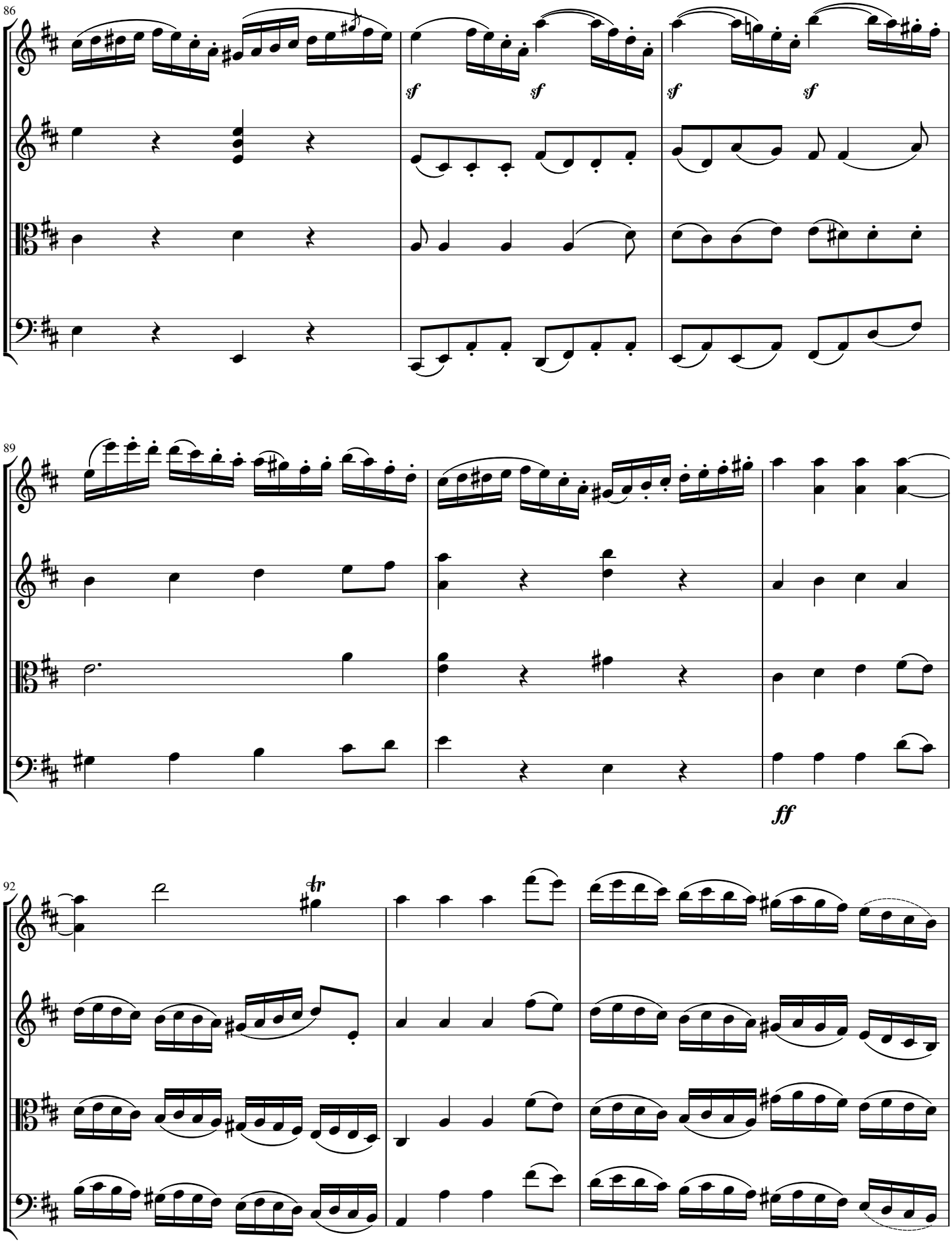

49
ff
52
56
p
pp
fz
p
dolce
mf

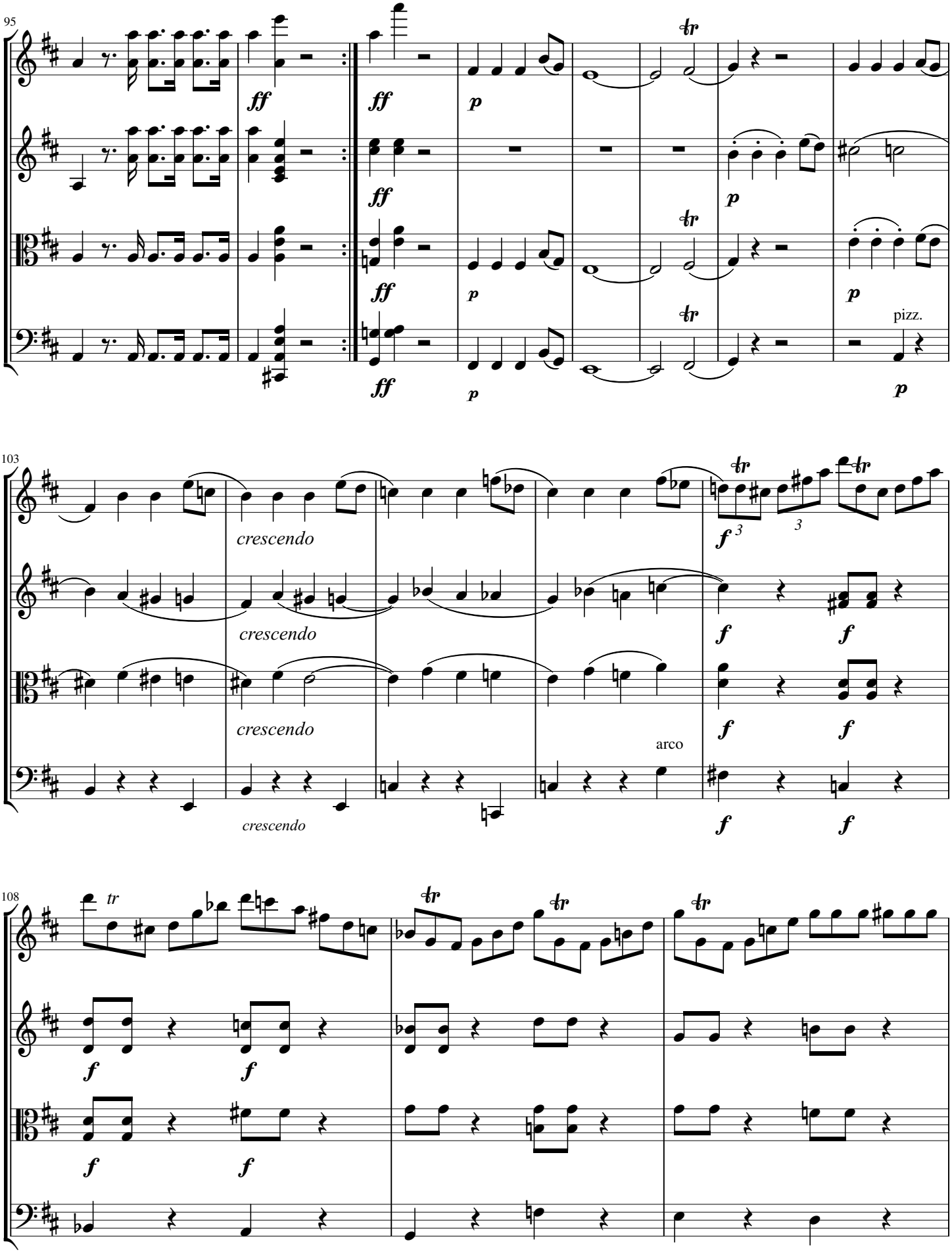

64
espressivo
espressivo
fz
p
p
p

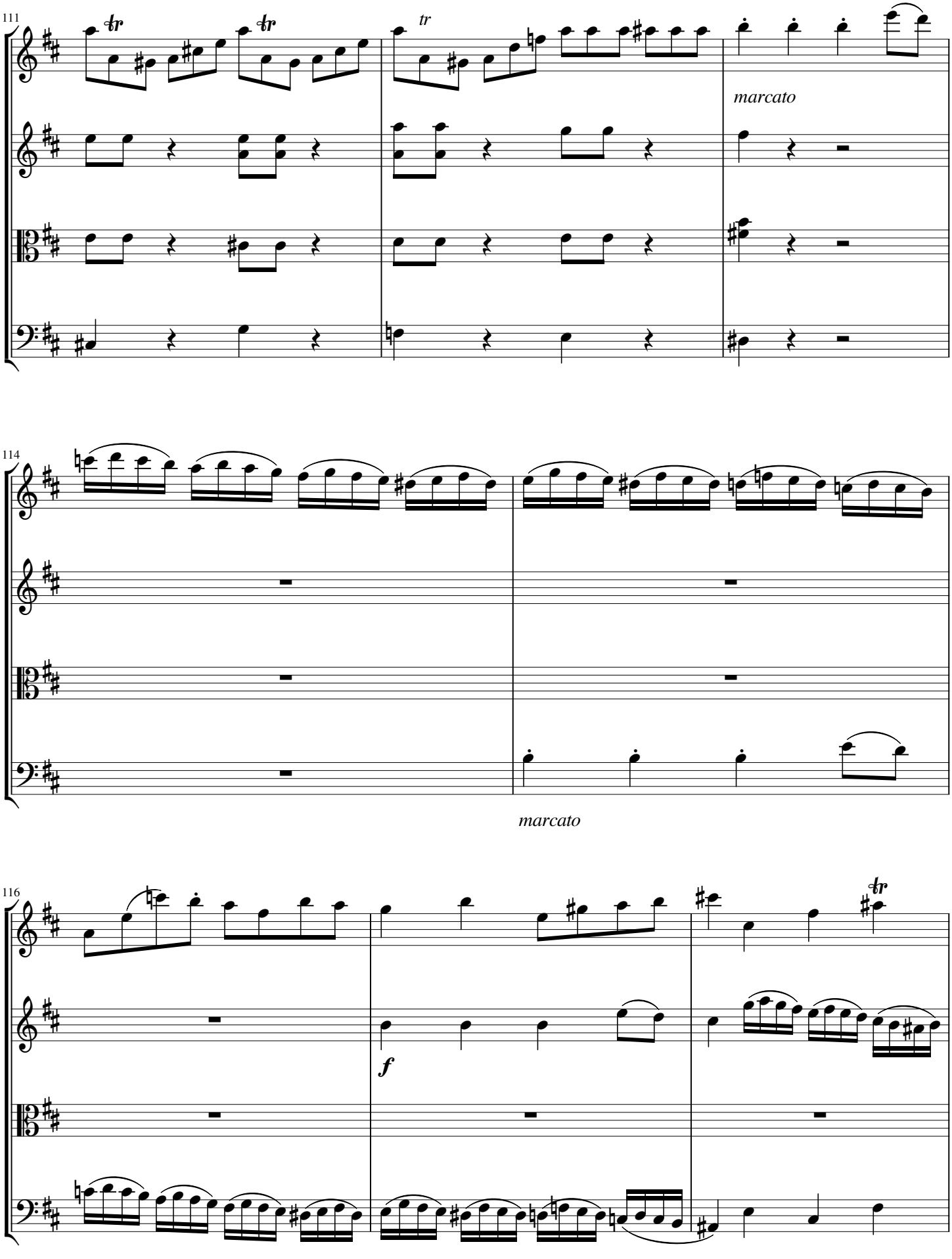

70
p
3
p

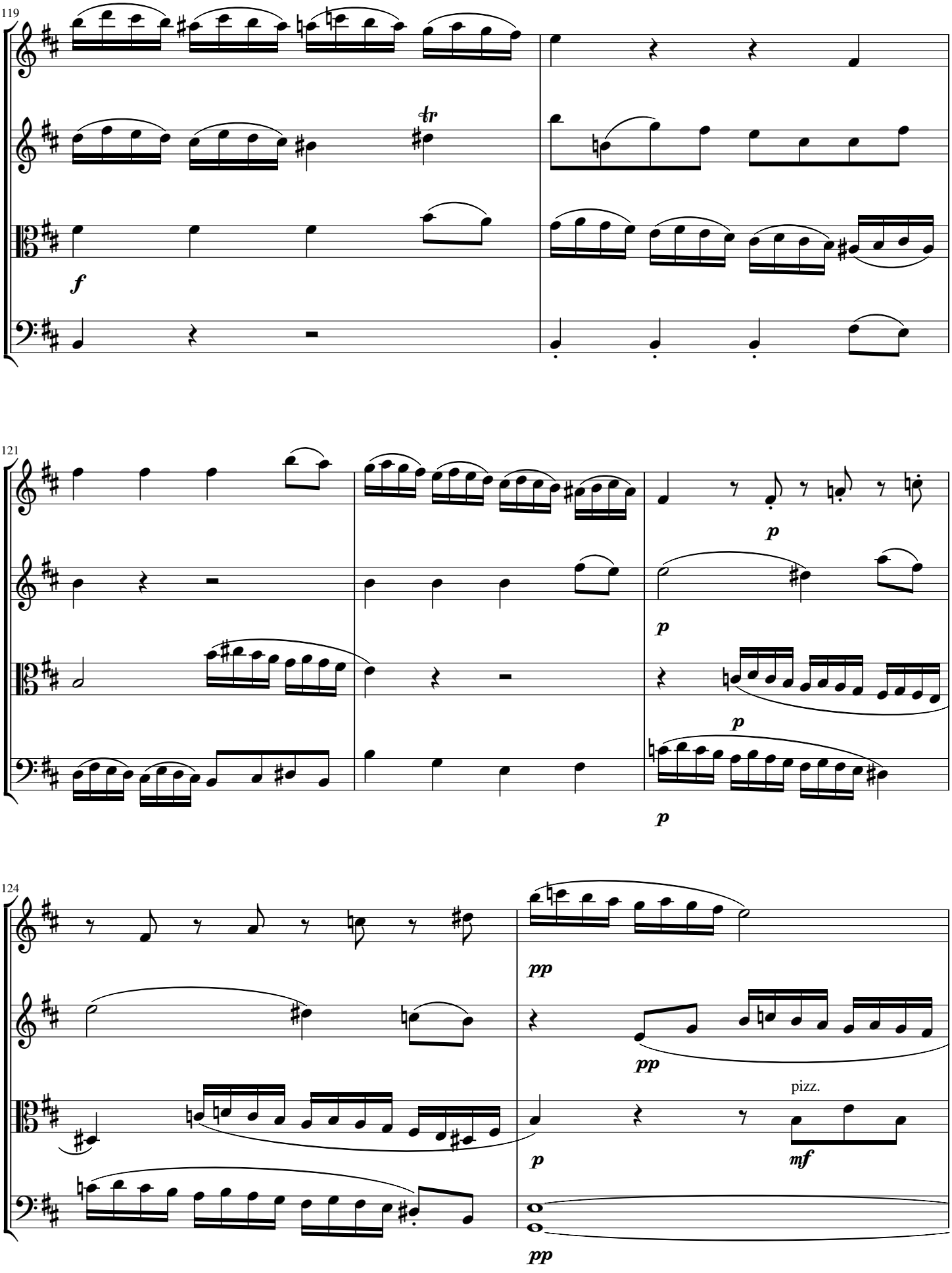

73
3
3
3
3
p
p

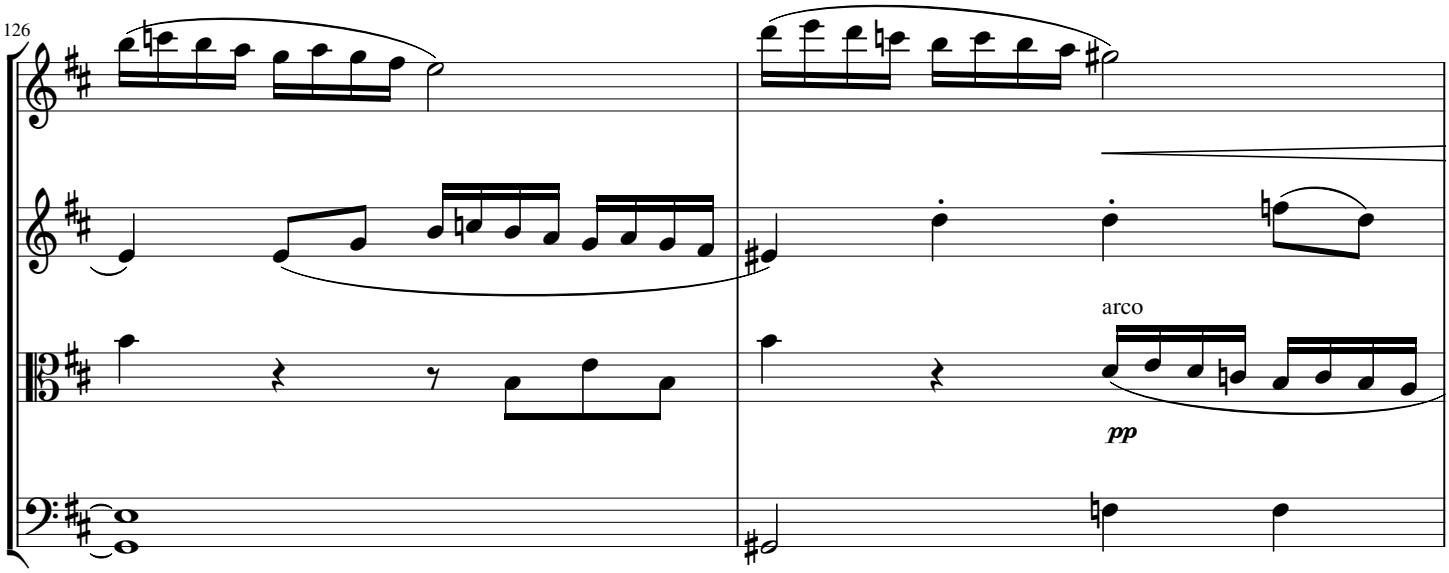

76
cresc.
cresc.
cresc.
80
p
p
p
pp
pp
pp
f
sf
f
f
84
sf
sf

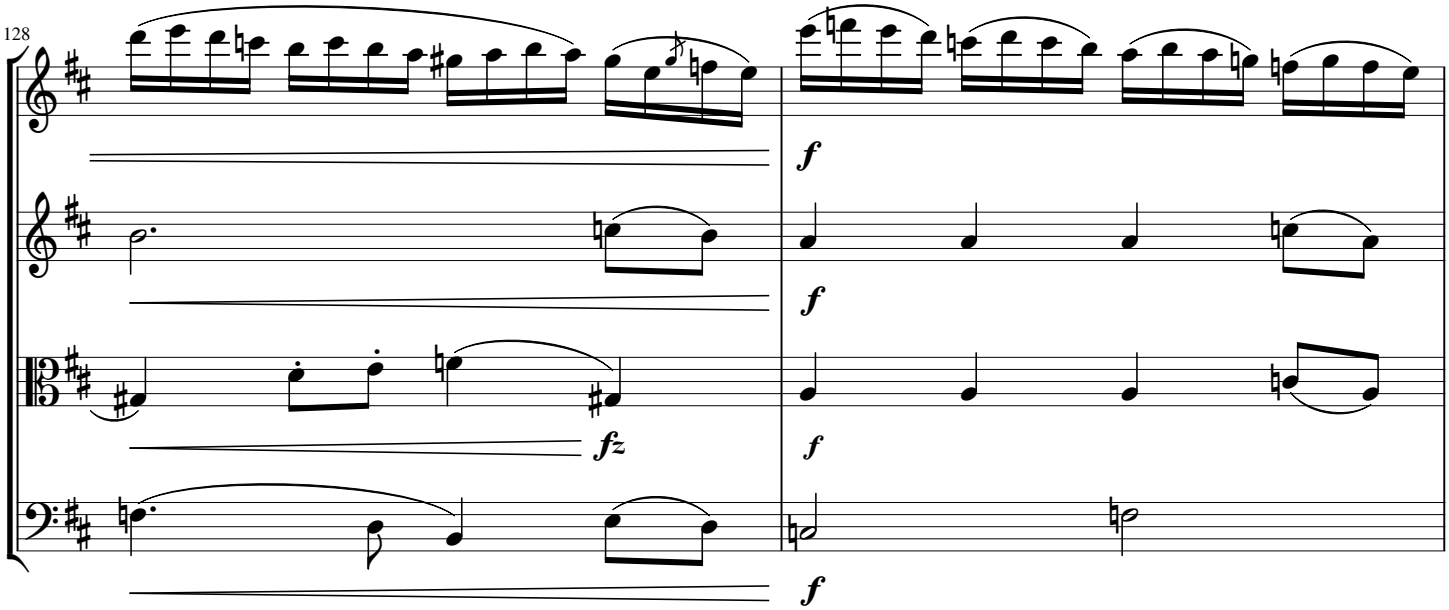

86
sf
sf
sf
sf
89
ff
92
tr

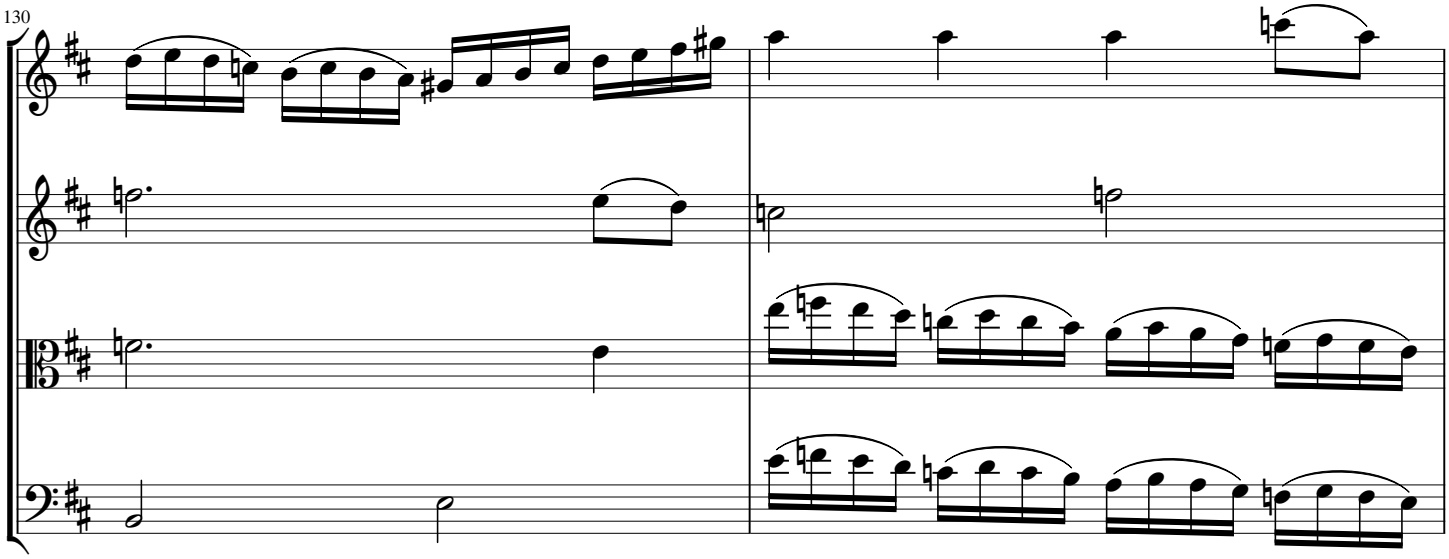

95
ff
p
pizz.
103
crescendo
f
arco
108
tr

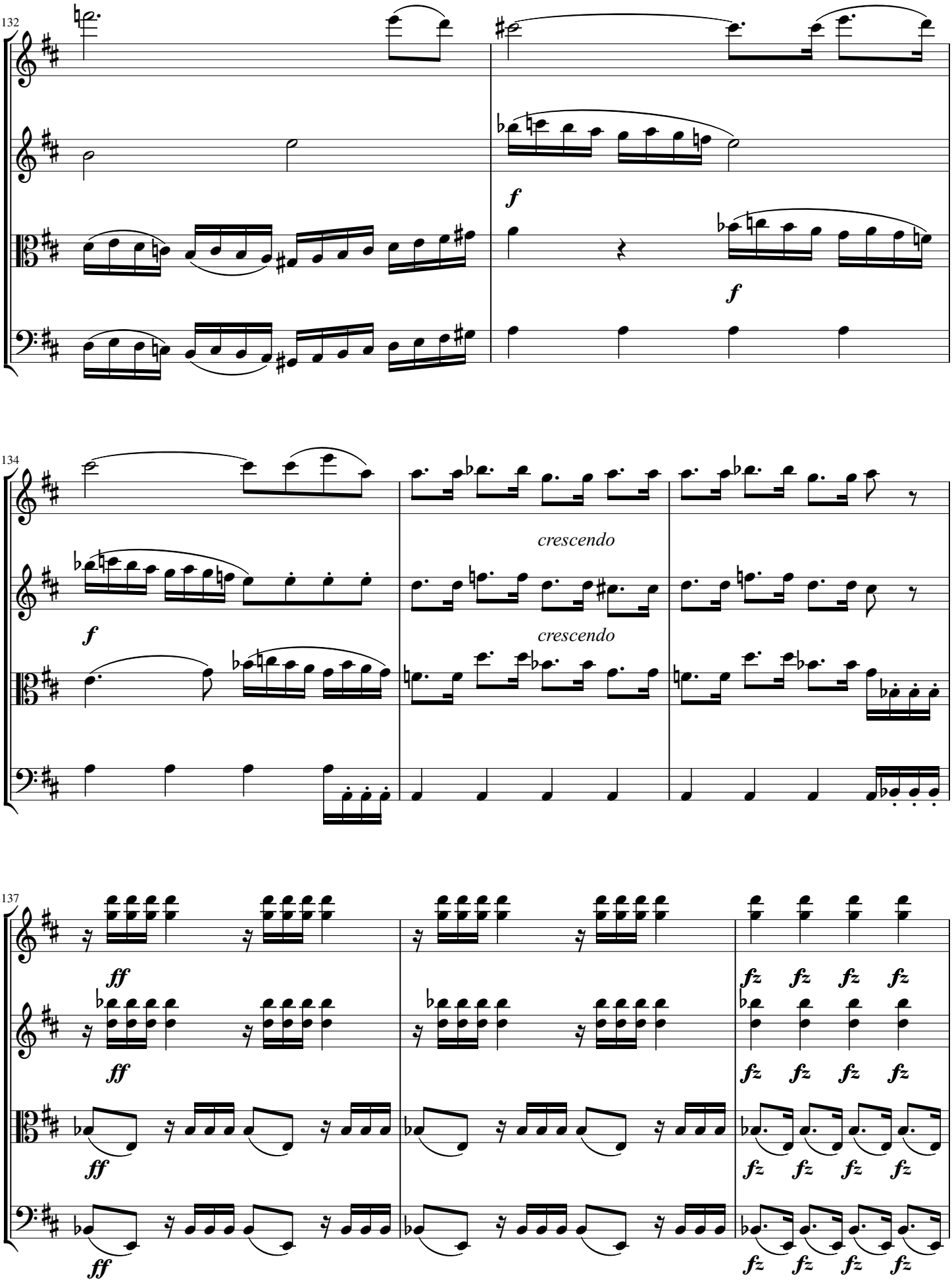

111
tr
tr
tr
marcato
114
marcato
116
tr
f

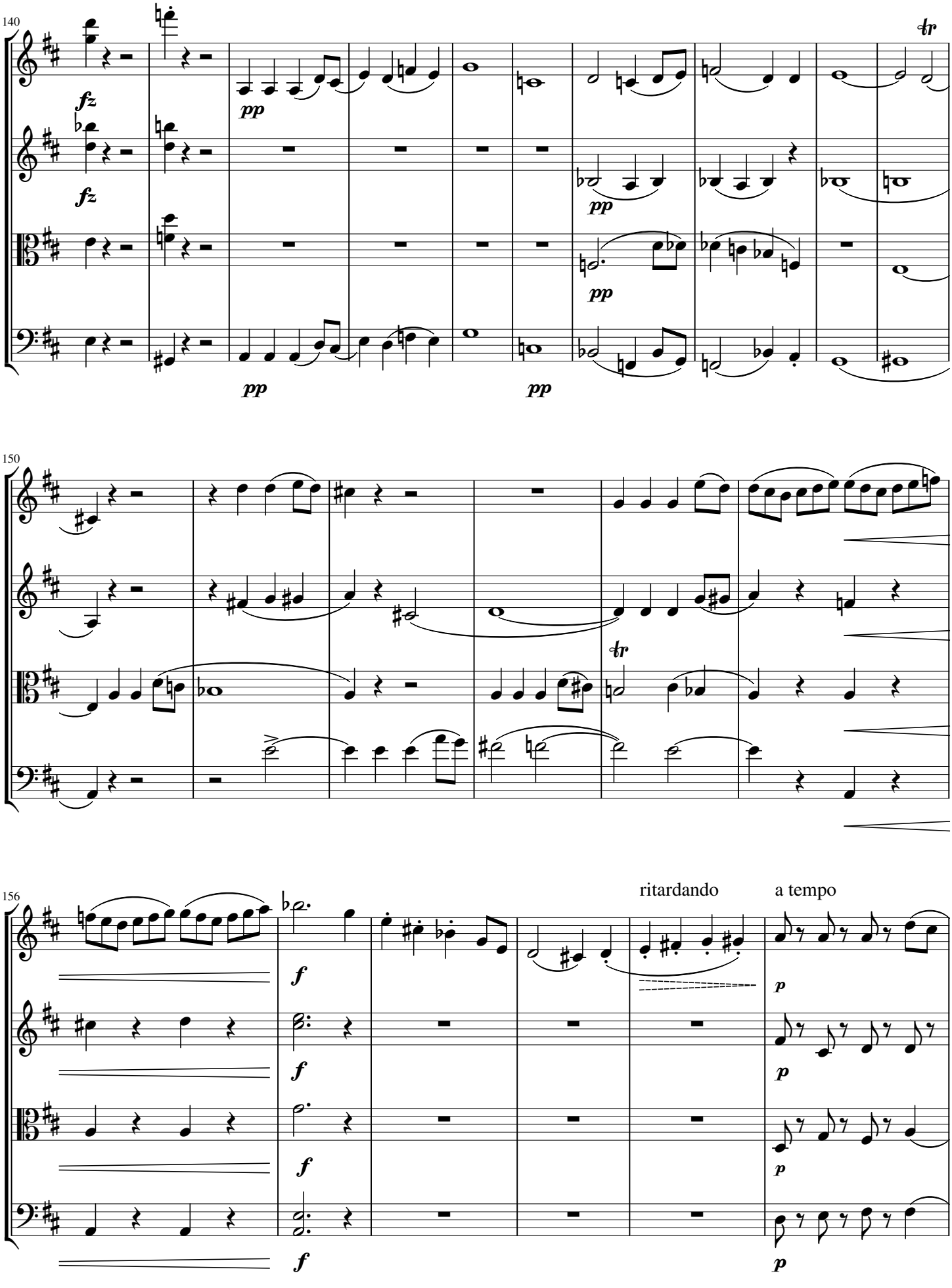

119
tr
f
121
p
p
p
p
124
pp
pp
pizz.
p
mf
pp

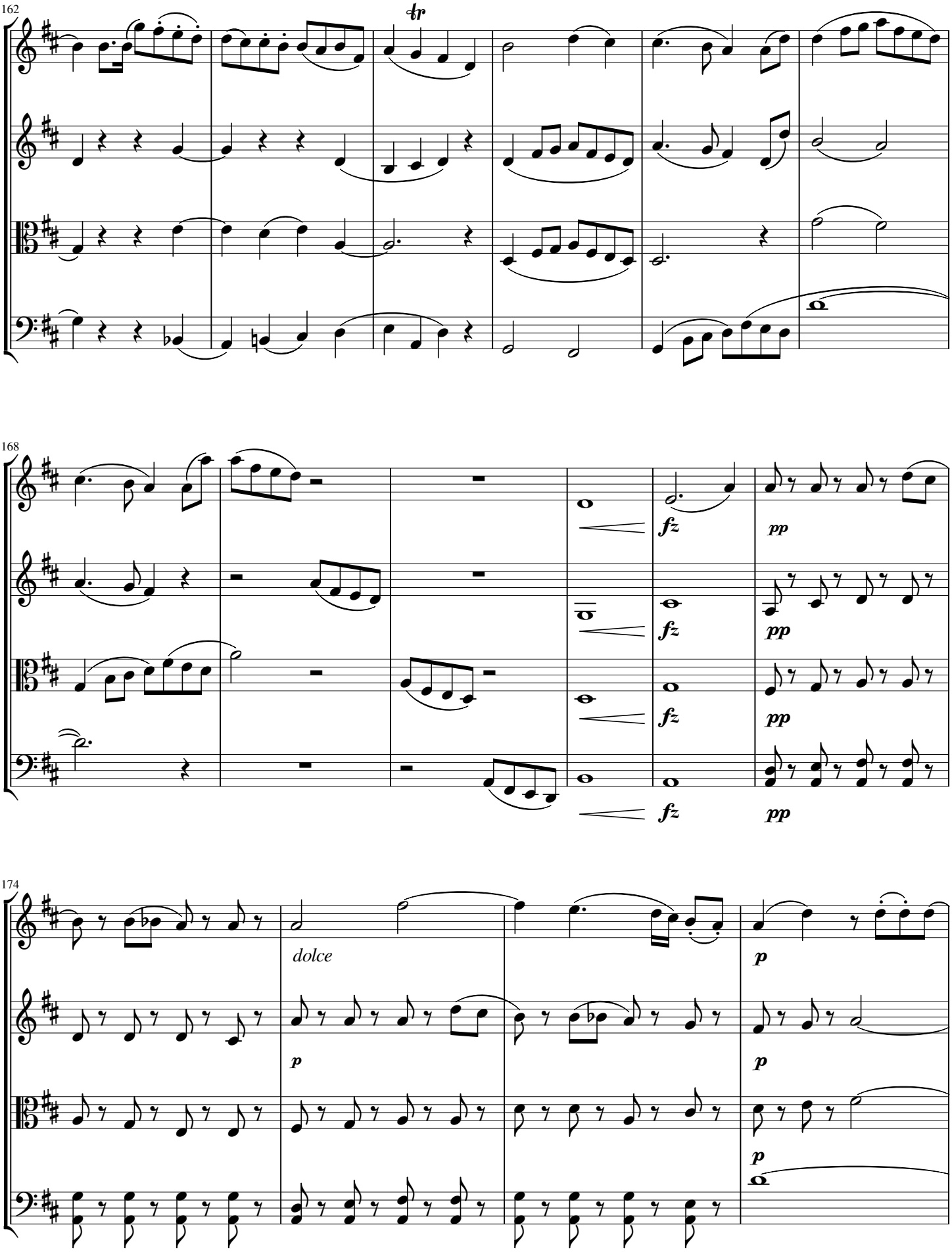

126
arco
pp

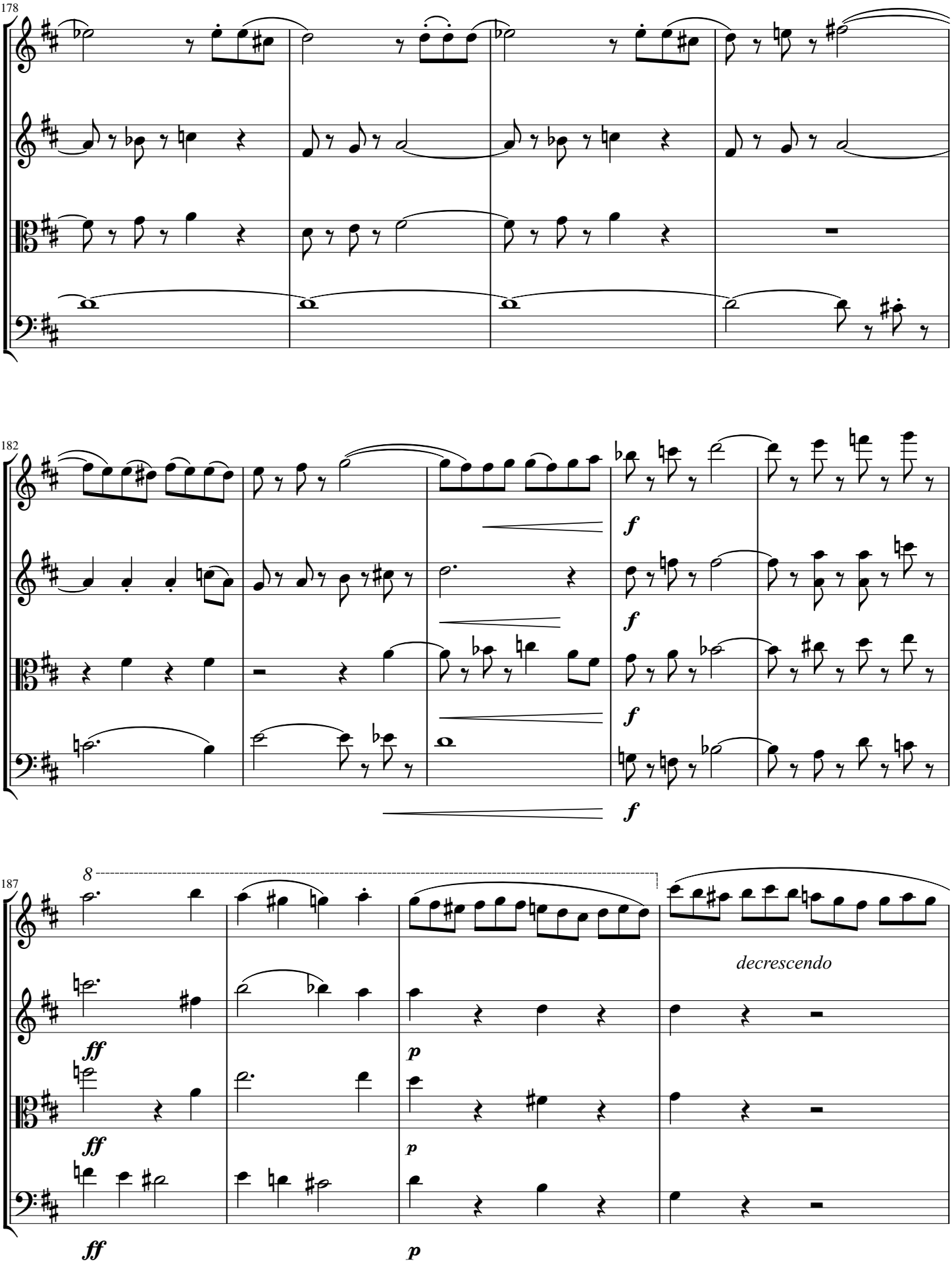

128
f
f
fz
f
f

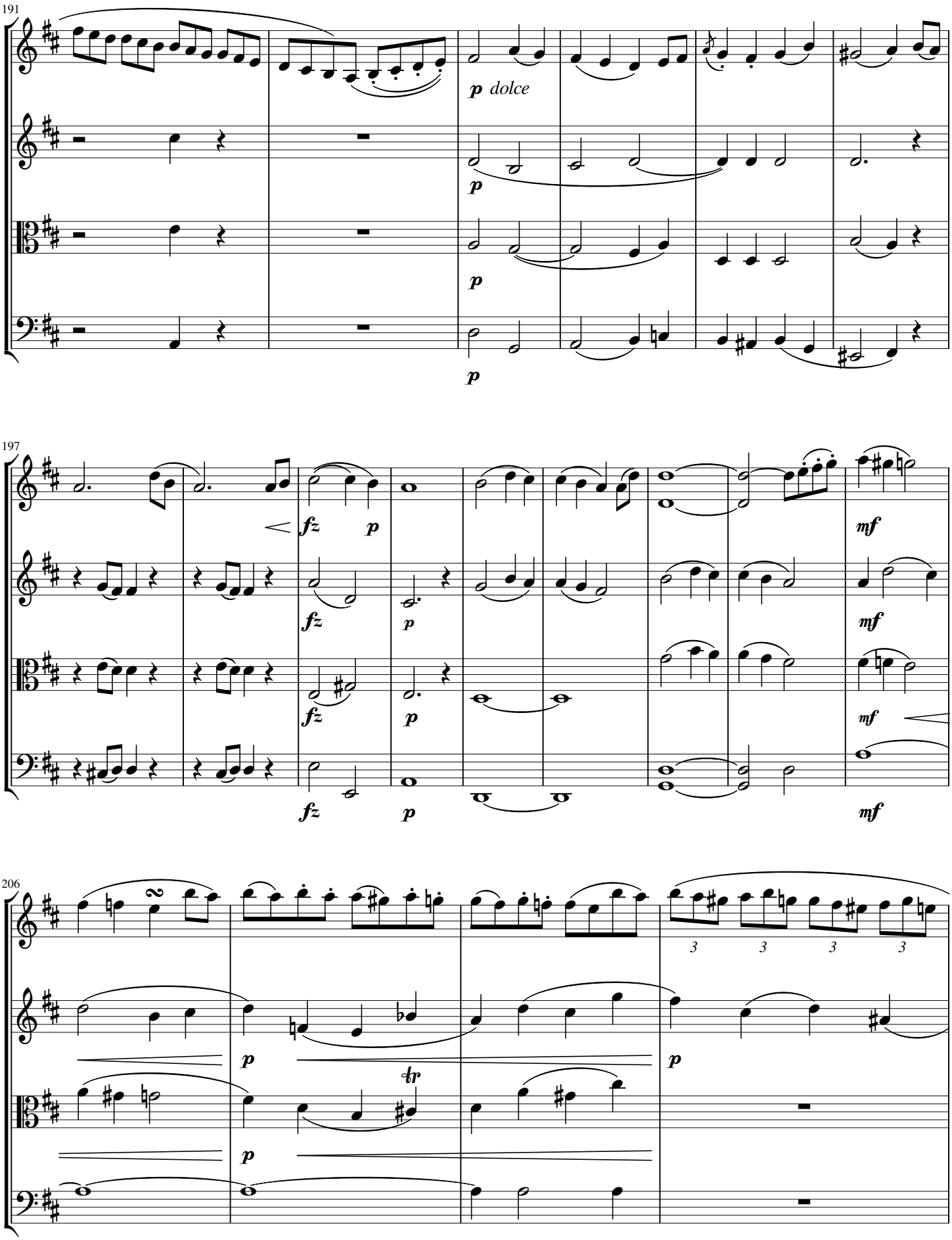

130

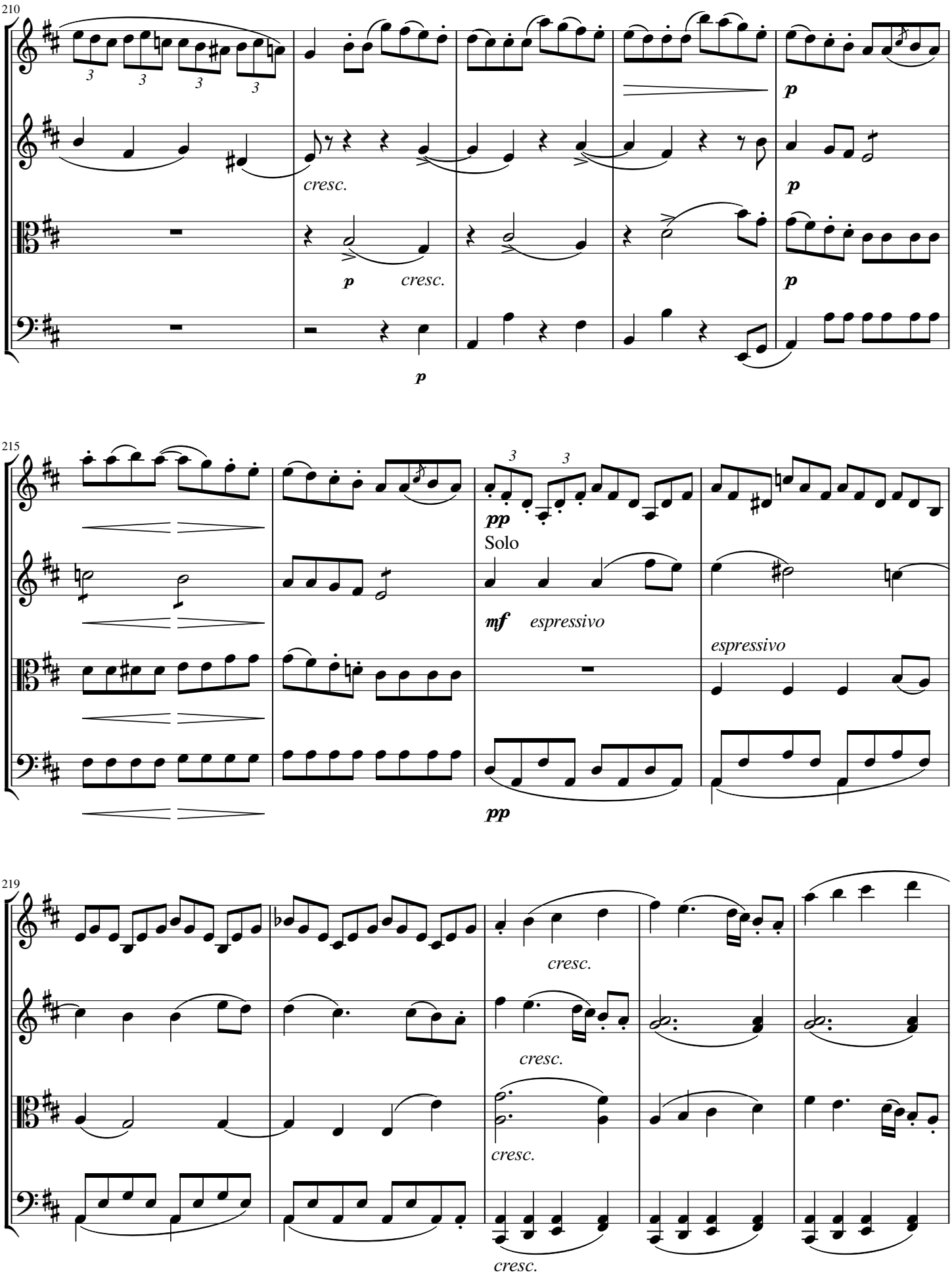

132
f
f
134
crescendo
crescendo
f
137
ff
ff
ff
fz
fz
fz
fz

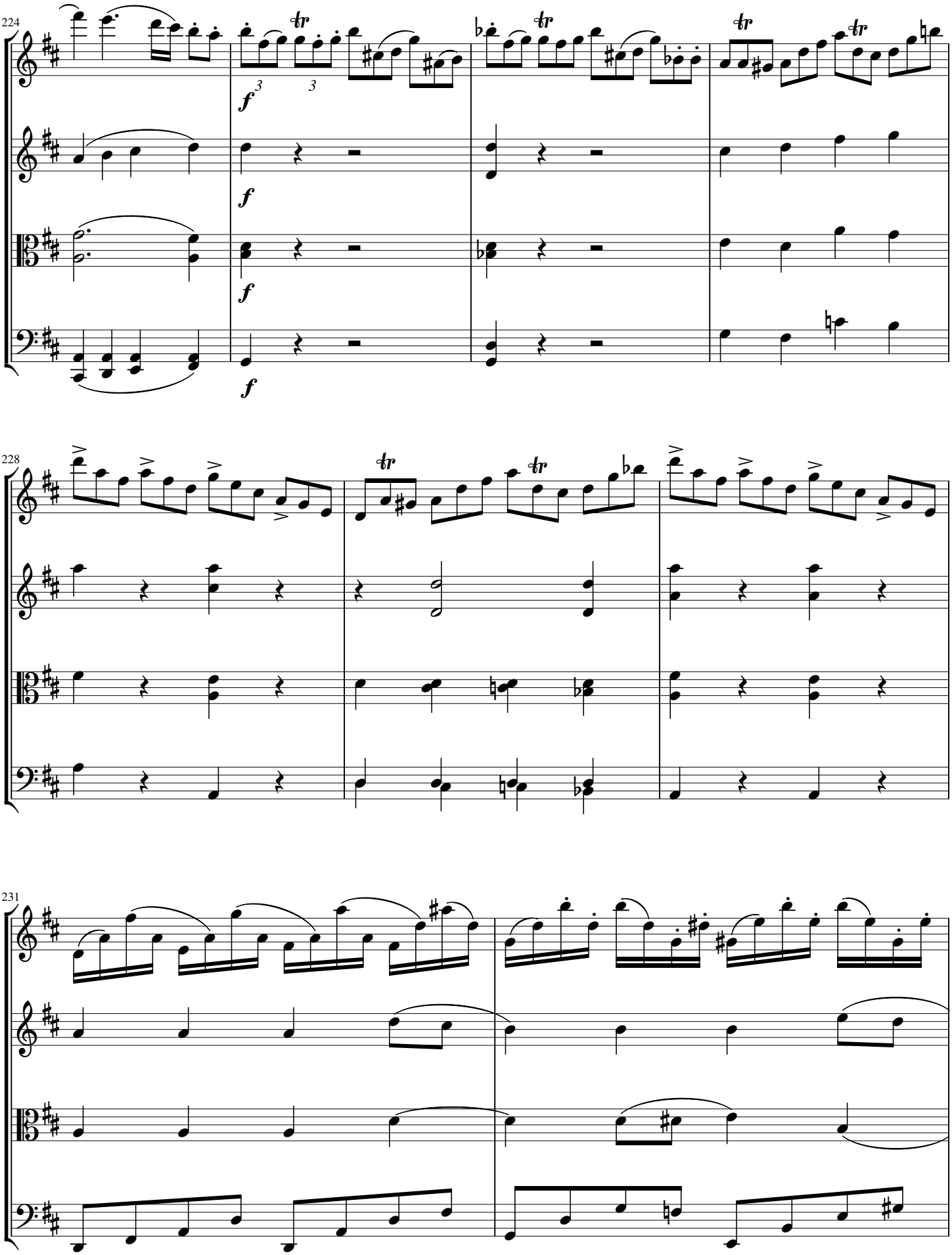

140
fz
fz
pp
pp
pp
pp
tr
150
tr
156
f
f
f
f
ritardando
a tempo
p
p
p
p

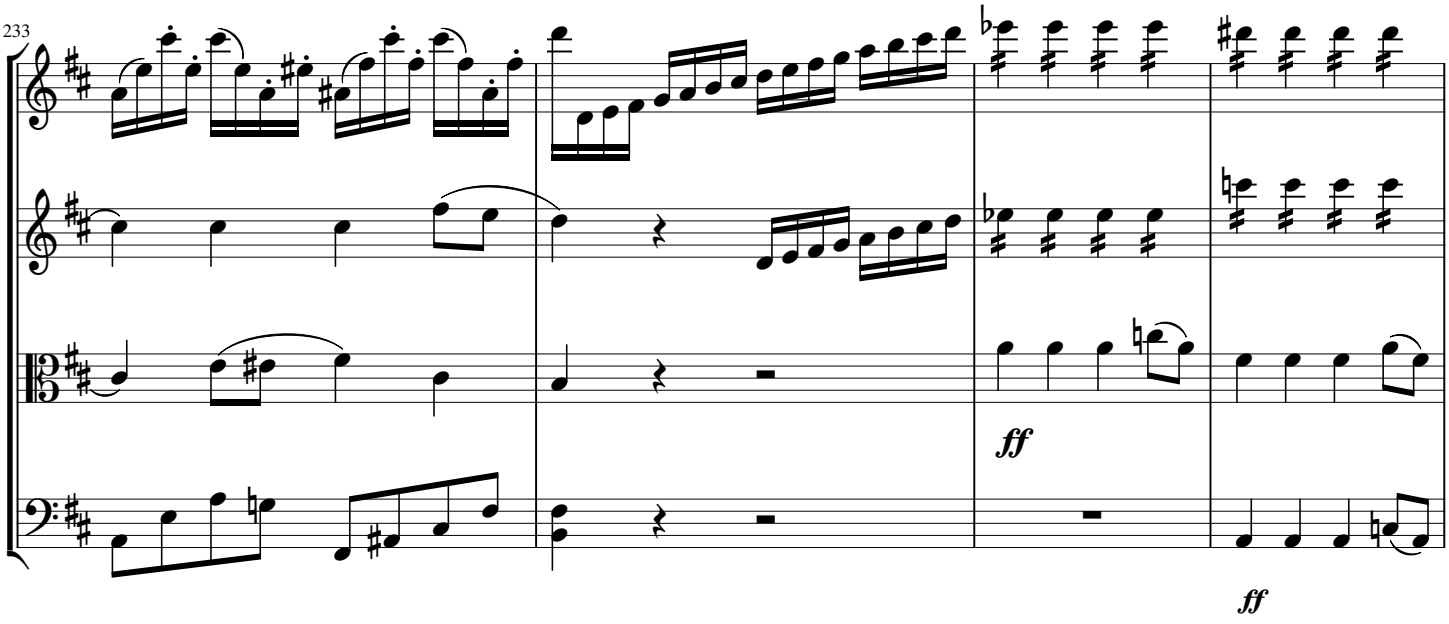

162
tr
168
fz
pp
174
dolce
p

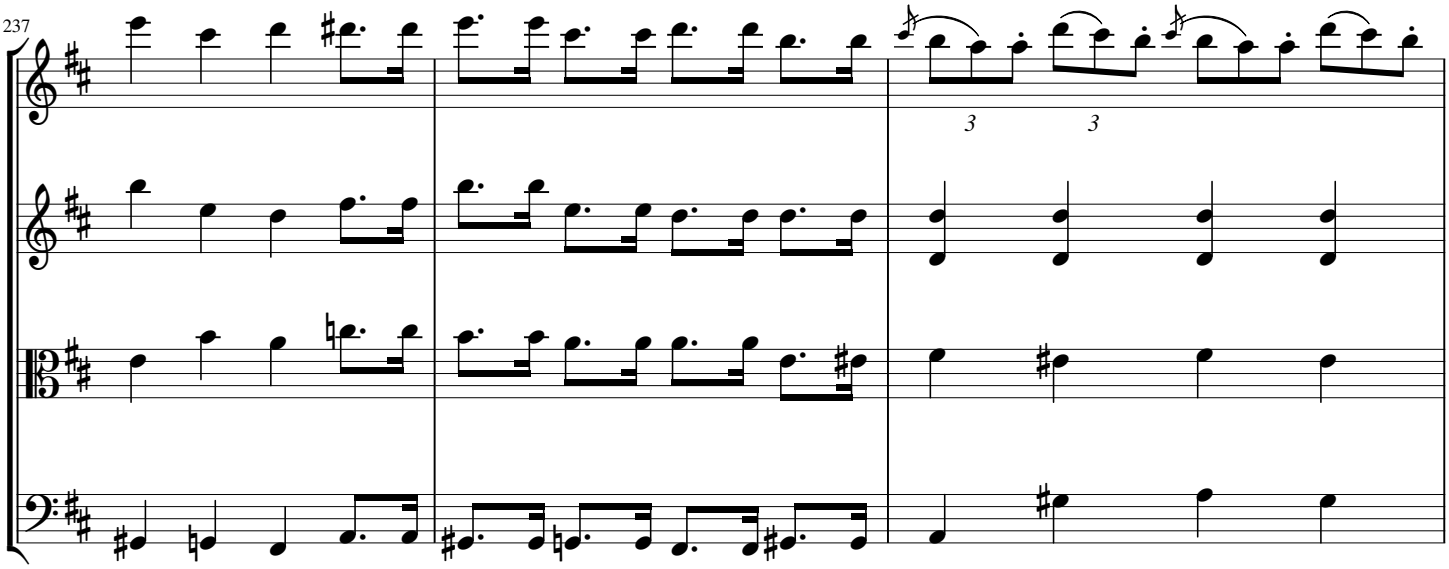

178
182
f
f
f
f
187
8
ff
ff
ff
p
p
decrescendo

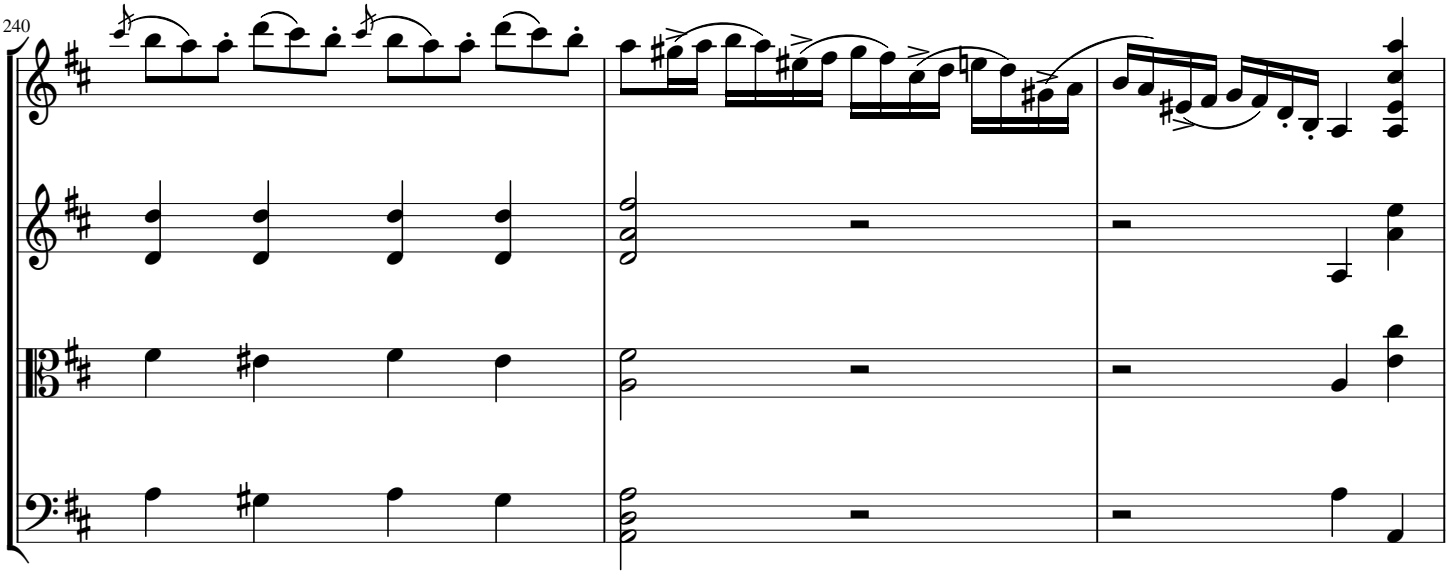

191
p dolce
p
p
p
197
fz
p
mf
fz
p
mf
fz
p
mf
fz
p
mf
206
3
3
3
3
p
tr
p
p


210
cresc.
p
cresc.
p
p
p
p
215
pp
Solo
mf espressivo
espressivo
pp
219
cresc.
cresc.
cresc.
cresc.


224
f
f
f
f
228
231

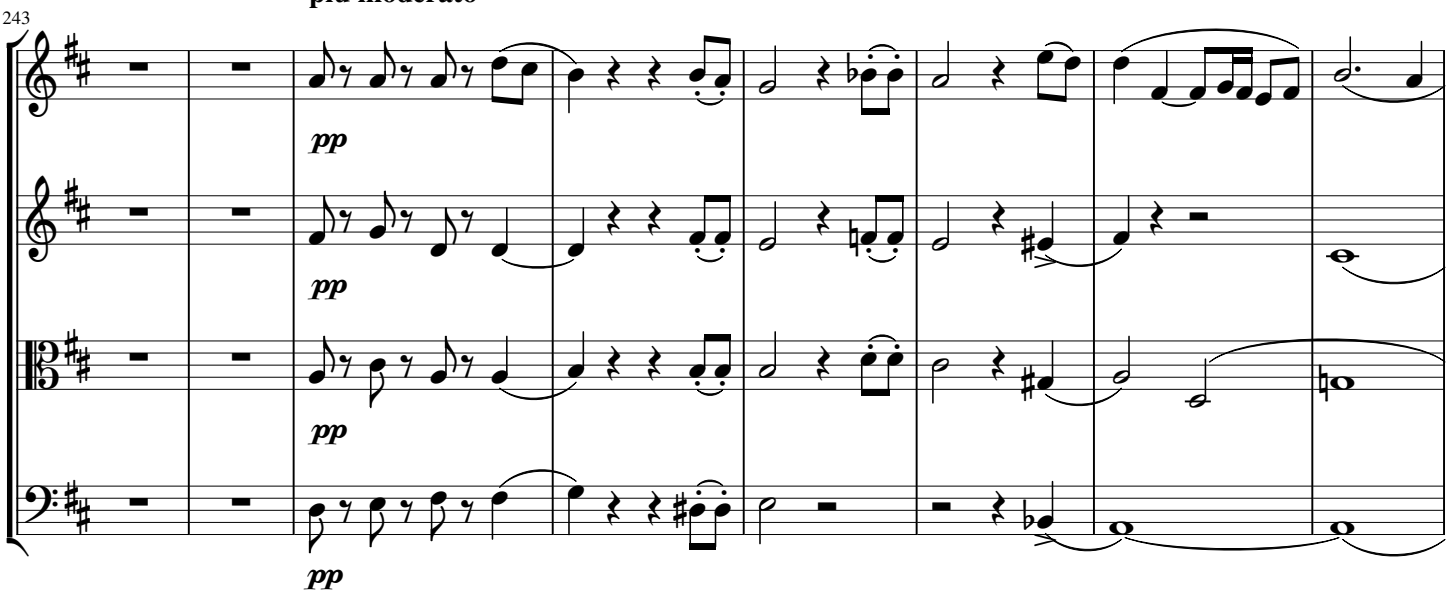

233
ff
ff


237
3
3

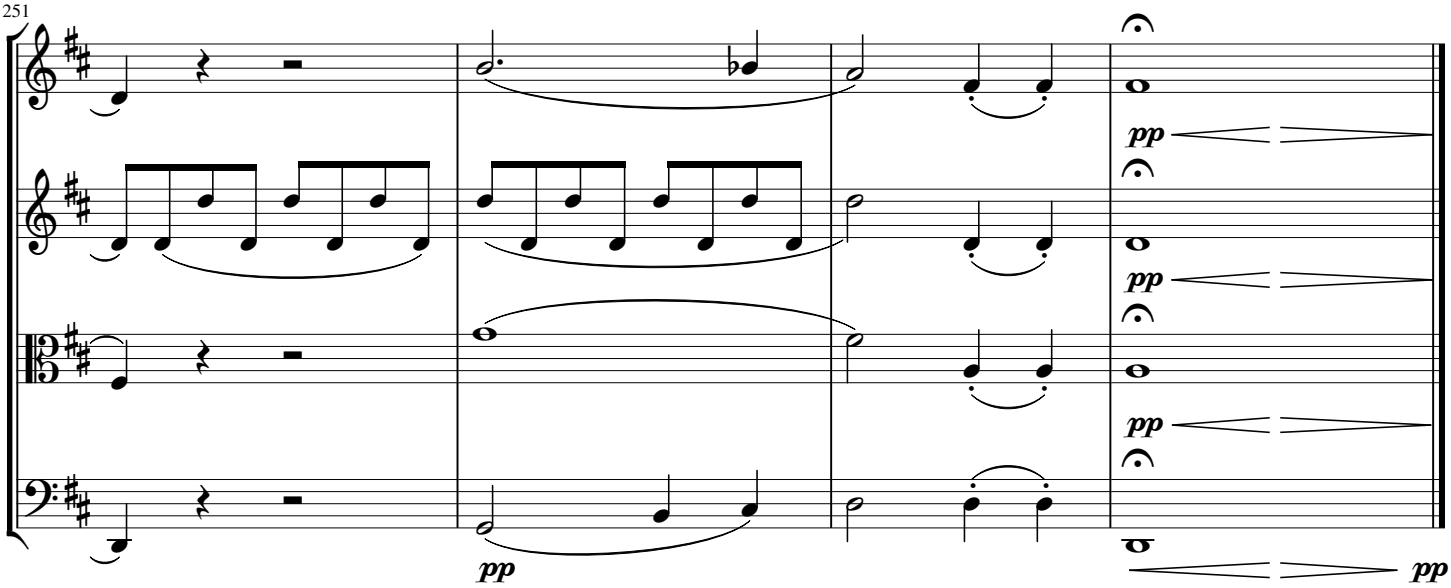

240

più moderato

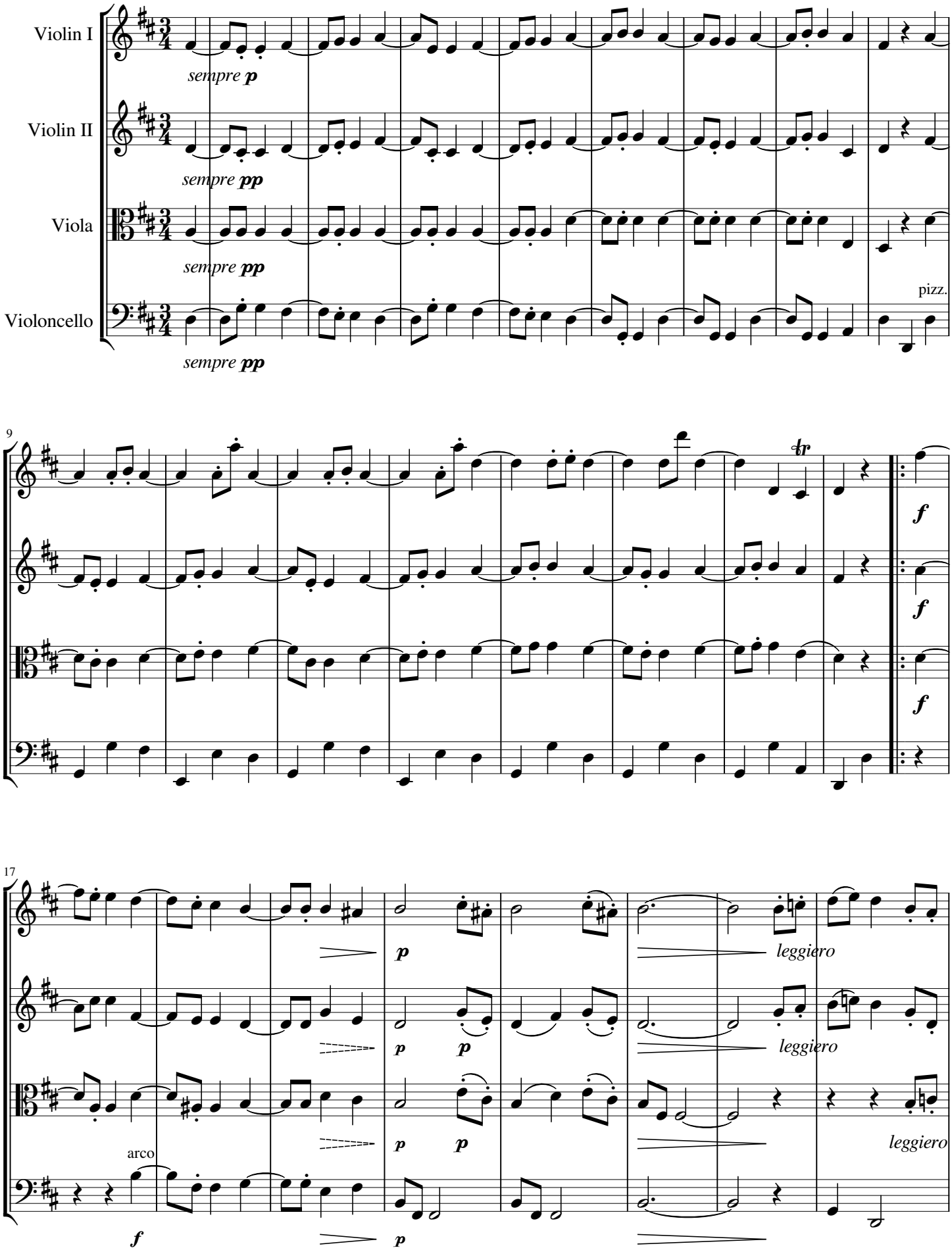
243

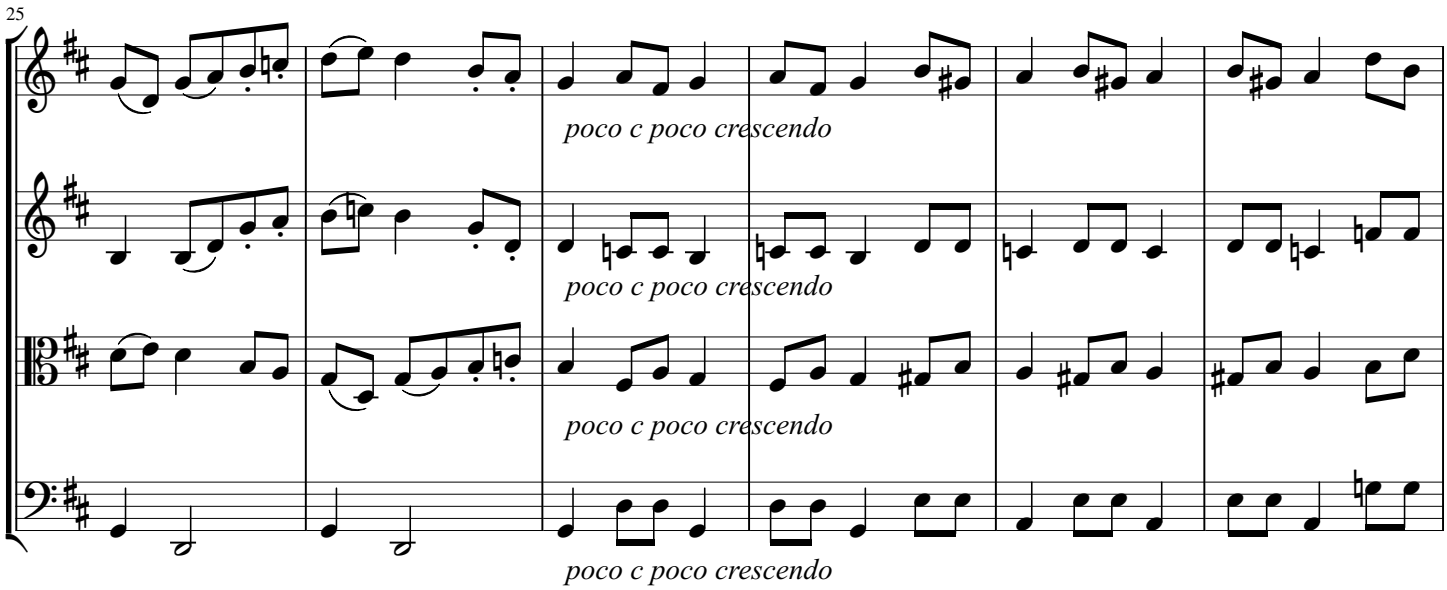


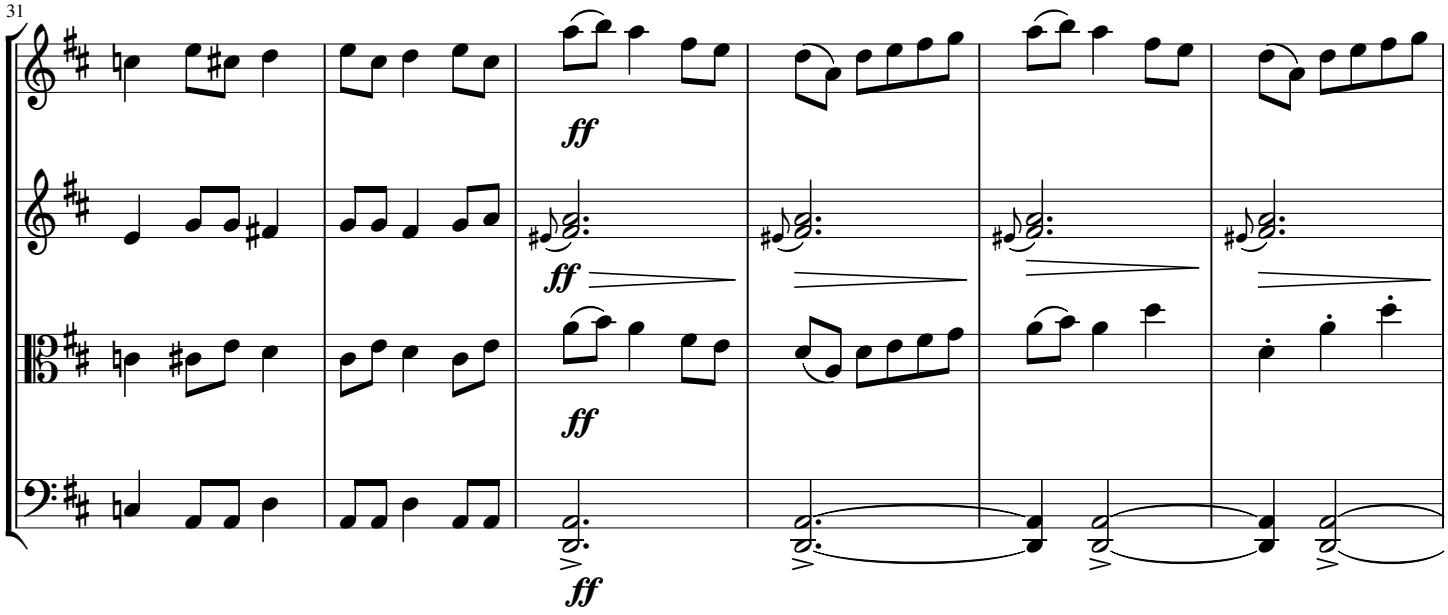
251

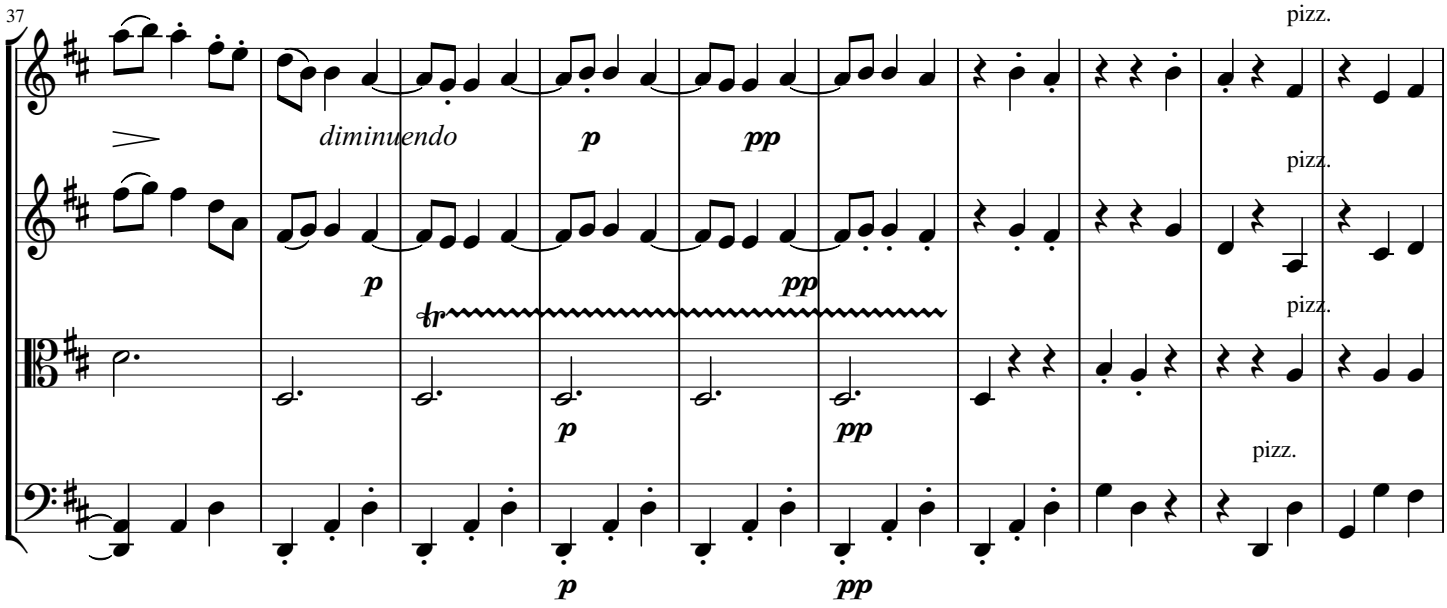


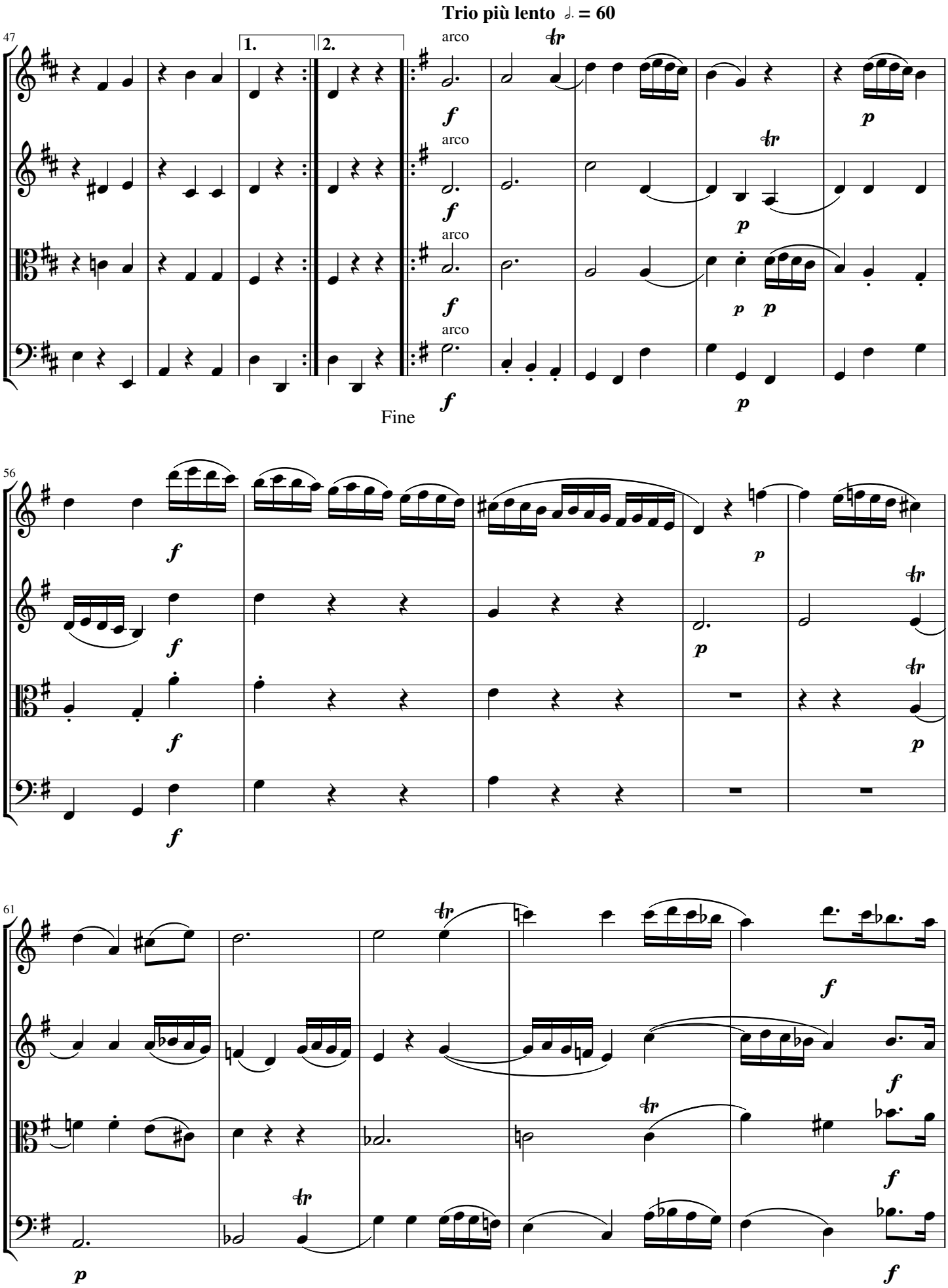
Scherzo

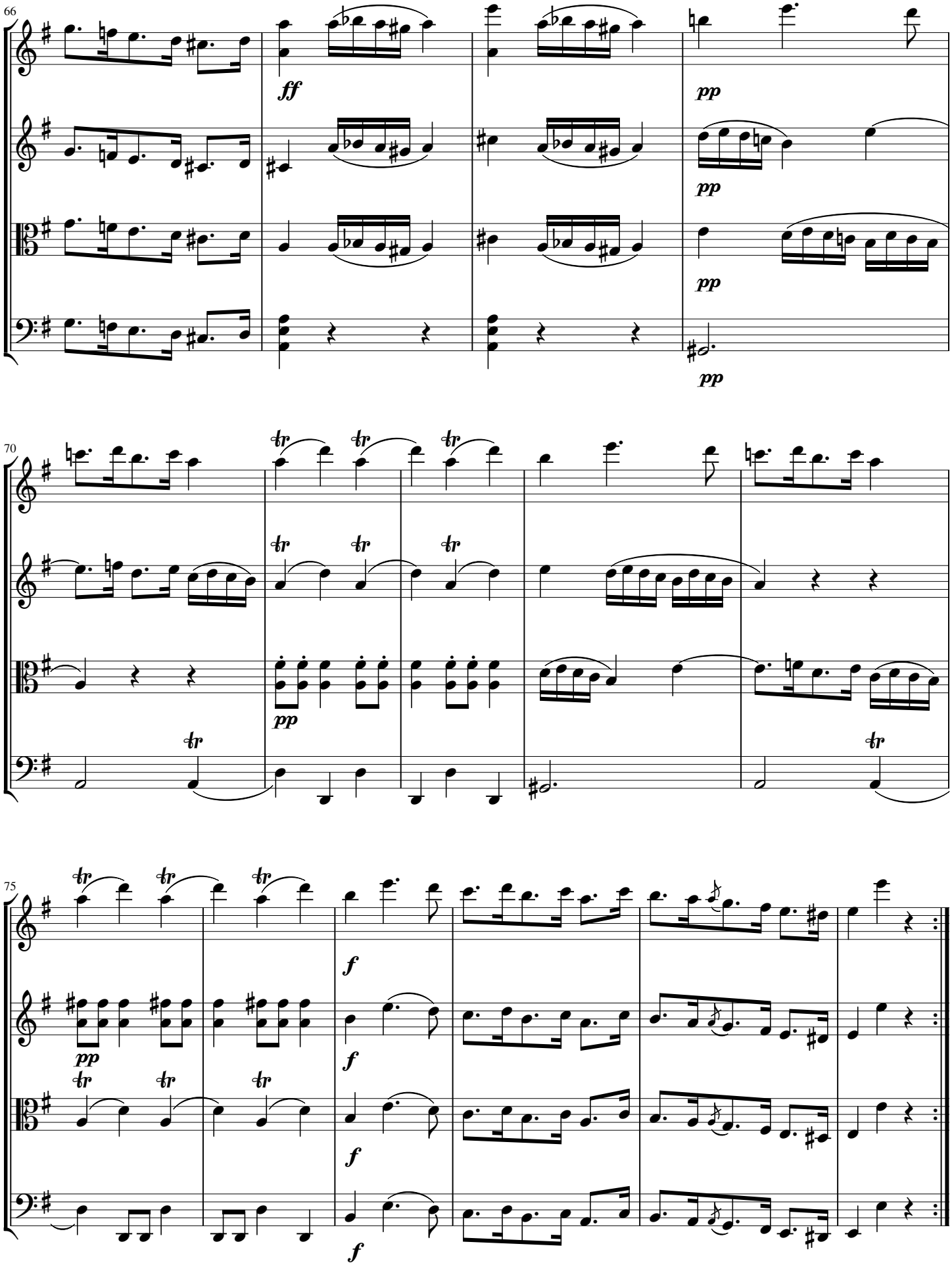

Violin I
sempre p
Violin II
sempre pp
Viola
sempre pp
Violoncello
pizz.
sempre pp
9
tr
f
f
f
17
p
leggiero
p p
leggiero
p p
leggiero
arco
f
p

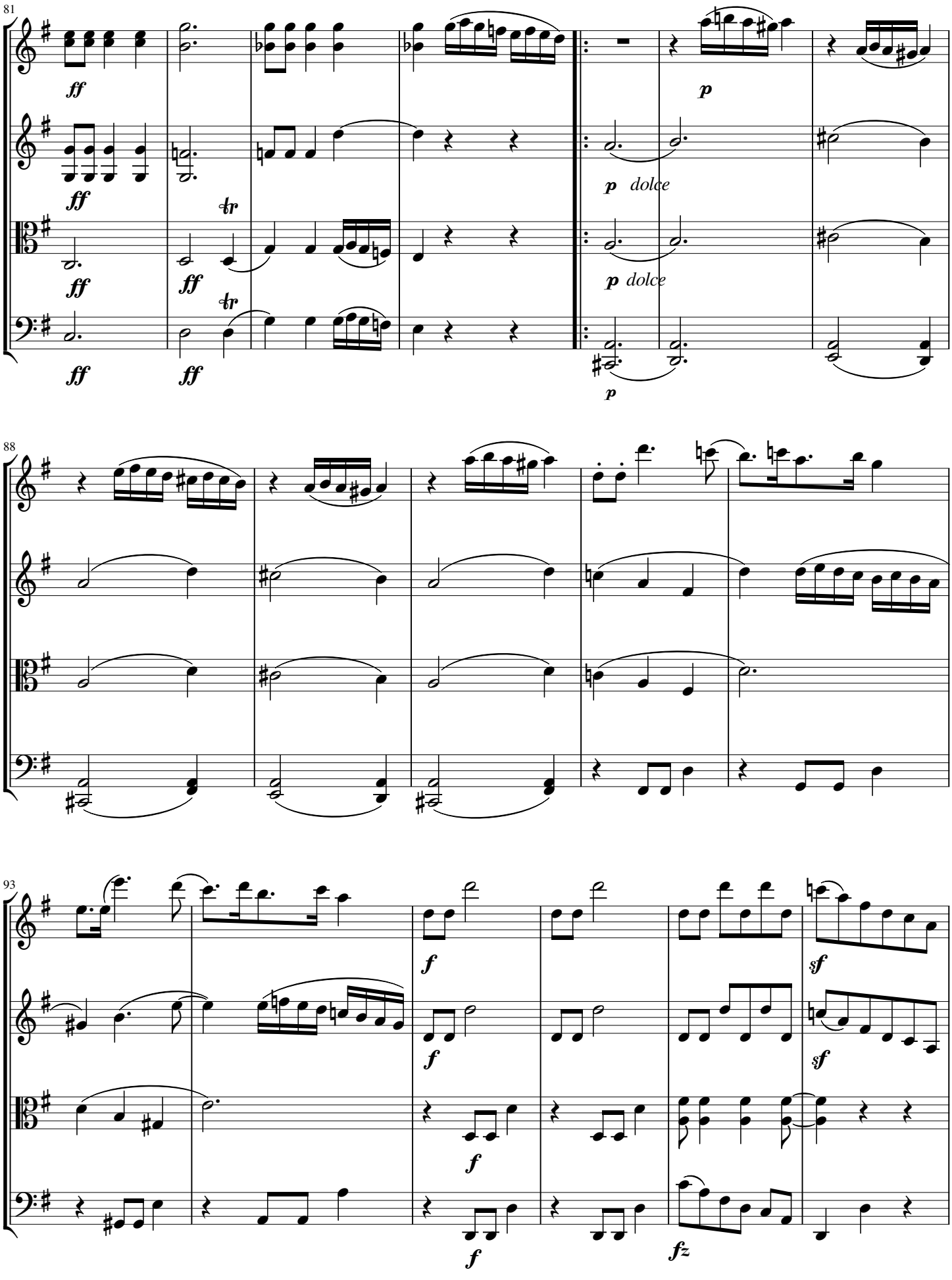

25
poco c poco crescendo
poco c poco crescendo
poco c poco crescendo
poco c poco crescendo

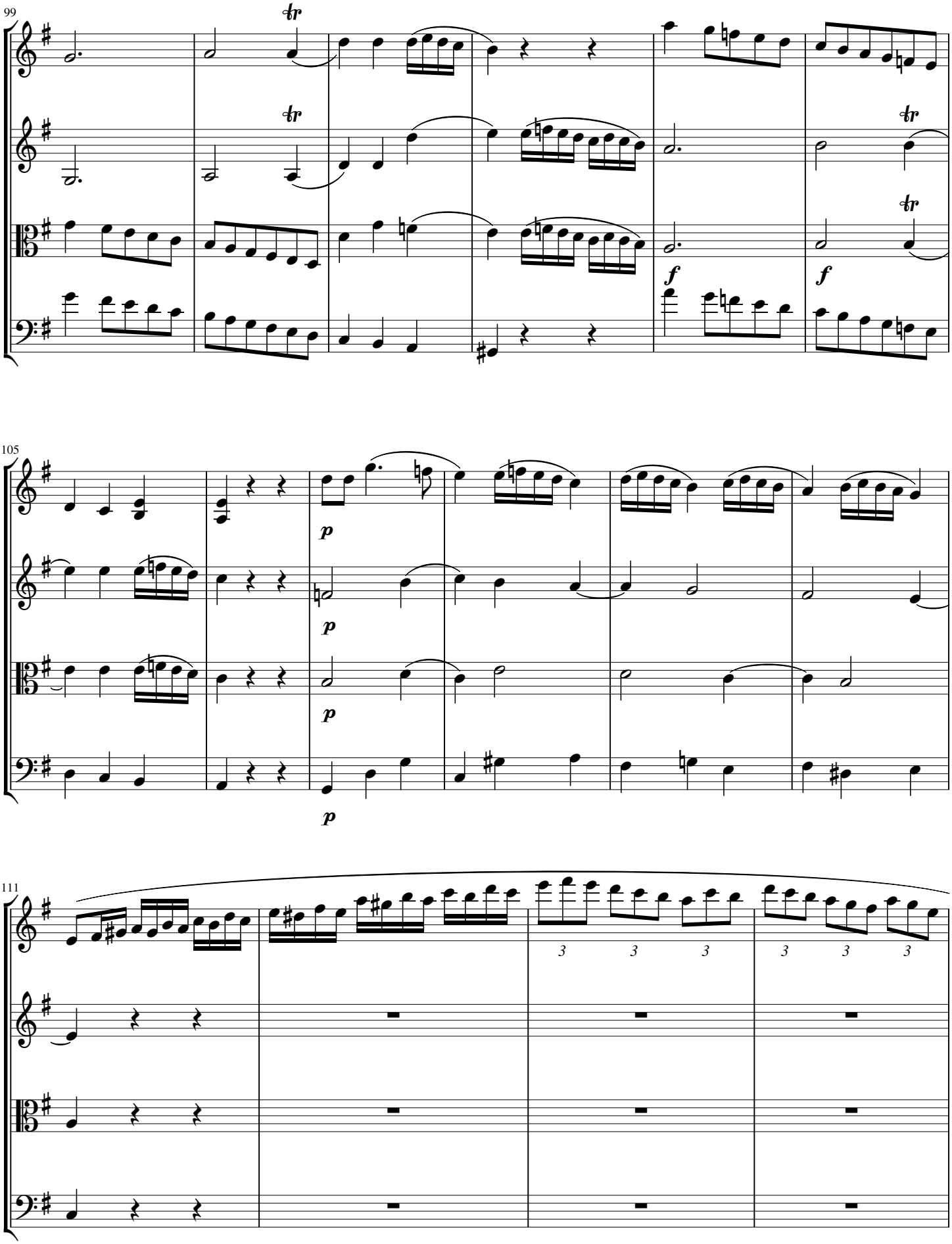

31
ff
ff
ff
ff


37
diminuendo
p
pp
tr
pizz.
pizz.
pizz.
pizz.
p
pp
p
pp

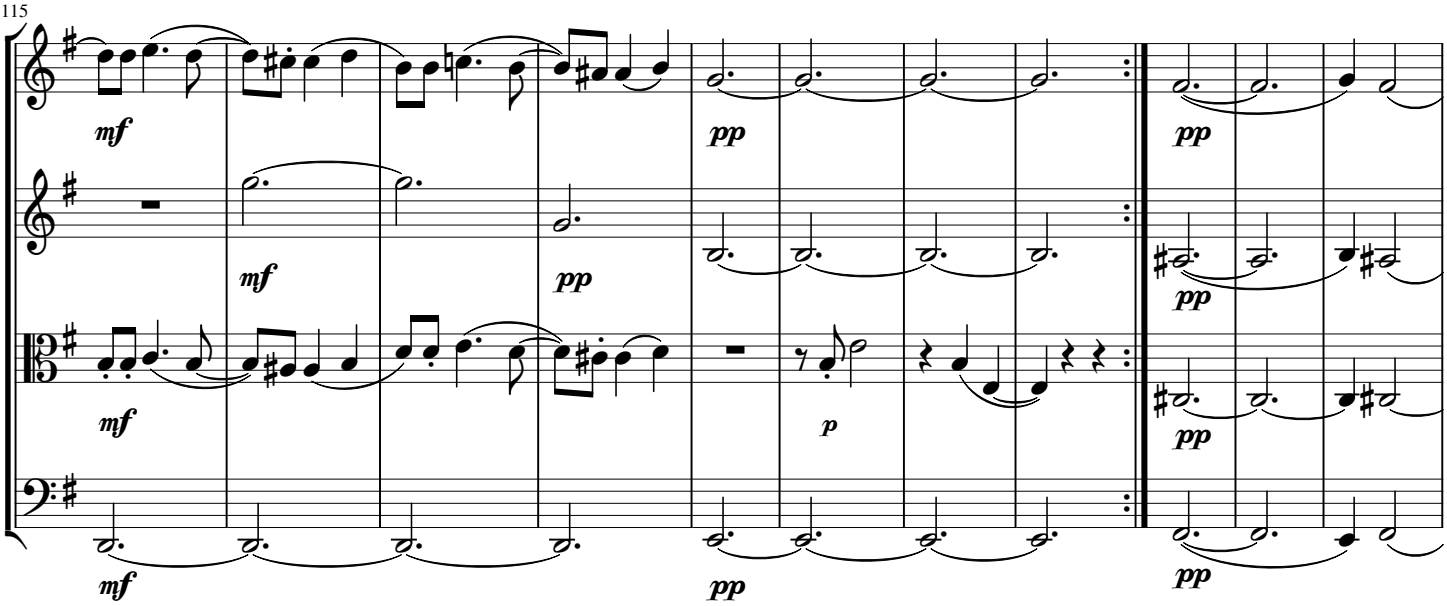

Trio più lento 𝅗𝅥. = 60
47
1.
2.
arco
arco
arco
arco
Fine
56
61


66
ff
pp
pp
pp
pp
70
tr
pp
75
pp
f
f
f
f


81
ff
ff
ff
ff
ff
tr
tr
p
p dolce
p dolce
p
88
93
f
f
f
f
sf
sf
fz

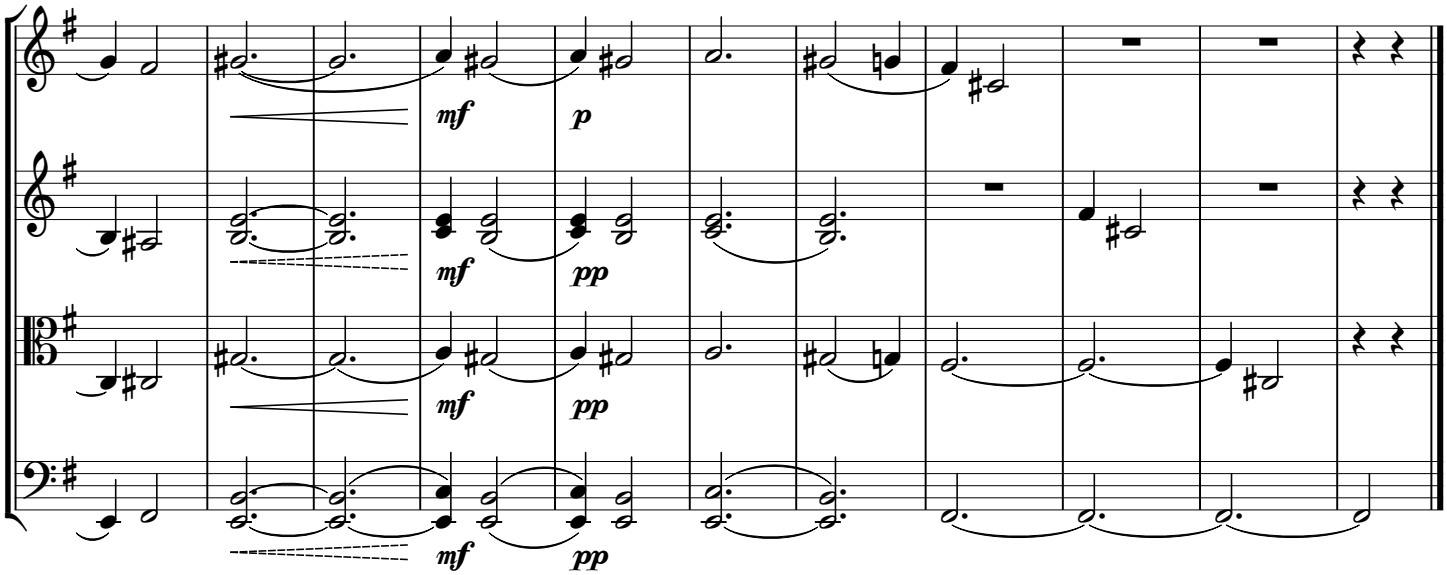

99
105
111
f
f
p
p
p
p
3
3
3
3
3
3

115

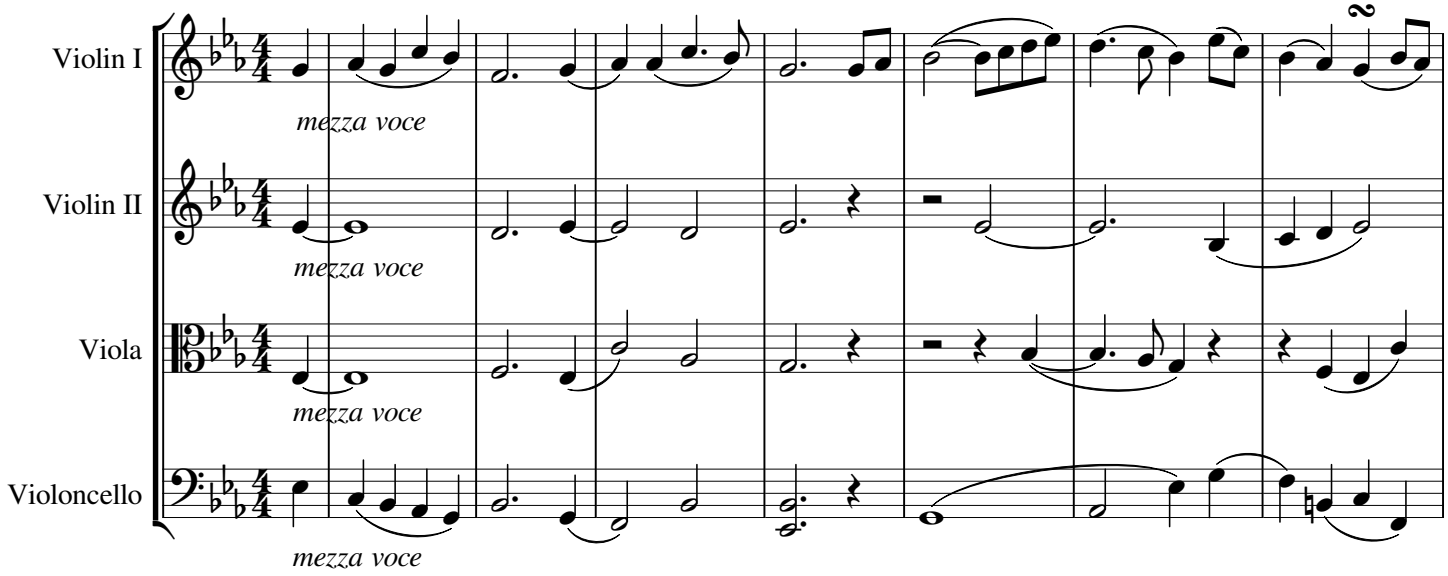


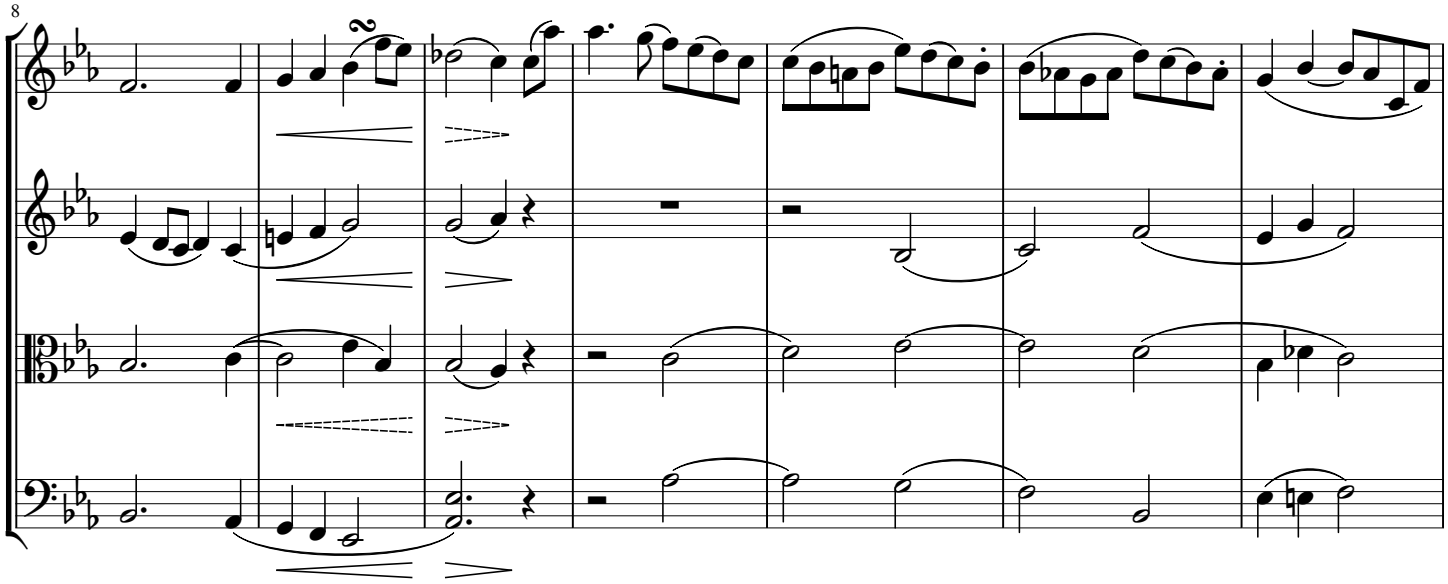
Scherzo D.C. con replica

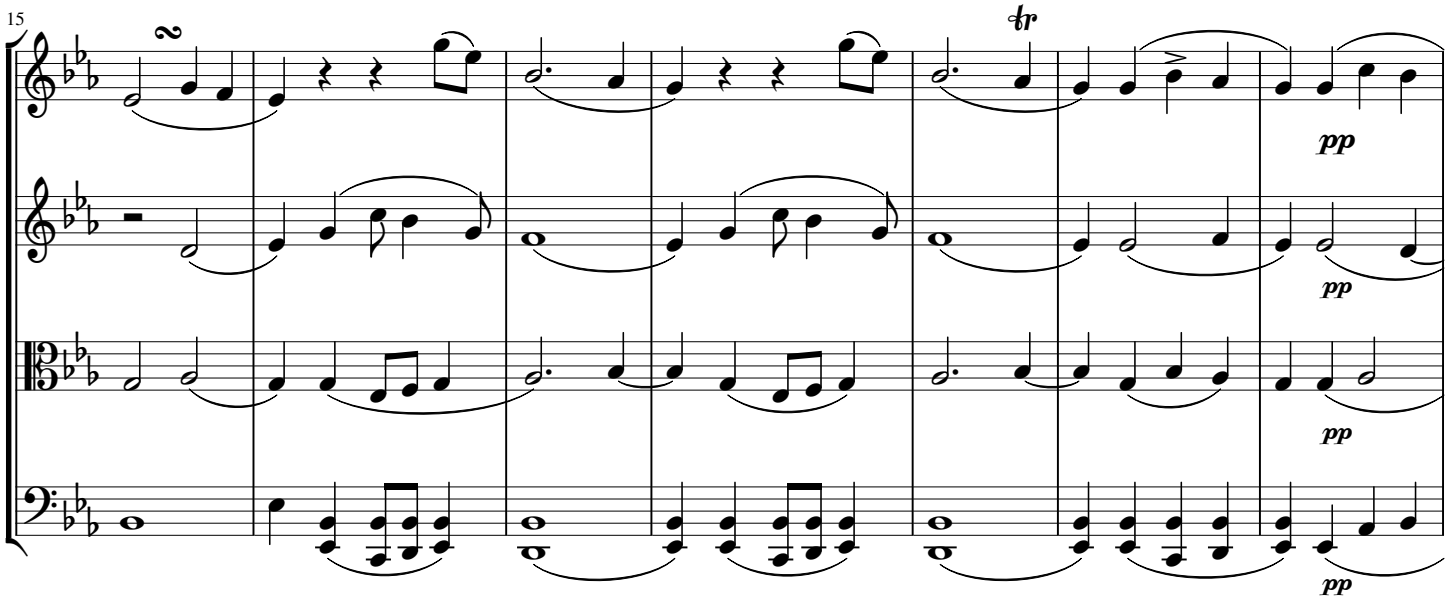
126

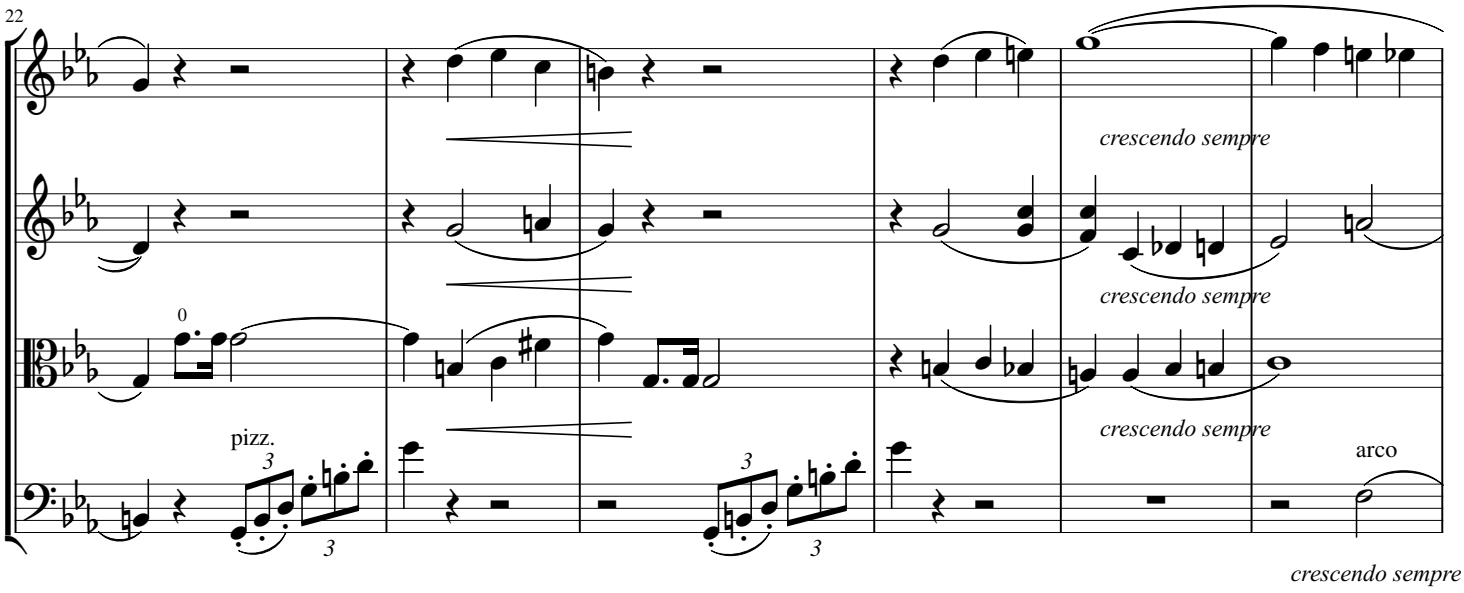


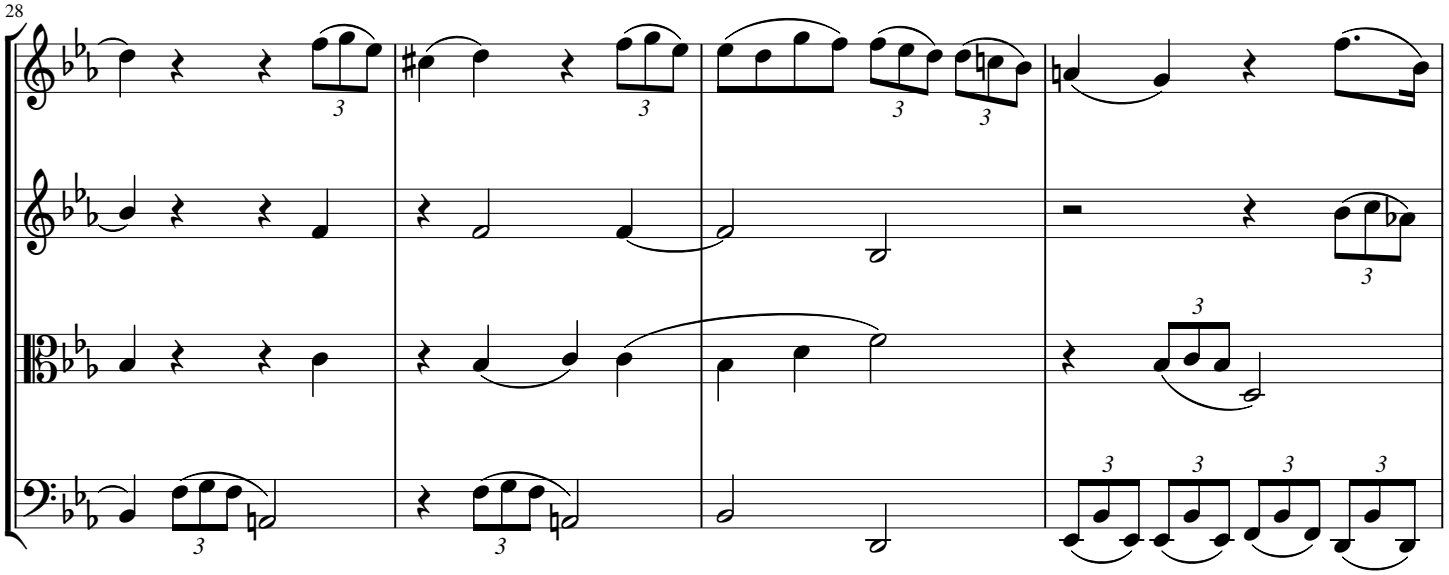
Andante non troppo lento ♩ = 72

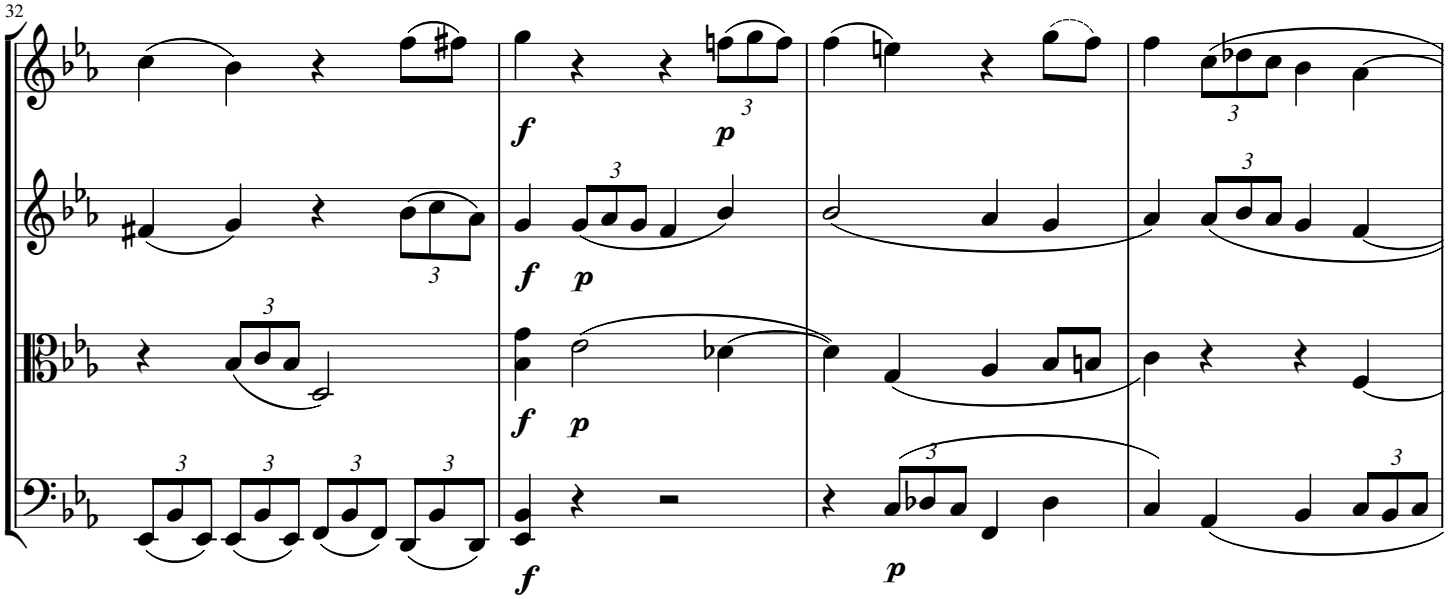


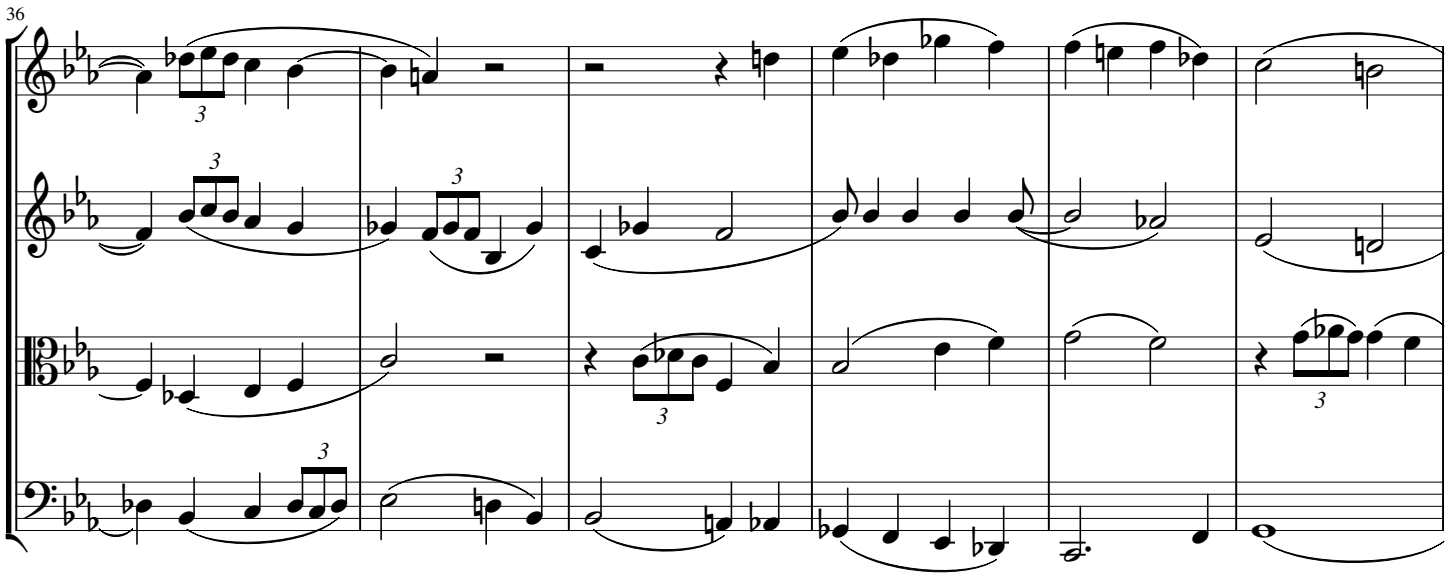


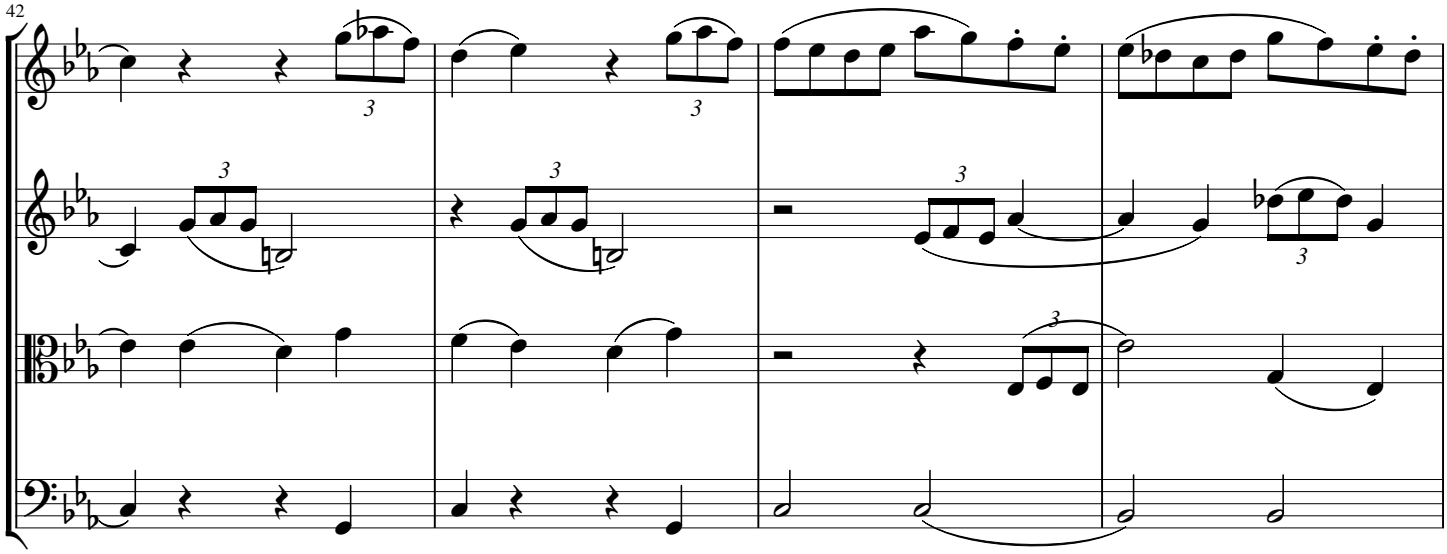


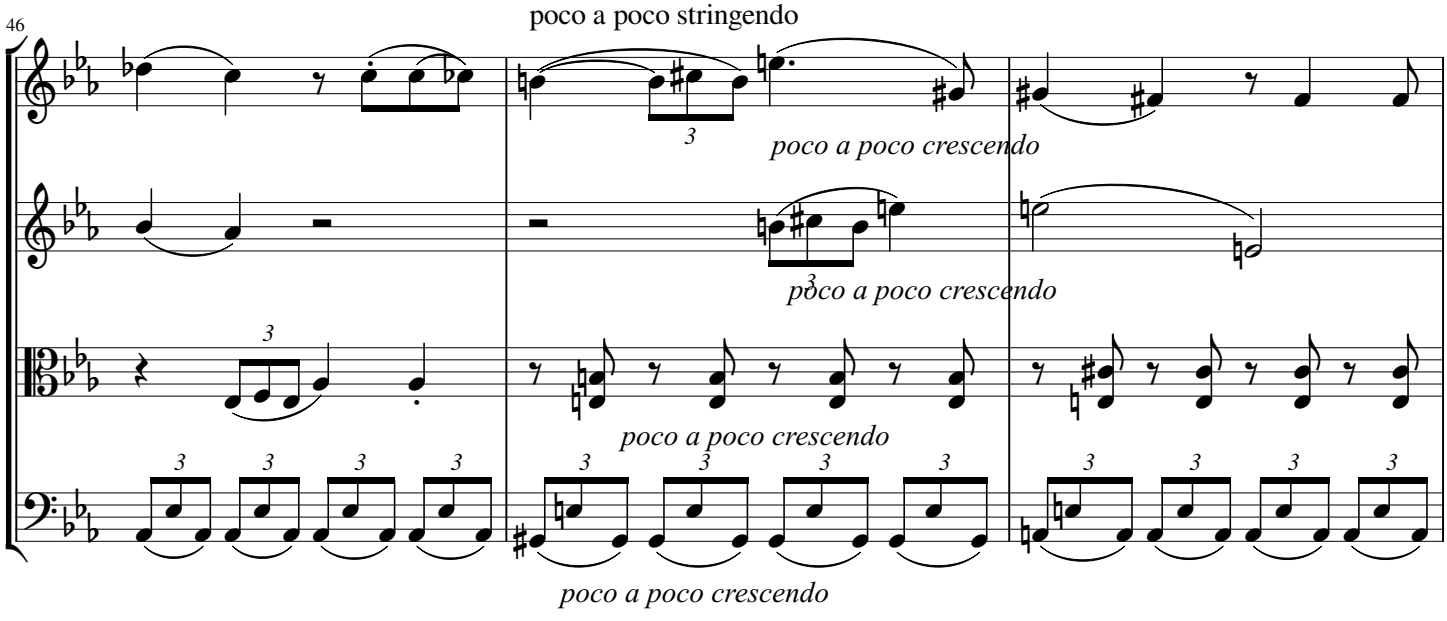

22
crescendo sempre
crescendo sempre
crescendo sempre
pizz.
arco
crescendo sempre

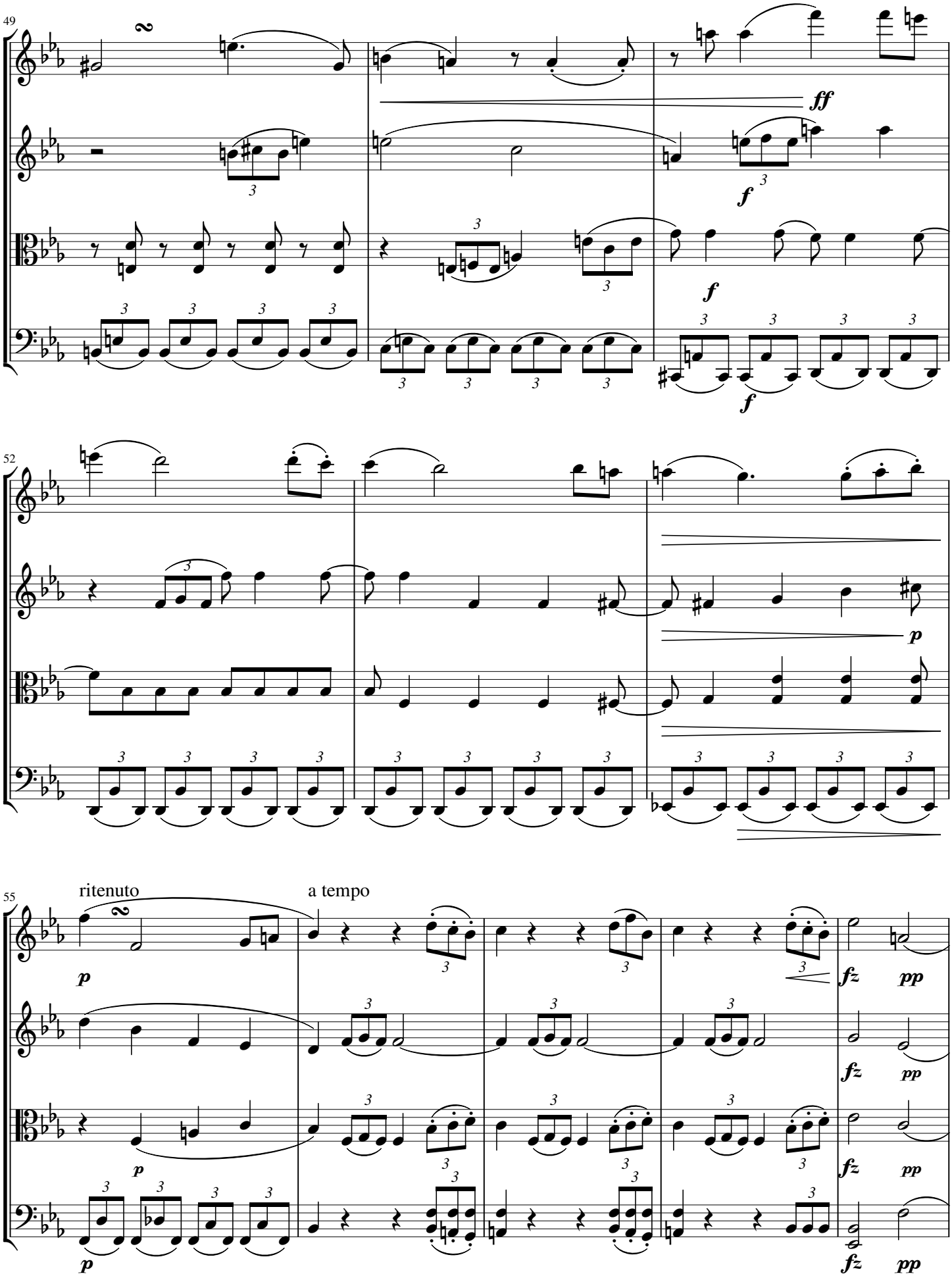

28

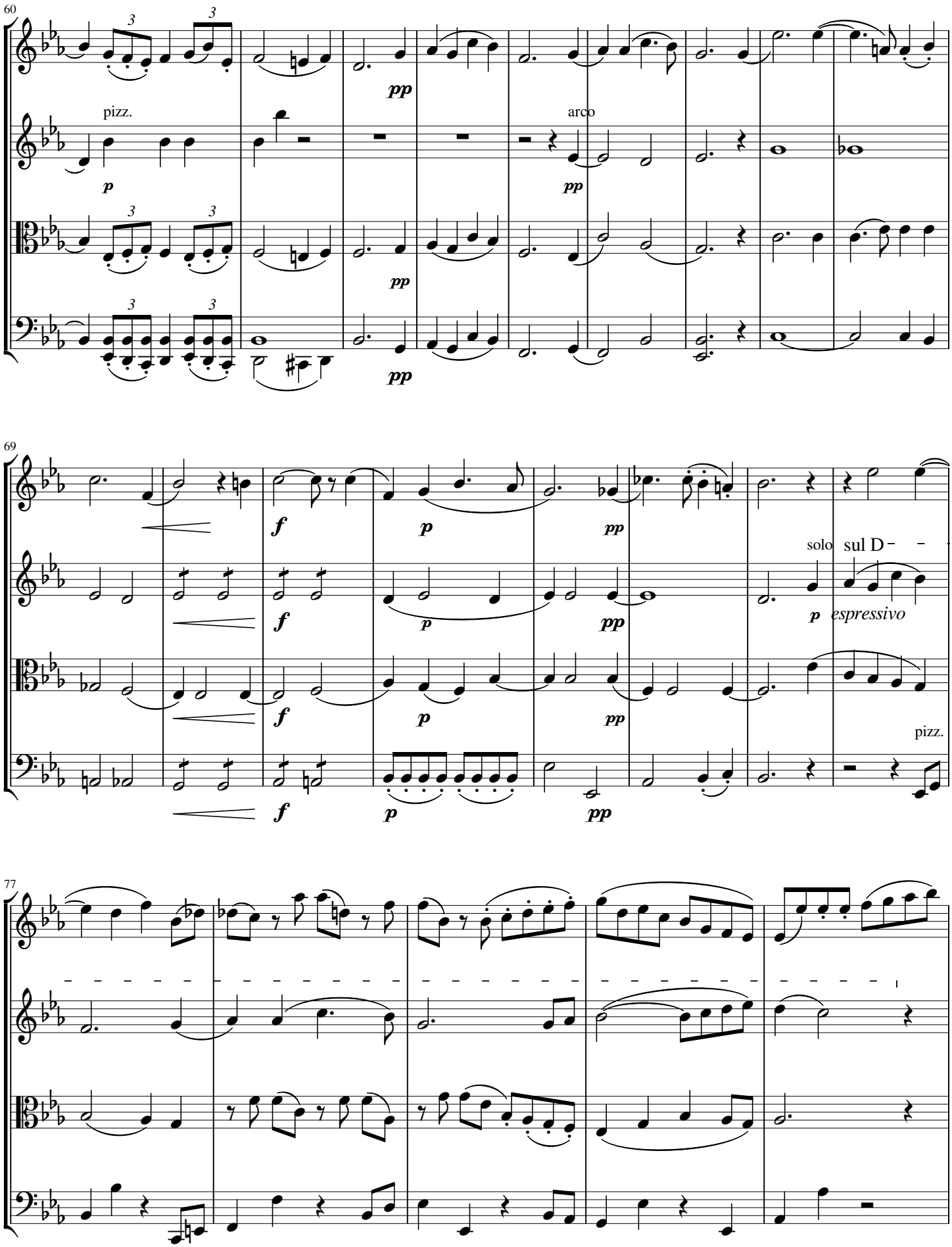

32

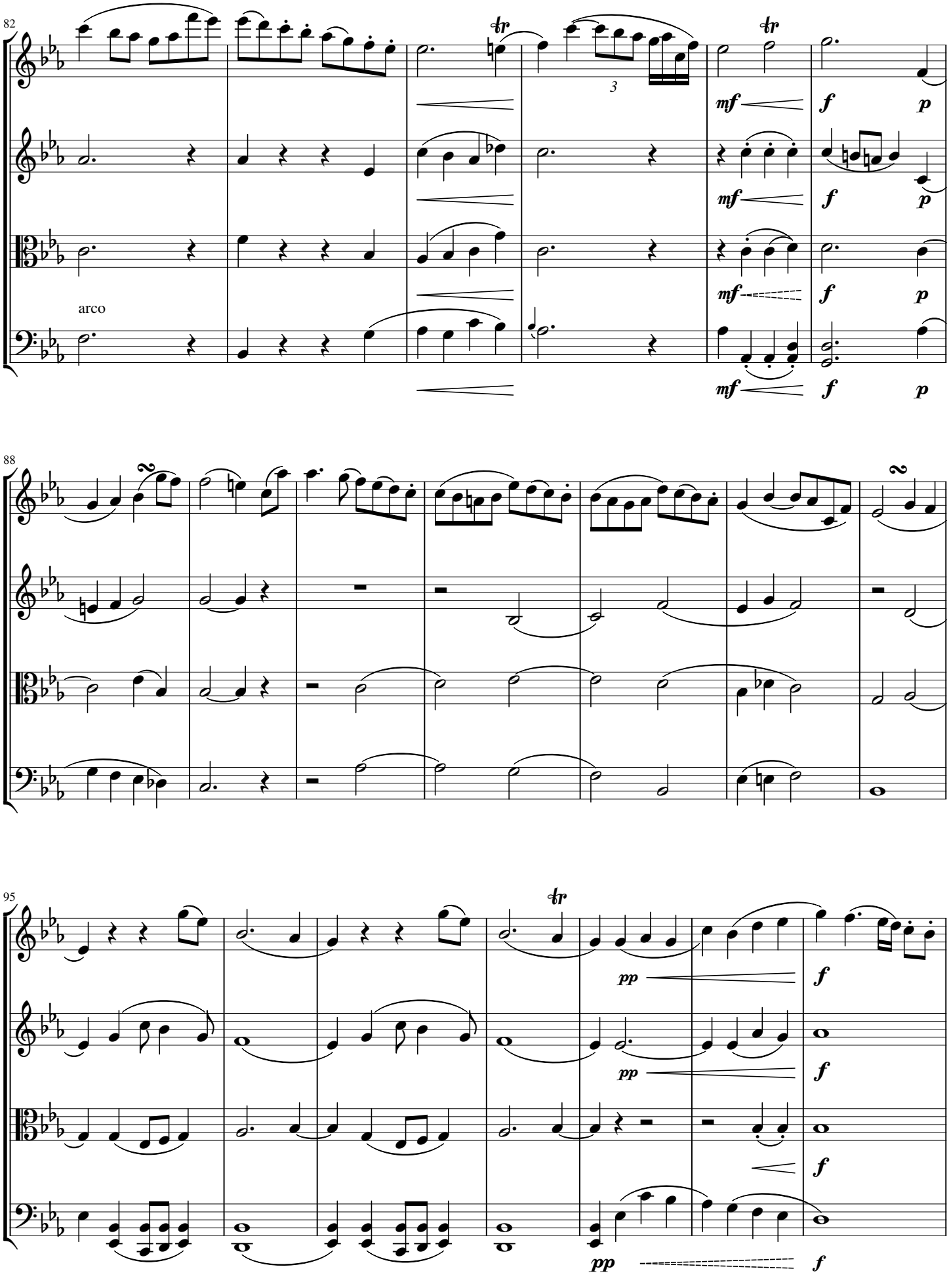

36

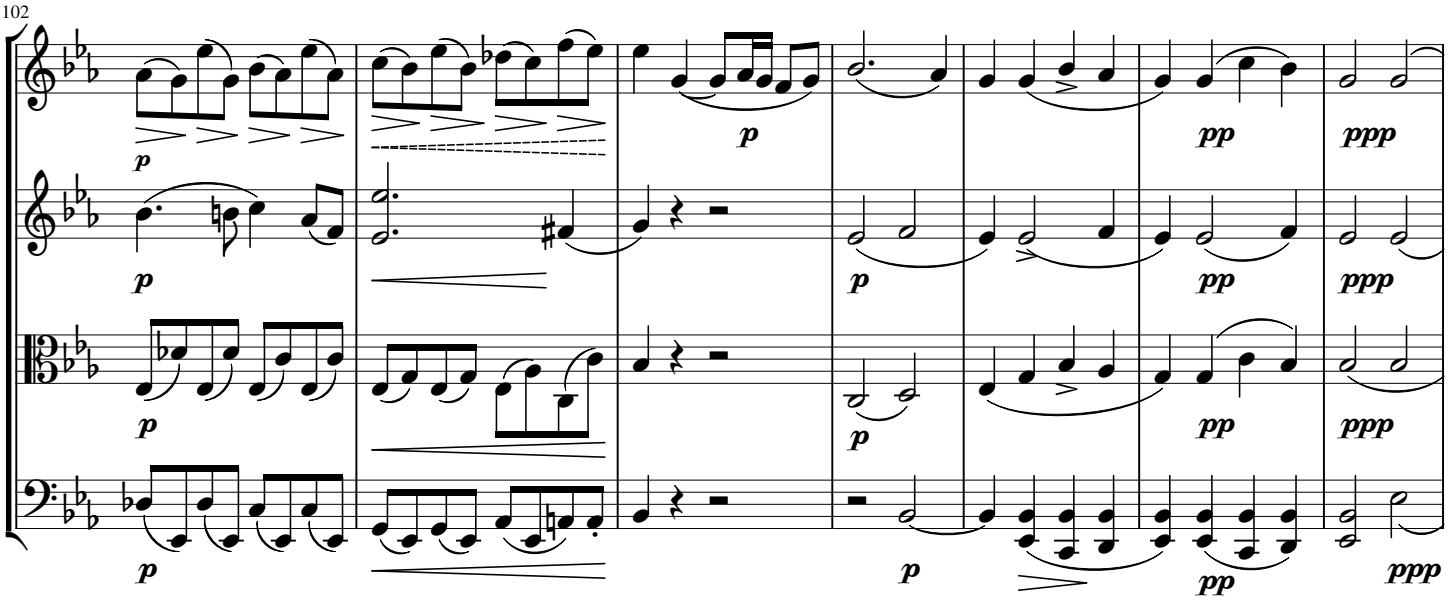

42

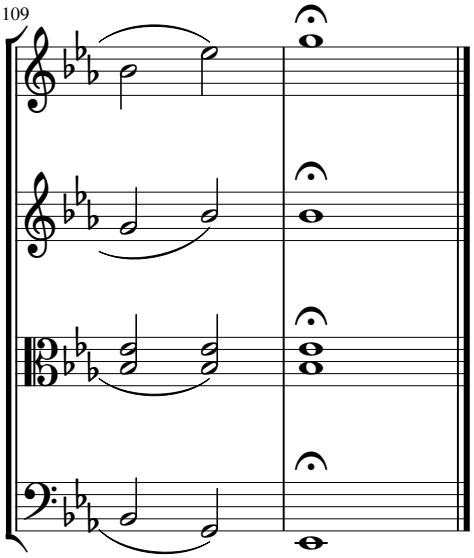

46
poco a poco stringendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo


49
ff
f
f
52
p
55
ritenuto
a tempo
p
fz
pp

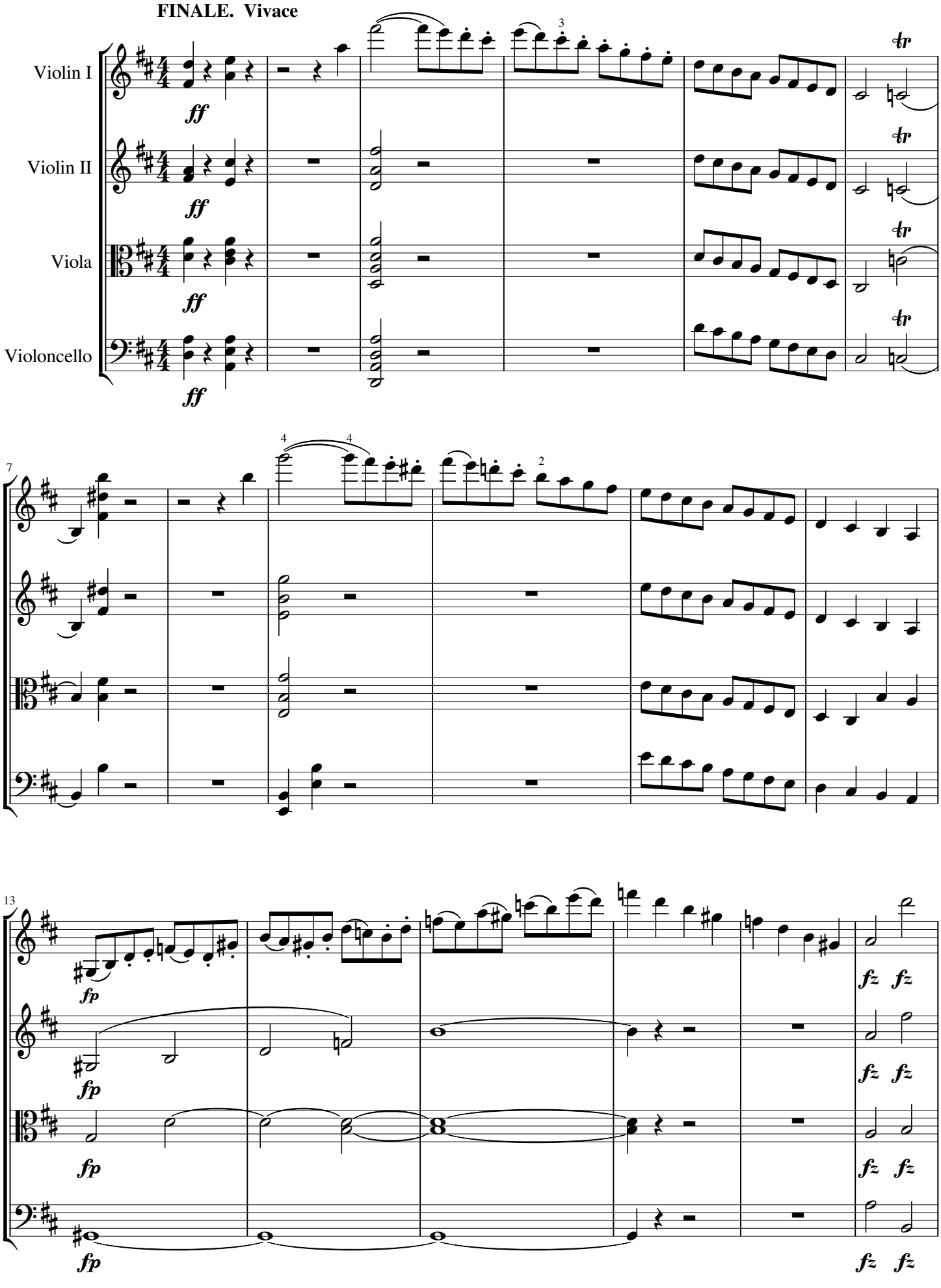

60
pizz.
arco
69
solo
sul D
espressivo
pizz.
77

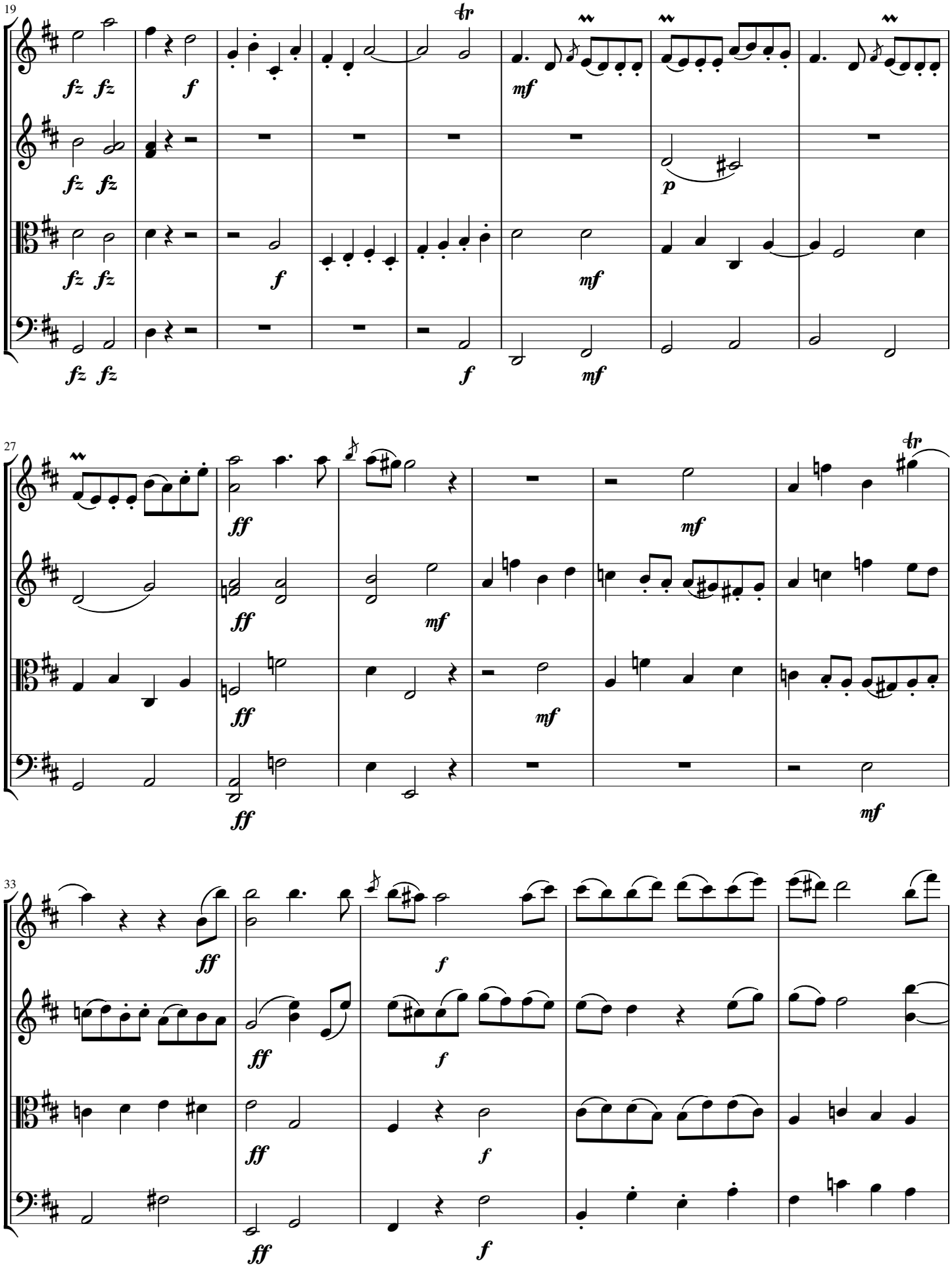

82
arco
mf
f
p
88
95
pp
f

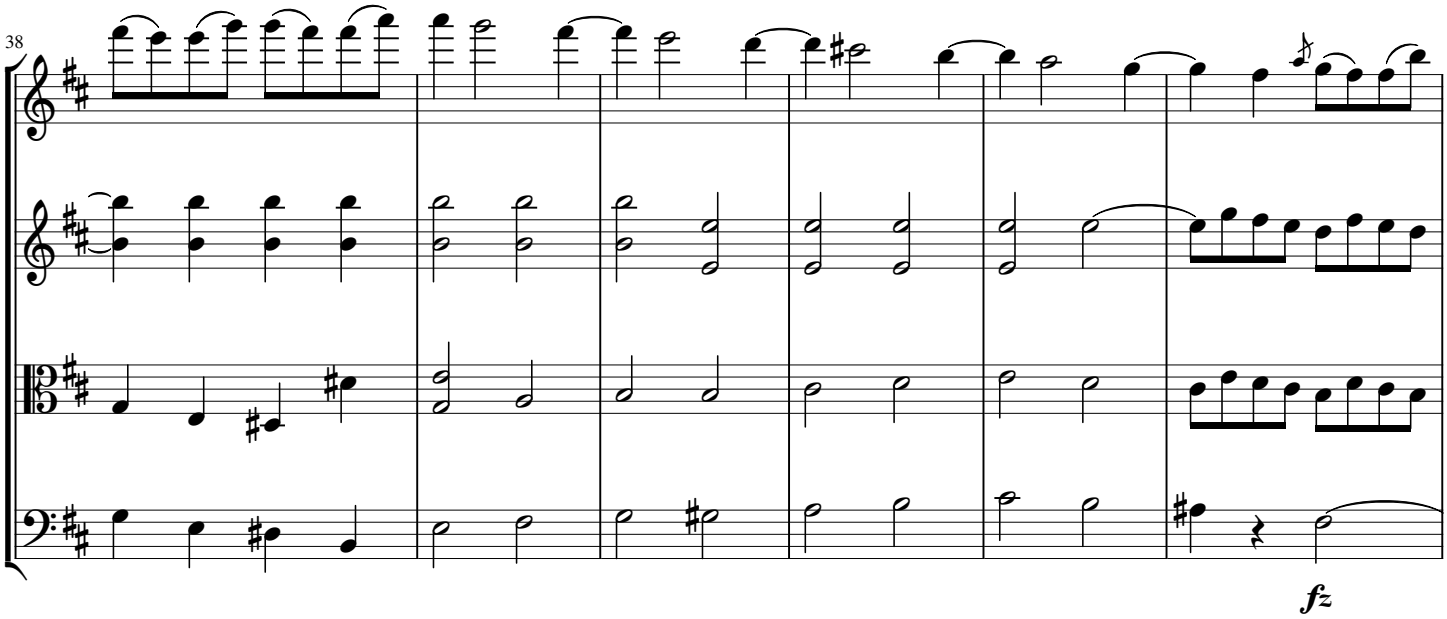

102
p
p
p
p
p
p
pp
pp
pp
pp
ppp
ppp
ppp
ppp

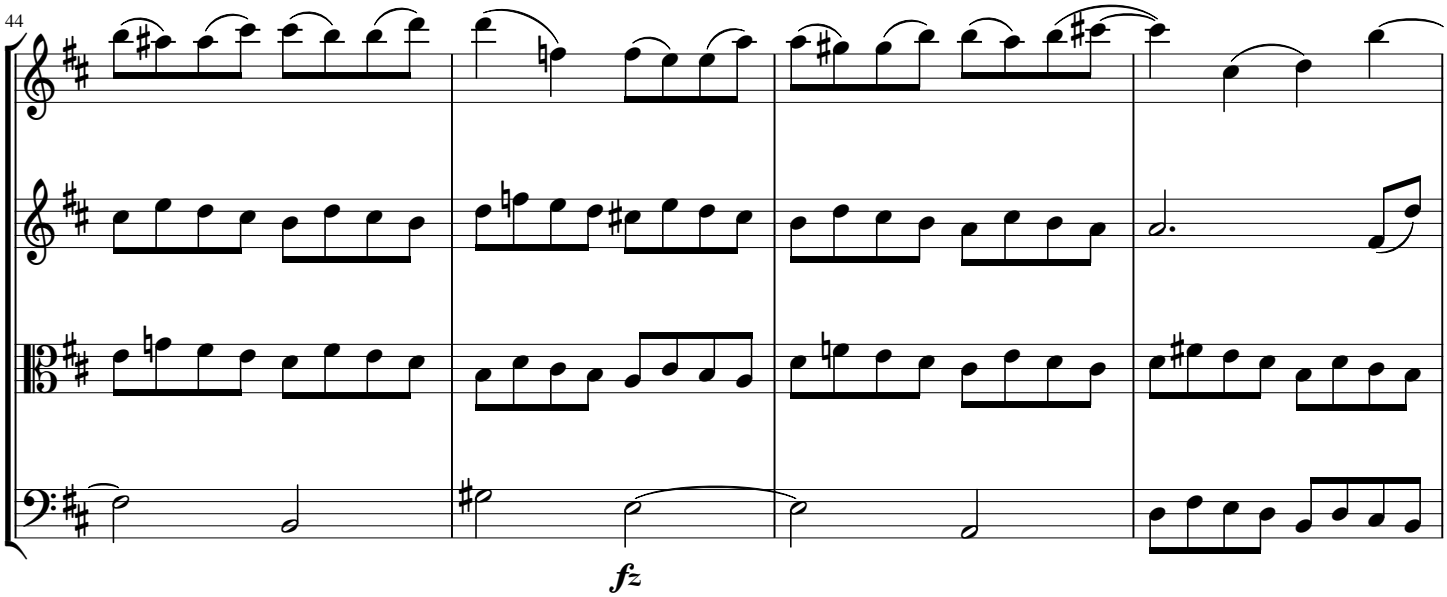

109

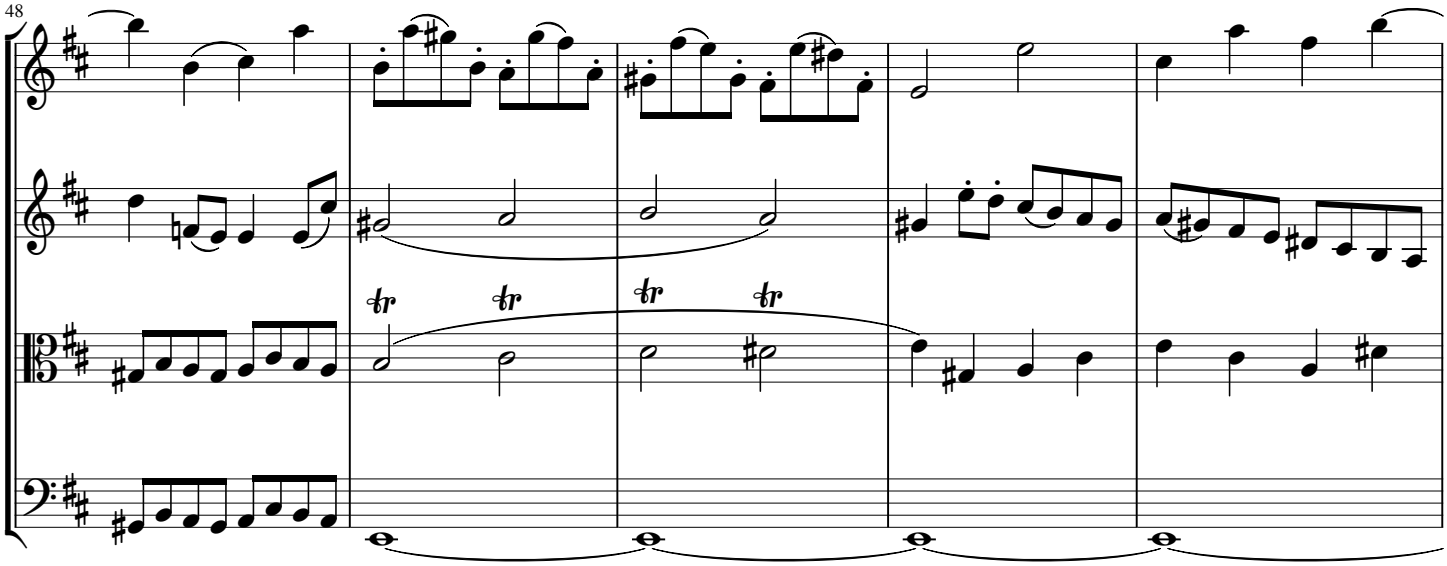
FINALE. Vivace

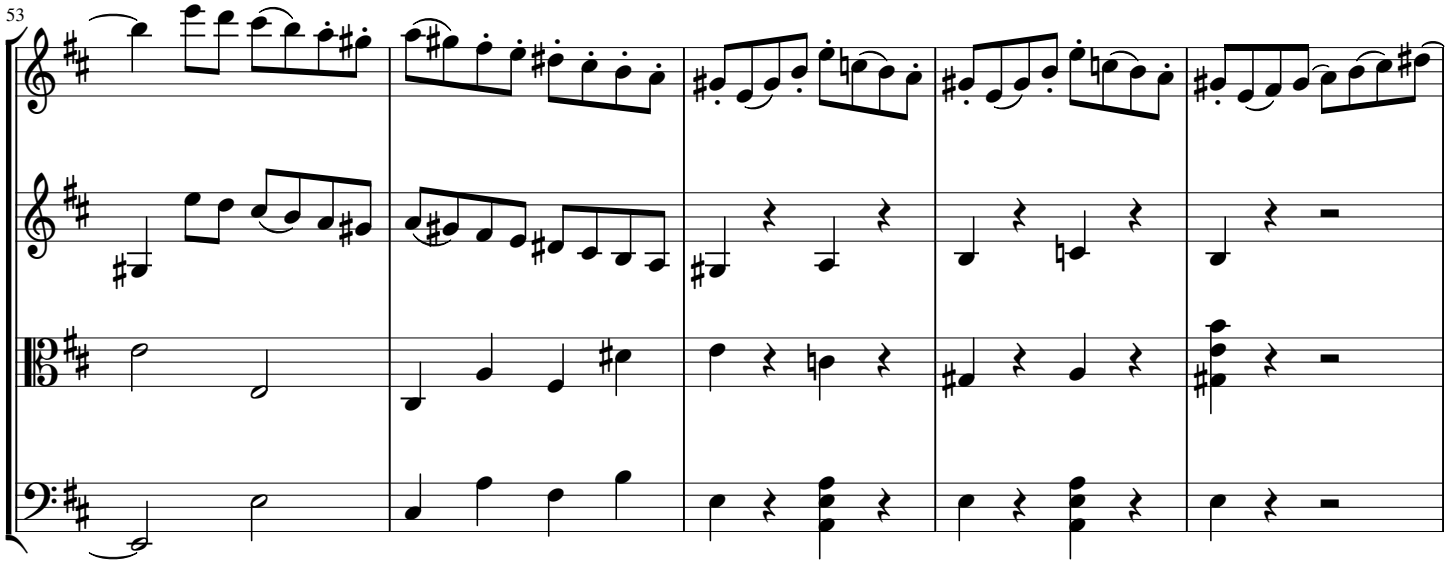


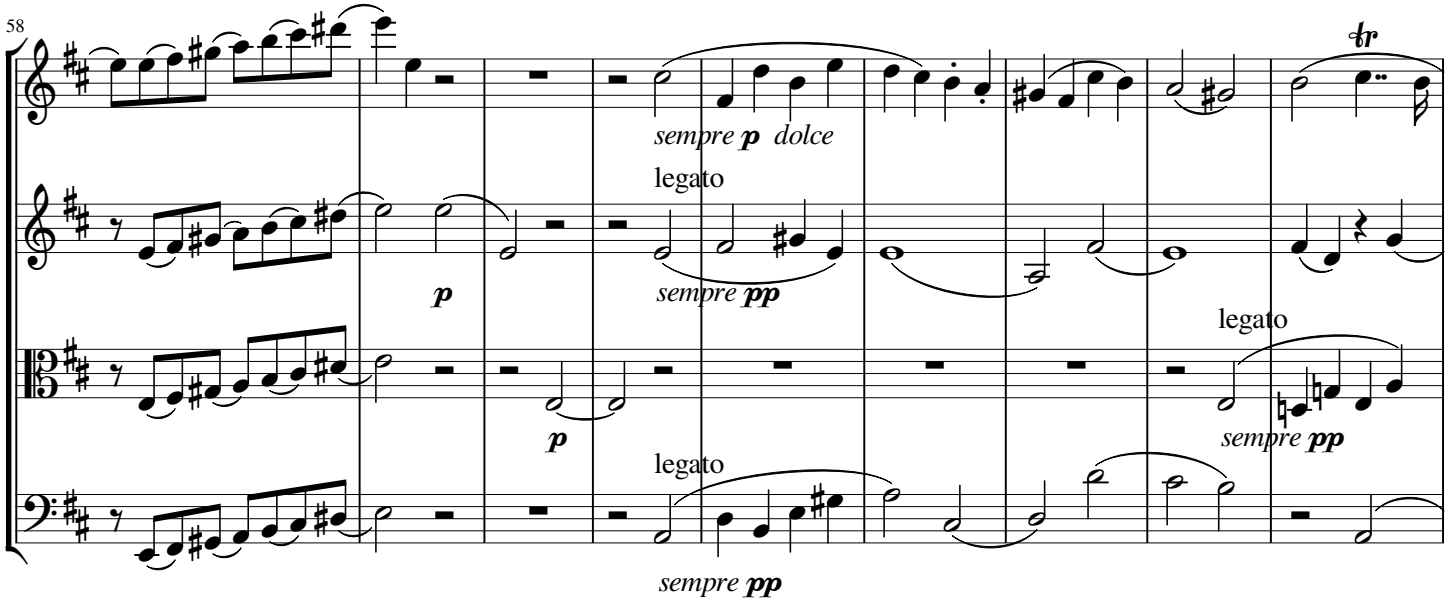

19
fz fz
f
mf
p
27
ff
mf
33

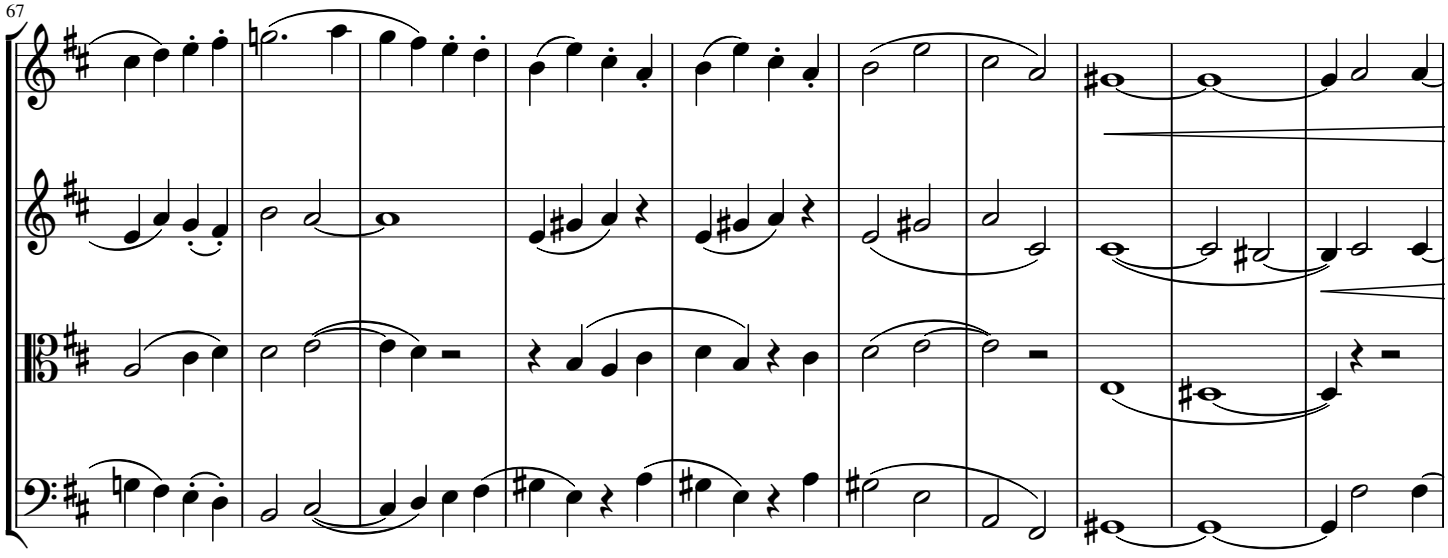

38
fz

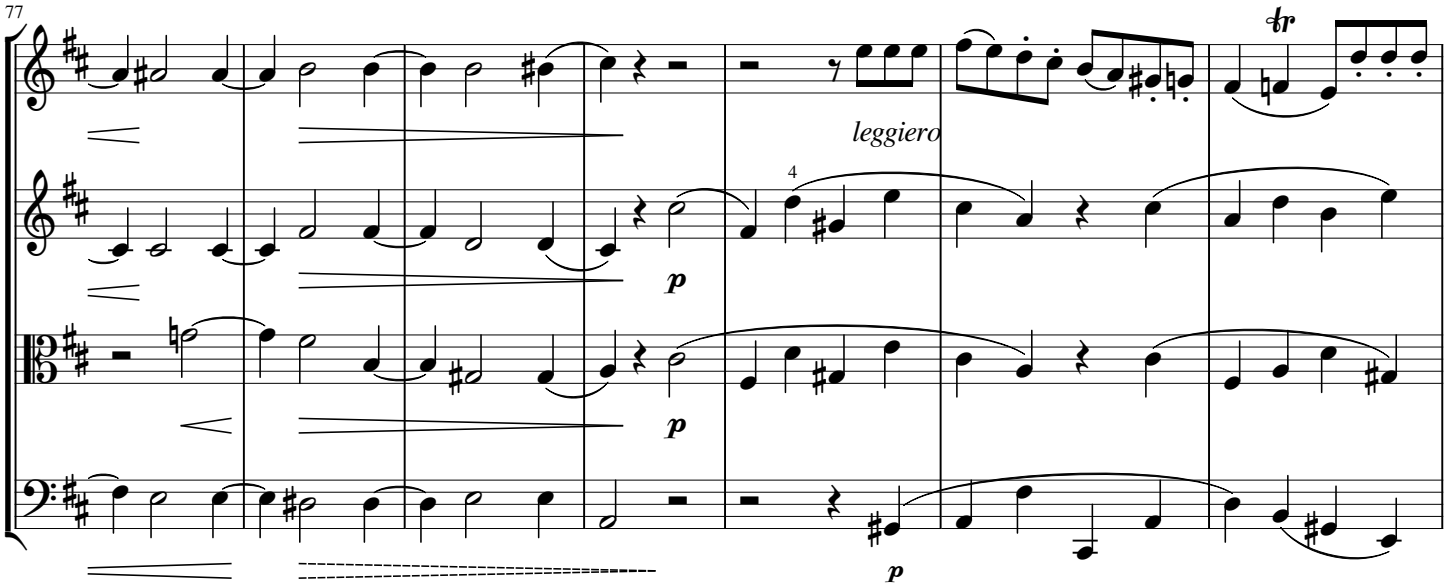

44
fz

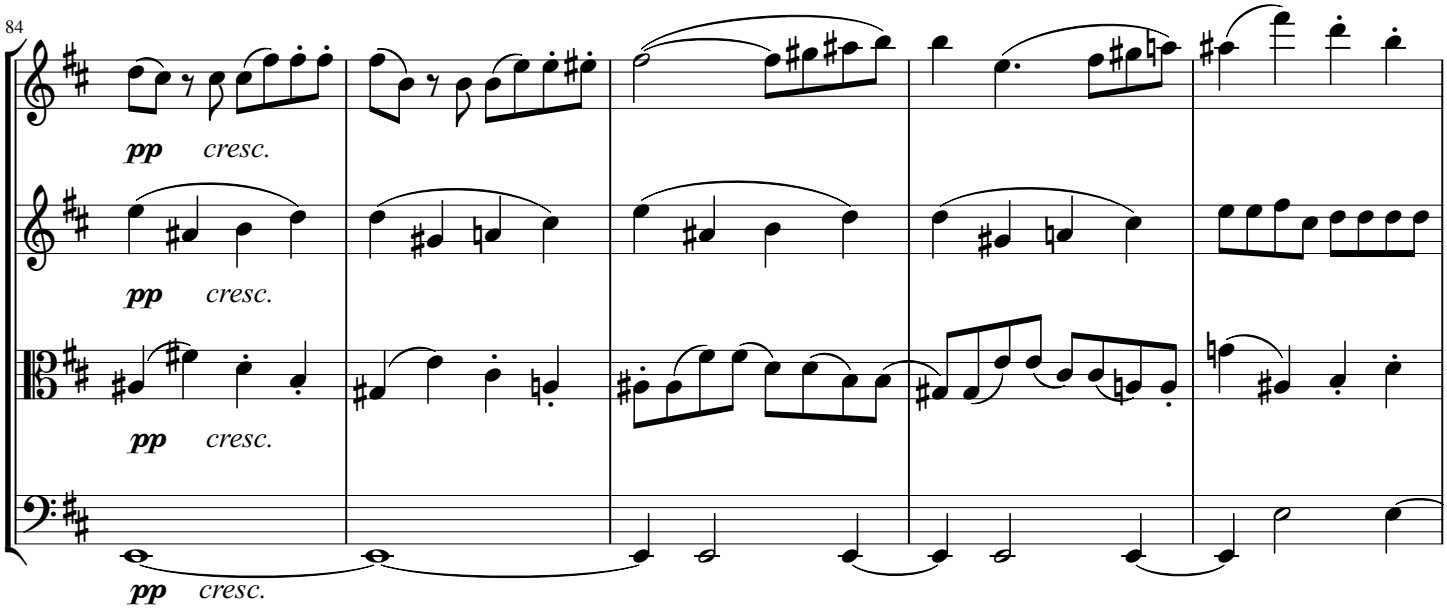

48
tr
tr
tr
tr

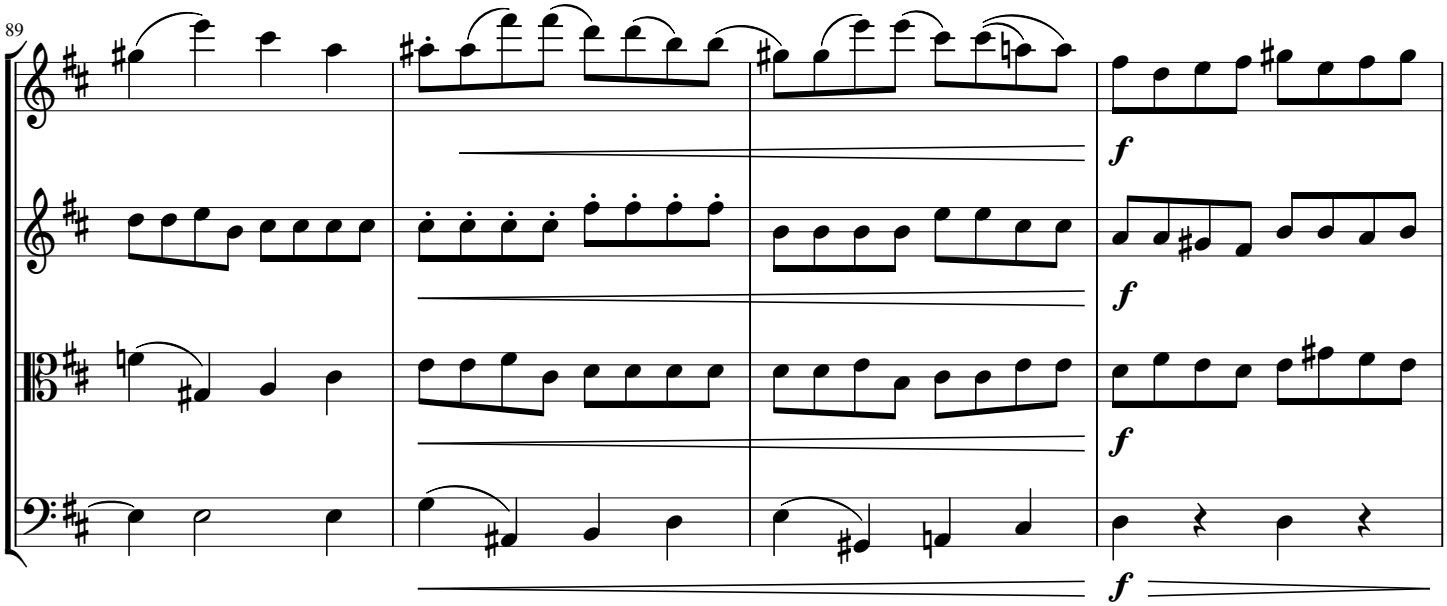

53

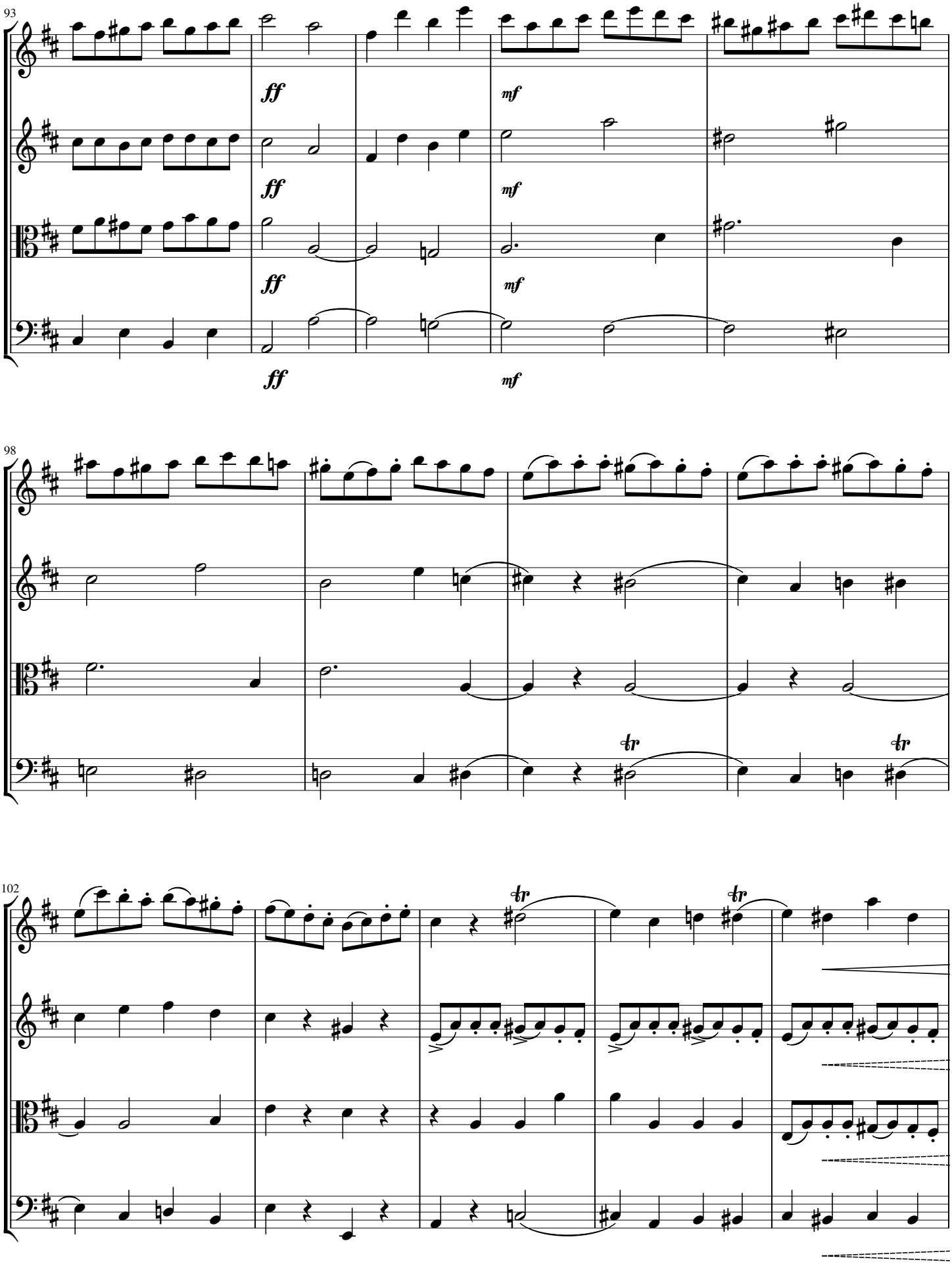

58
tr
sempre p dolce
legato
p
sempre pp
legato
p
legato
sempre pp
sempre pp

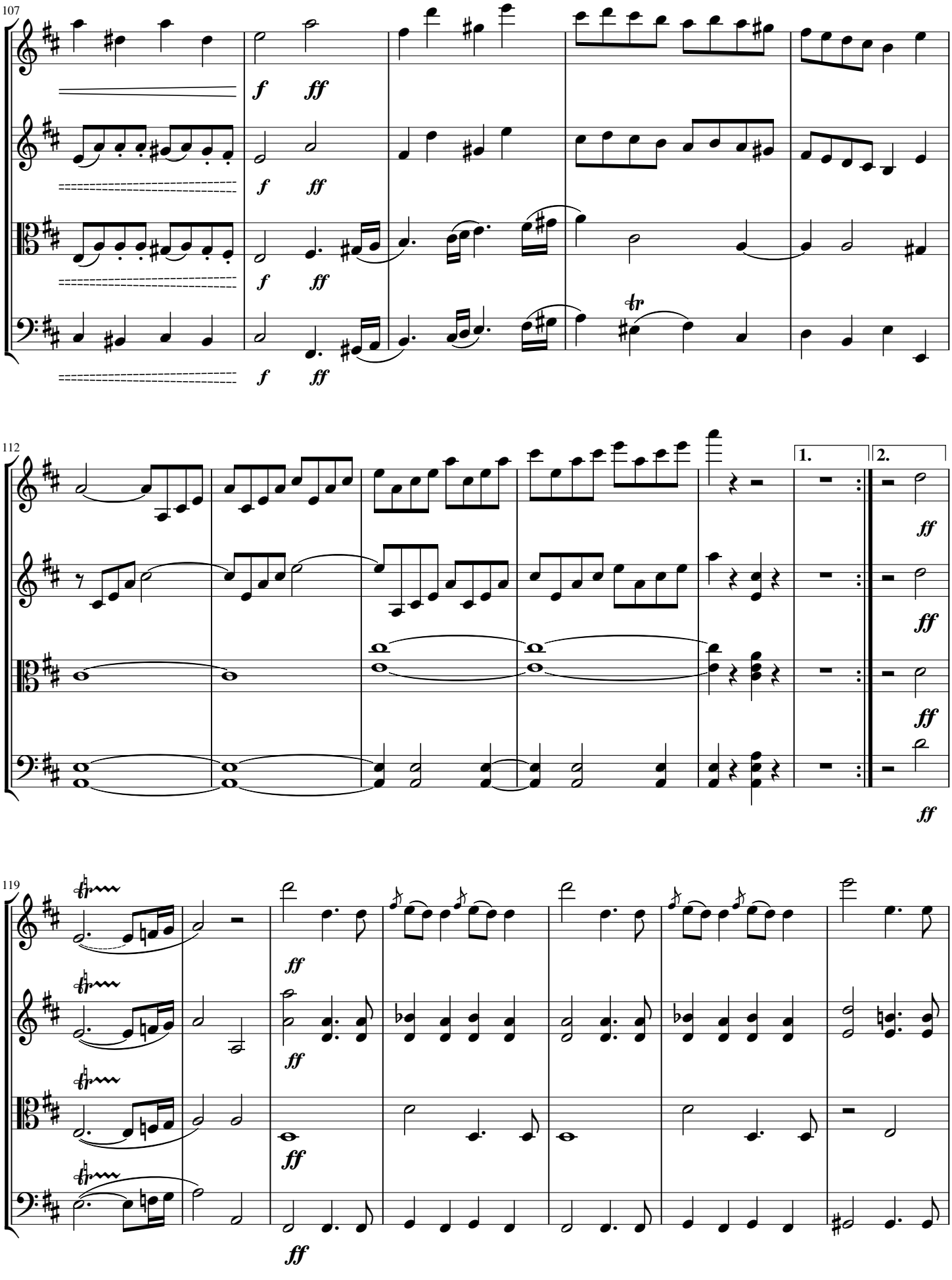

67

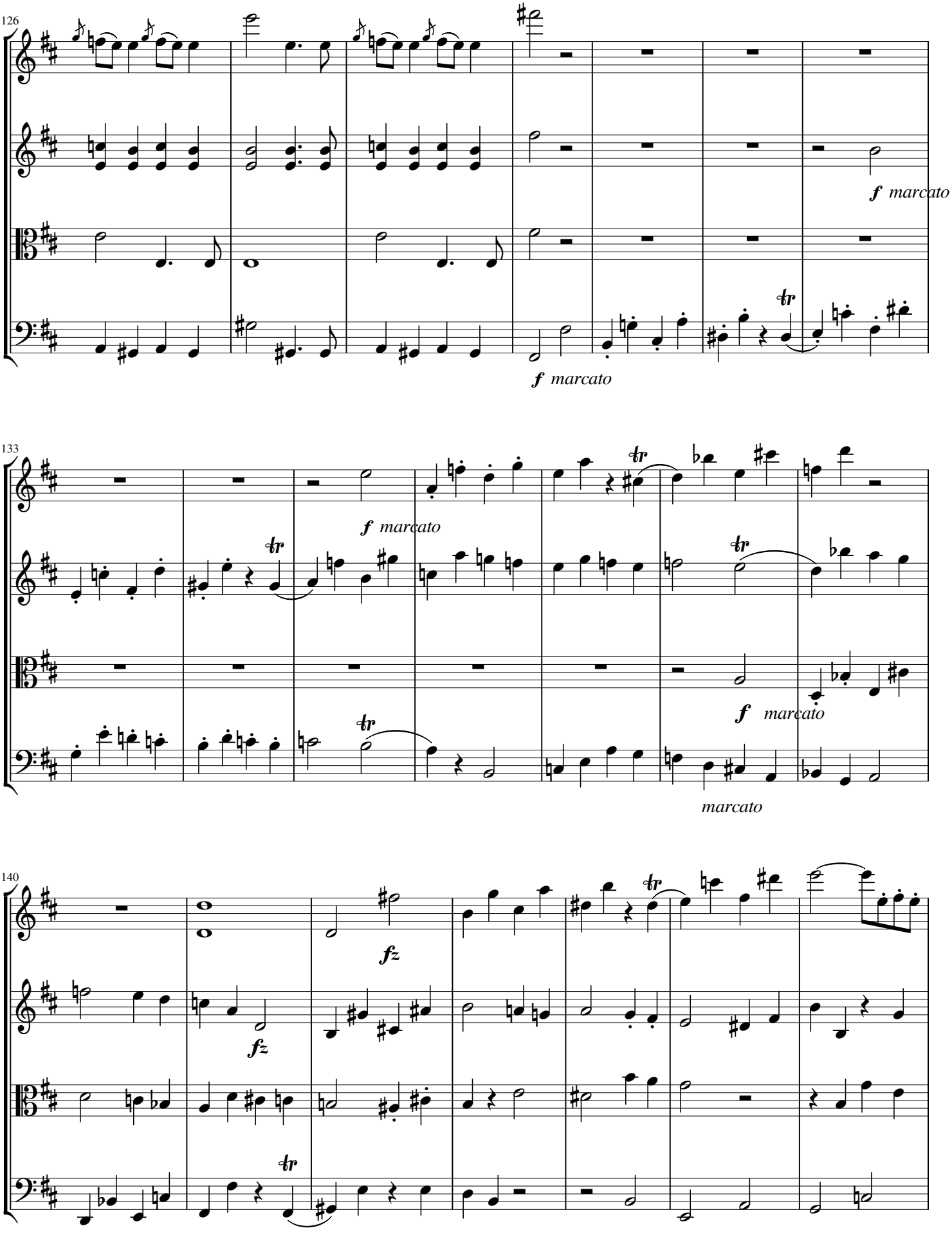

77
leggiero
4
p
p
p

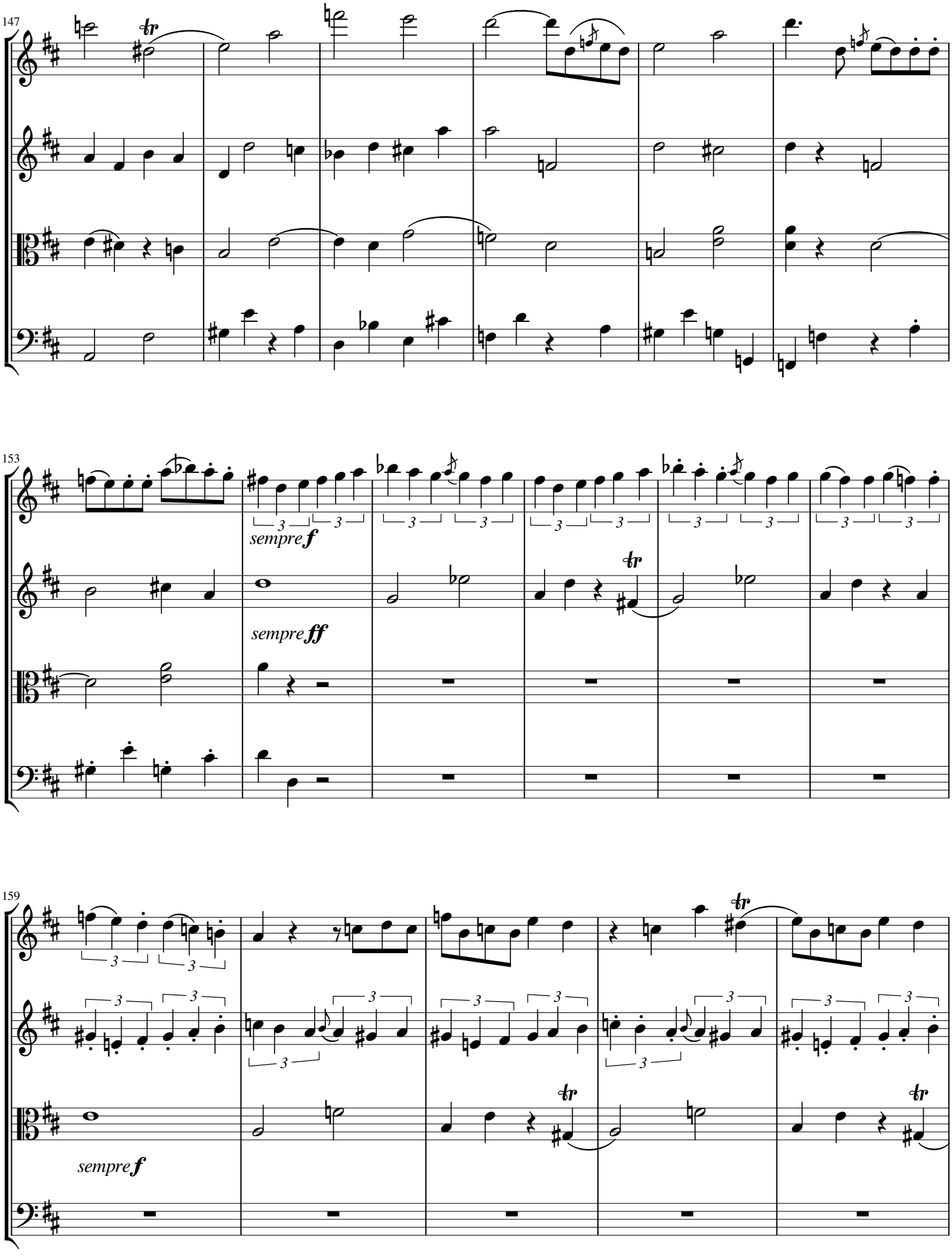

84
pp cresc.
pp cresc.
pp cresc.
pp cresc.

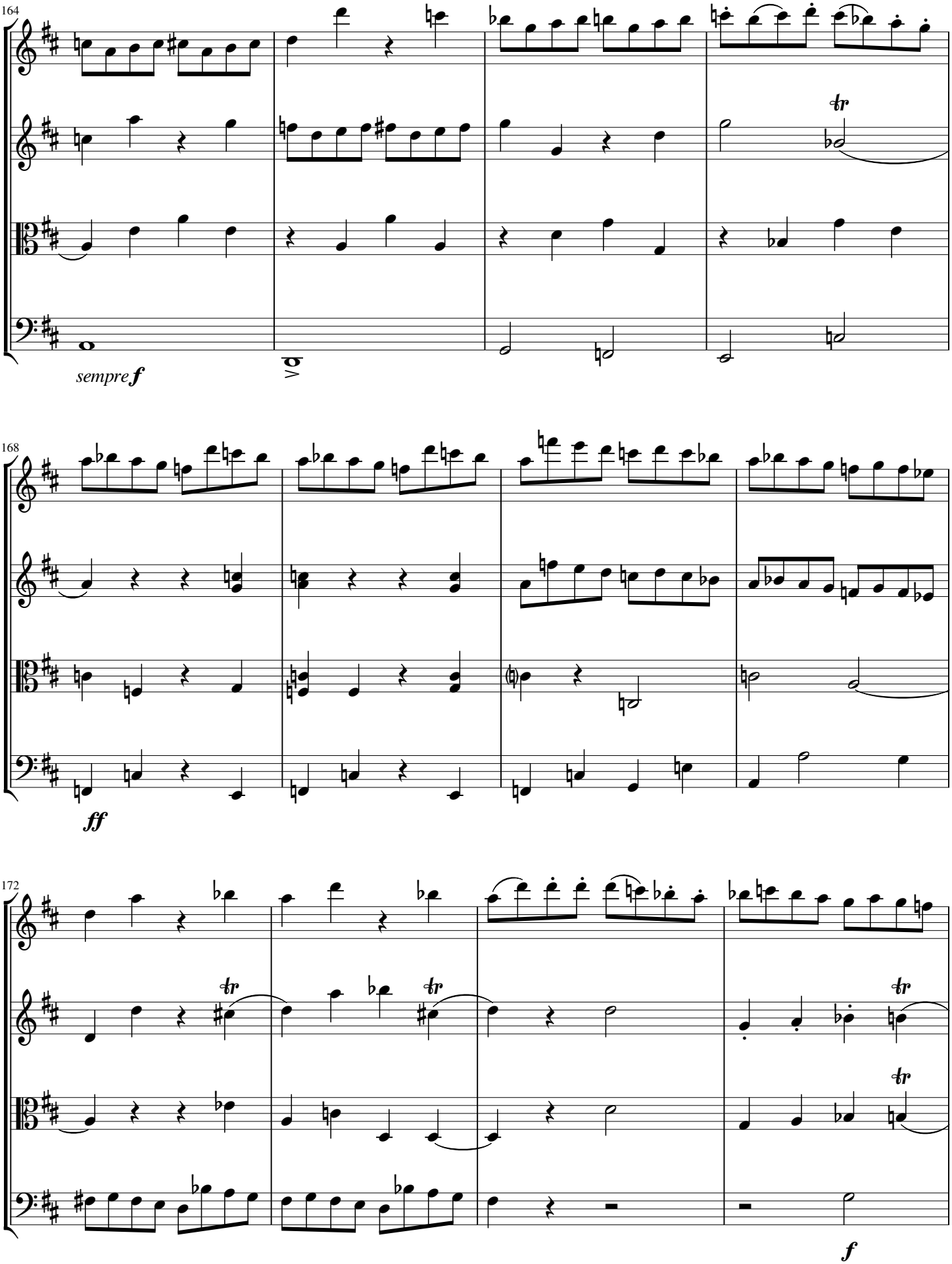

89
f
f
f
f

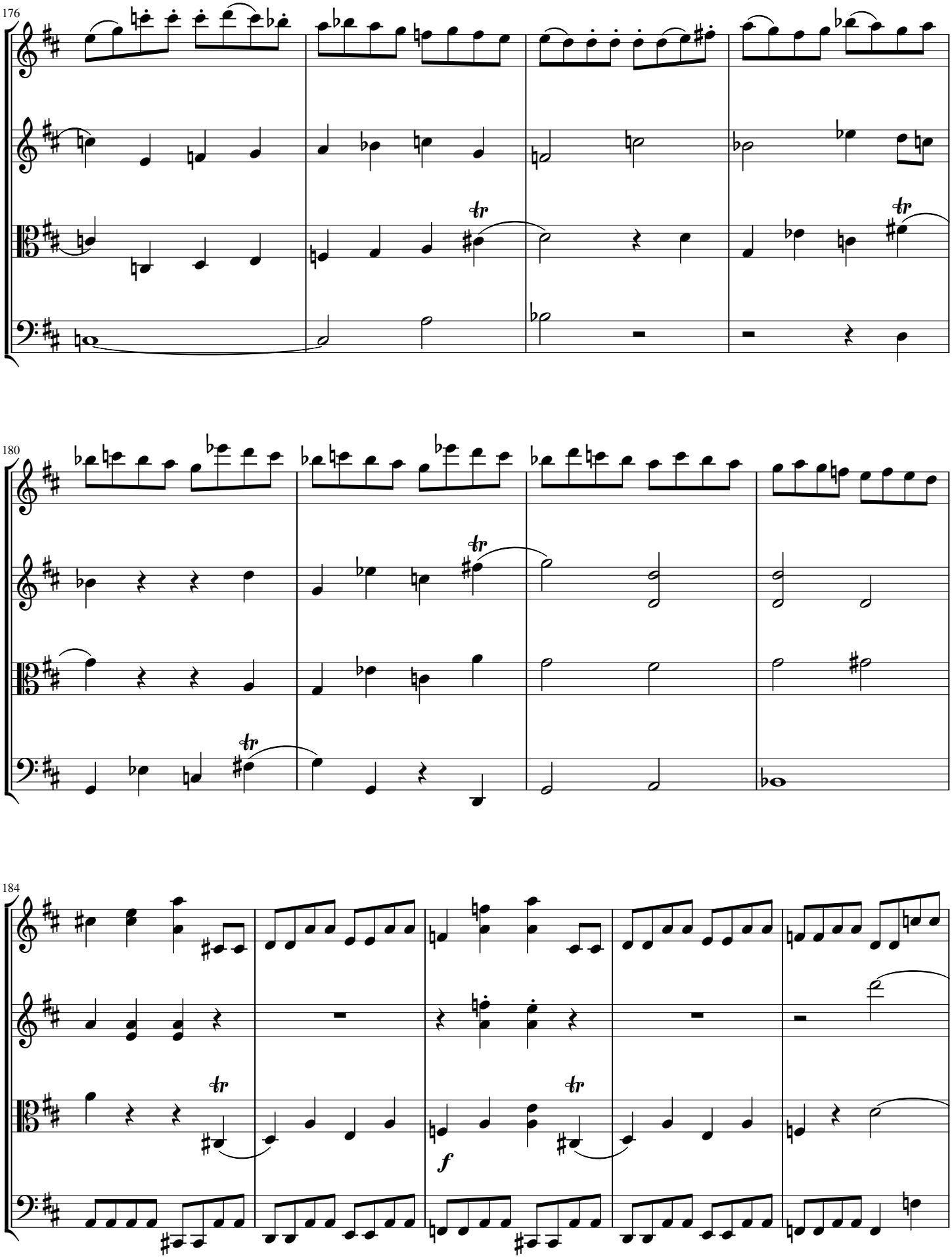

93
ff
ff
ff
ff
mf
mf
mf
mf
98
tr
tr
102
tr
tr

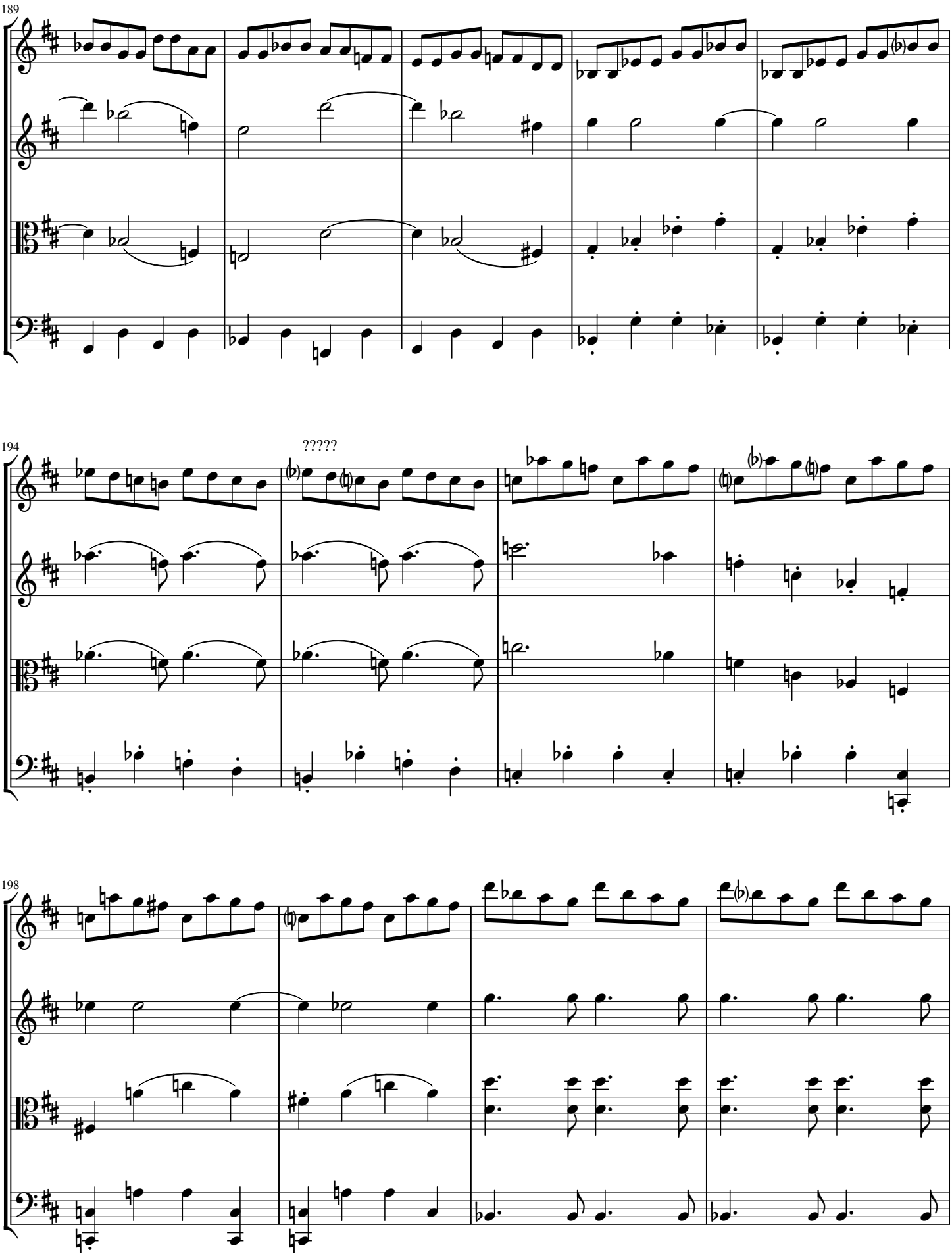

107
f
ff
112
1.
2.
119

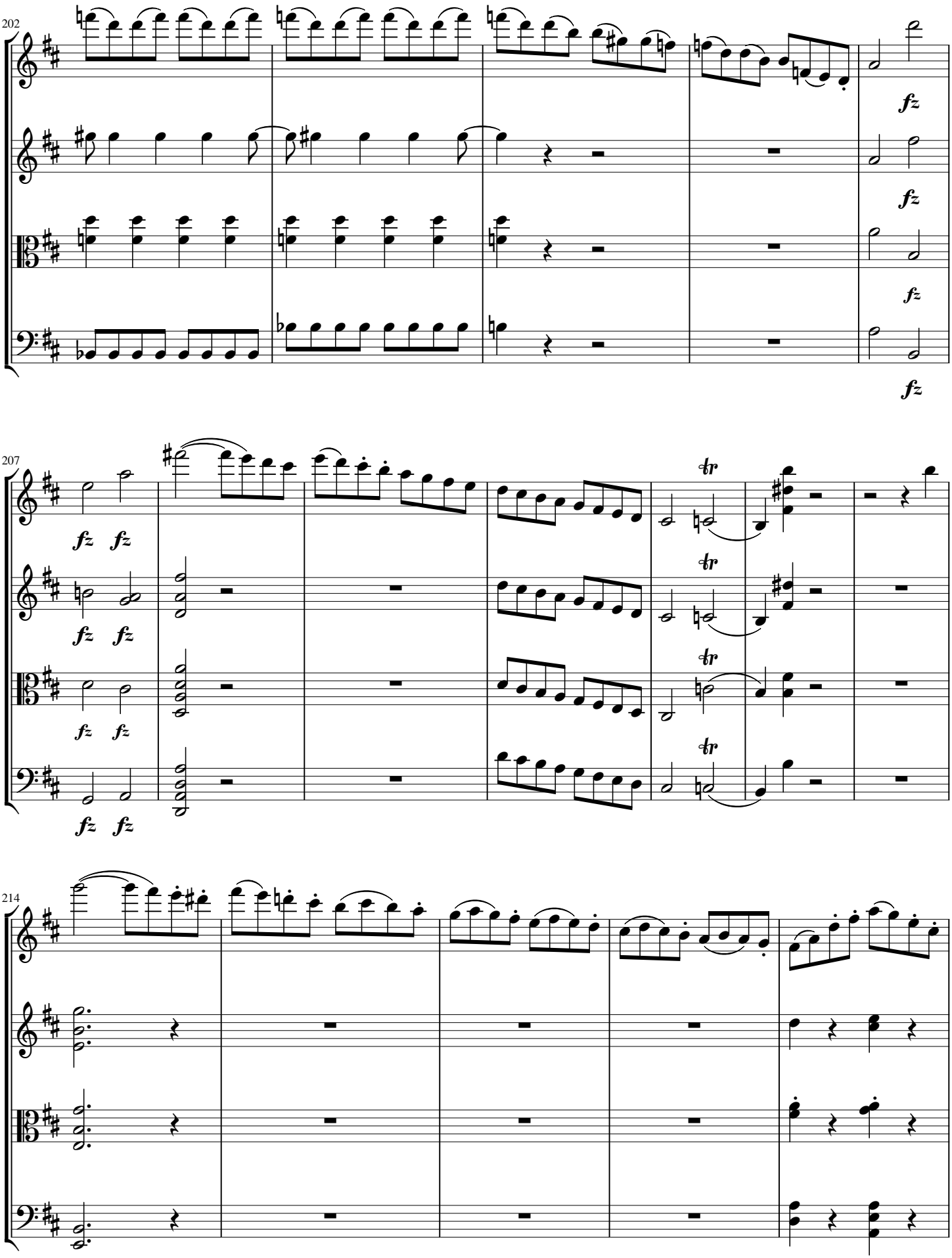

126
f marcato
f marcato
133
f marcato
f marcato
marcato
140
fz
fz

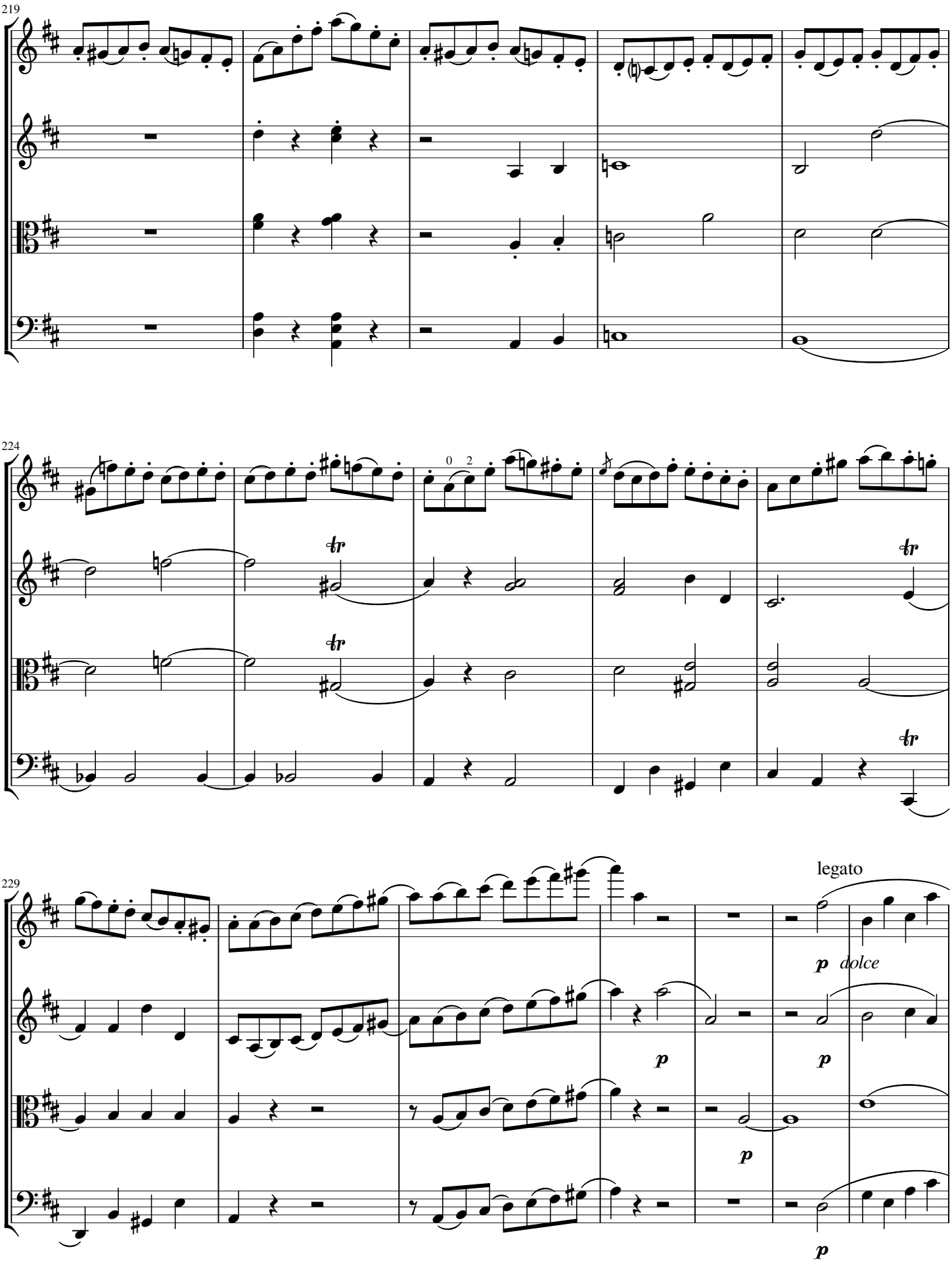

147
153
sempre f
sempre ff
159
sempre f

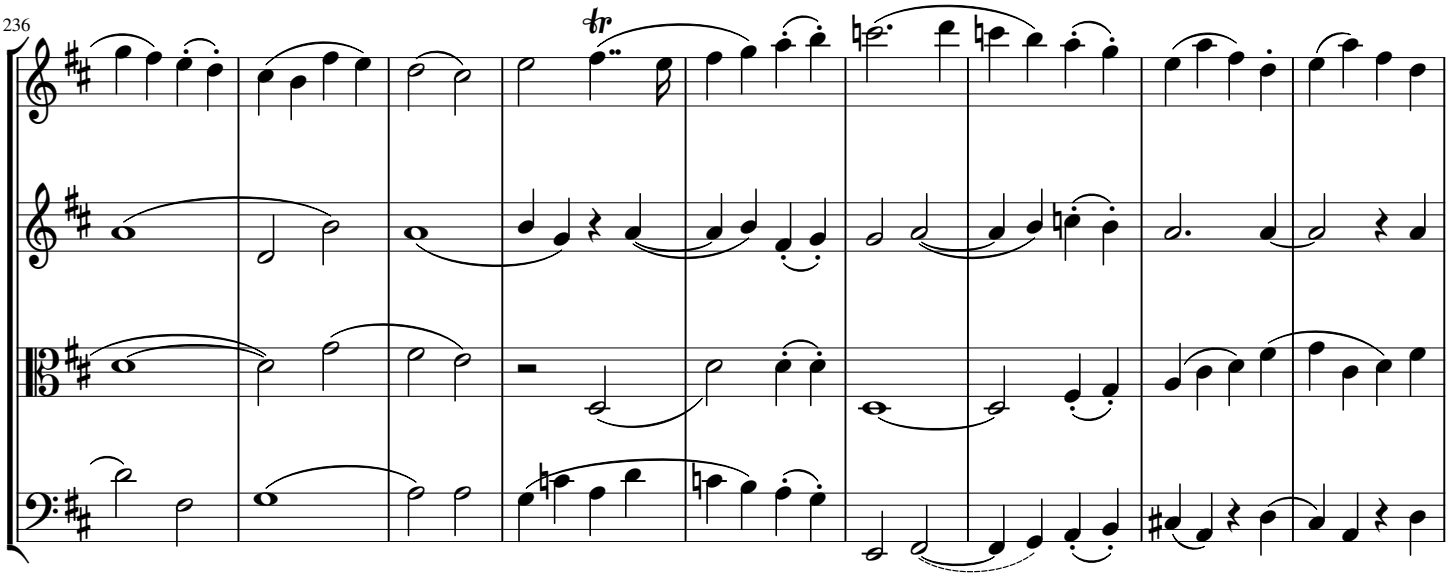

164
sempre f
168
ff
172
f

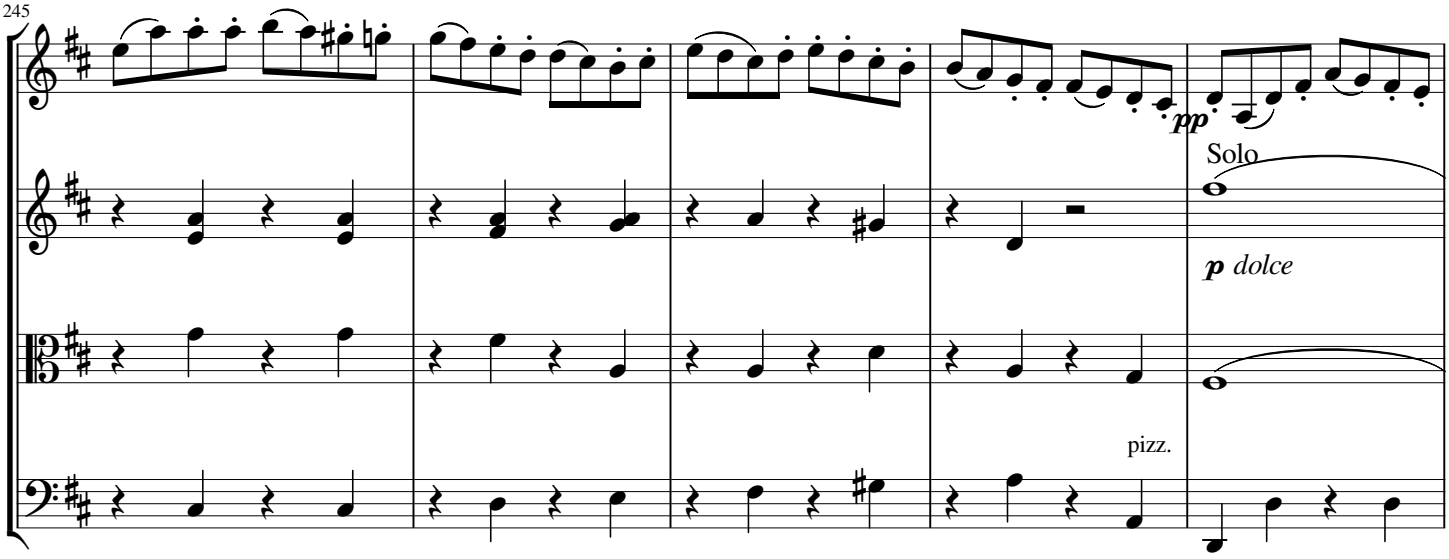

176
180
184
tr
tr
tr
tr
f

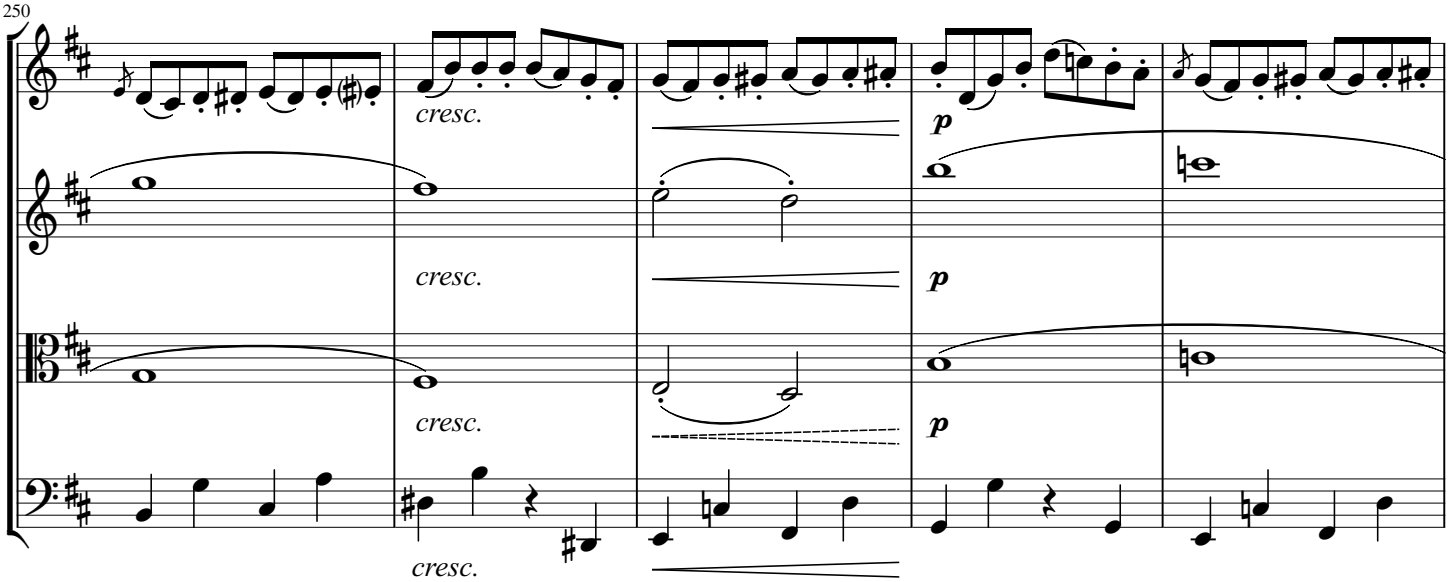

189
194
?????
198

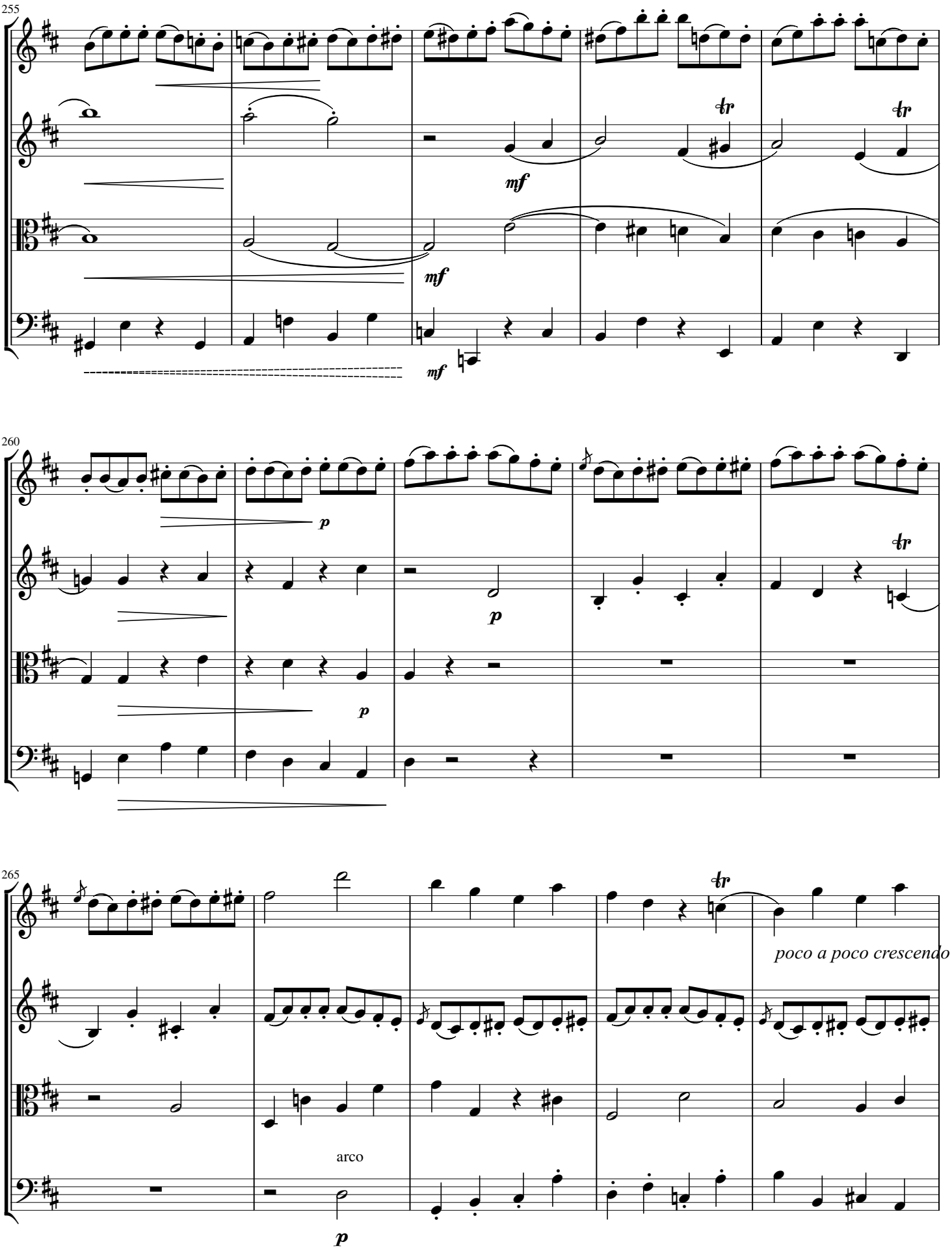

202
fz
fz
fz
fz
207
fz fz
fz fz
fz fz
tr
tr
tr
tr
214

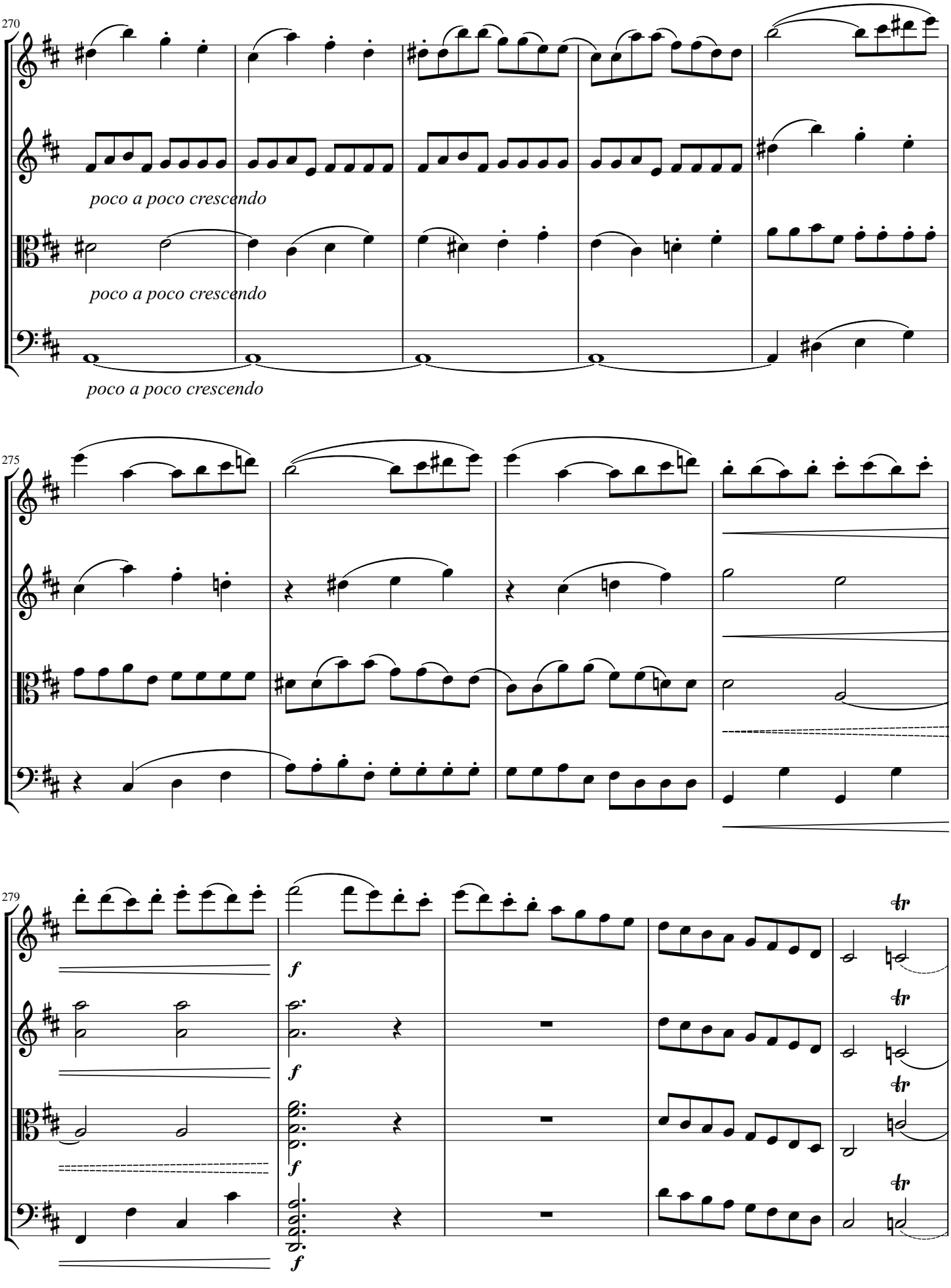

219
224
229
legato
p dolce
p
p
p
p

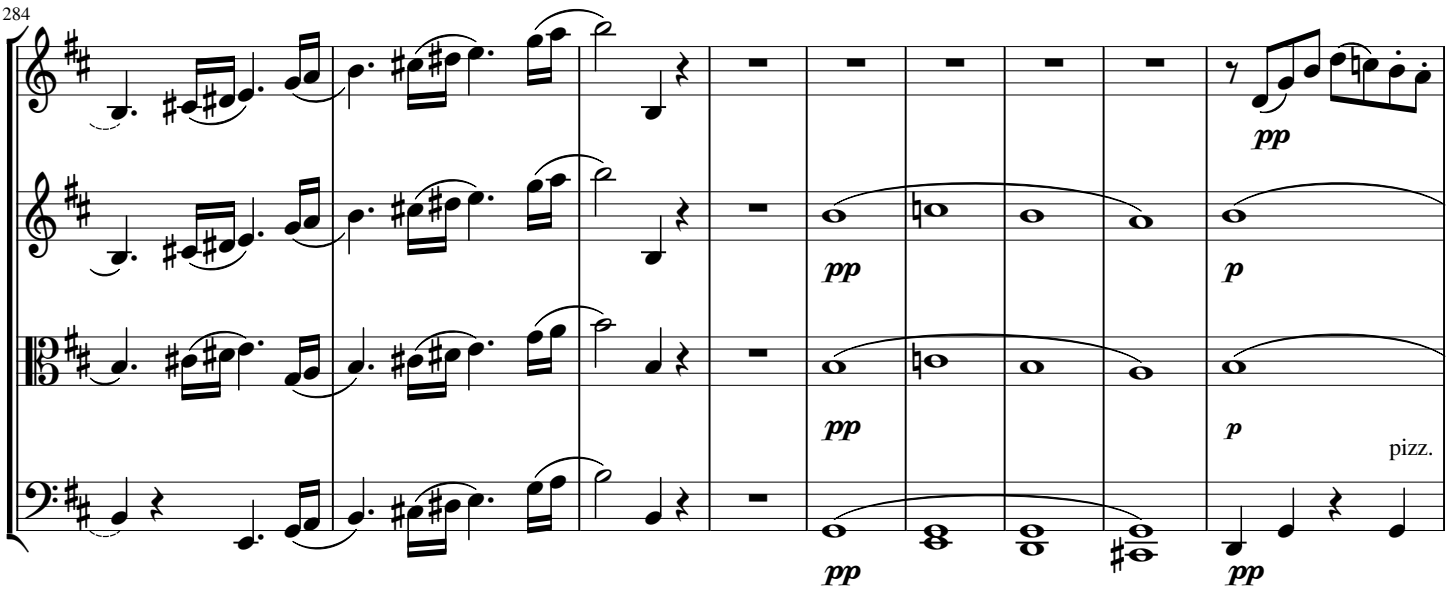

236
tr

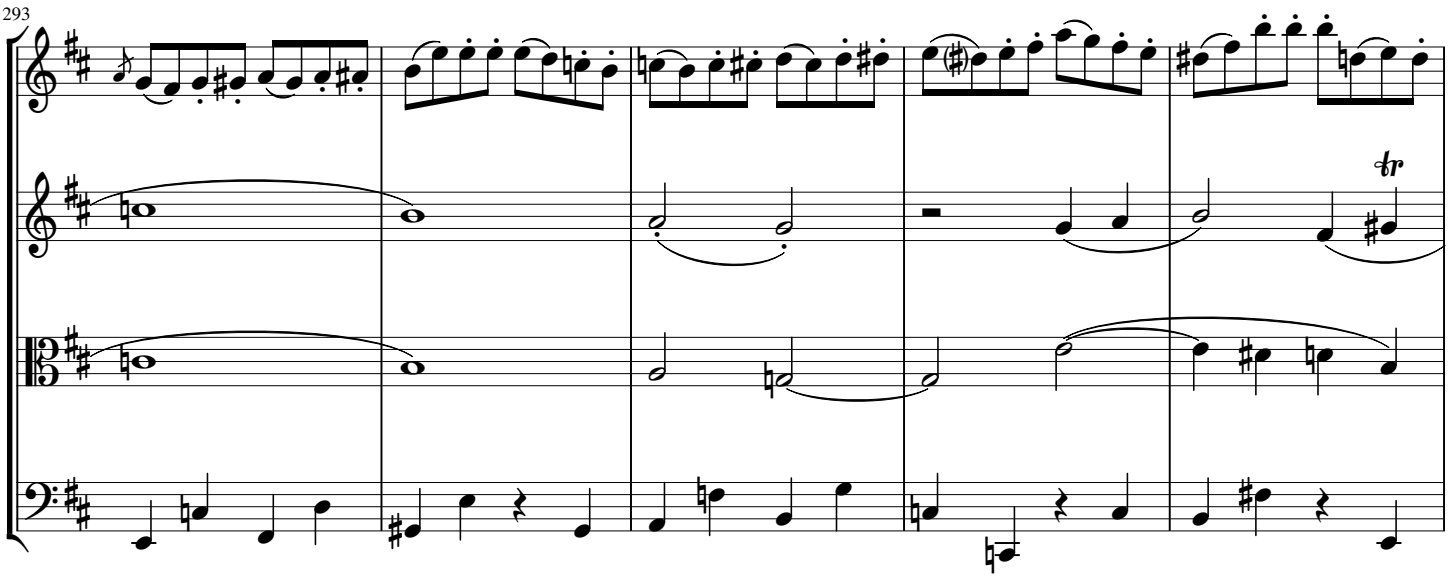

245
pp
Solo
p dolce
pizz.

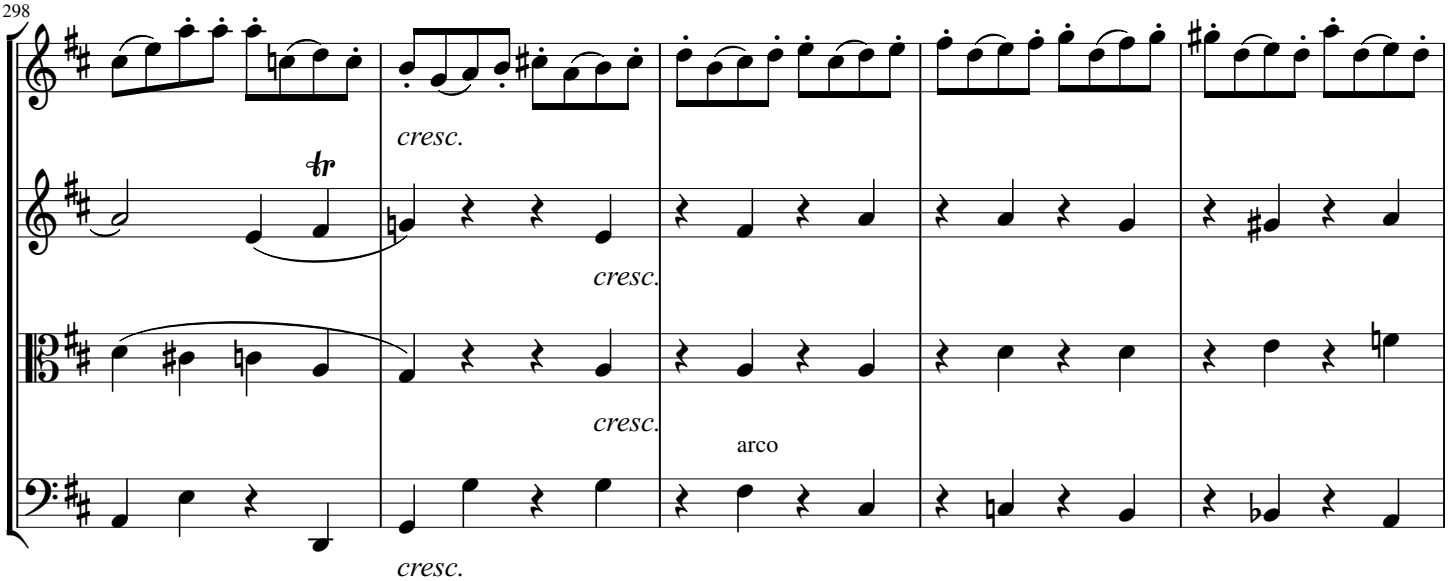

250
cresc.
cresc.
cresc.
cresc.
p
p
p

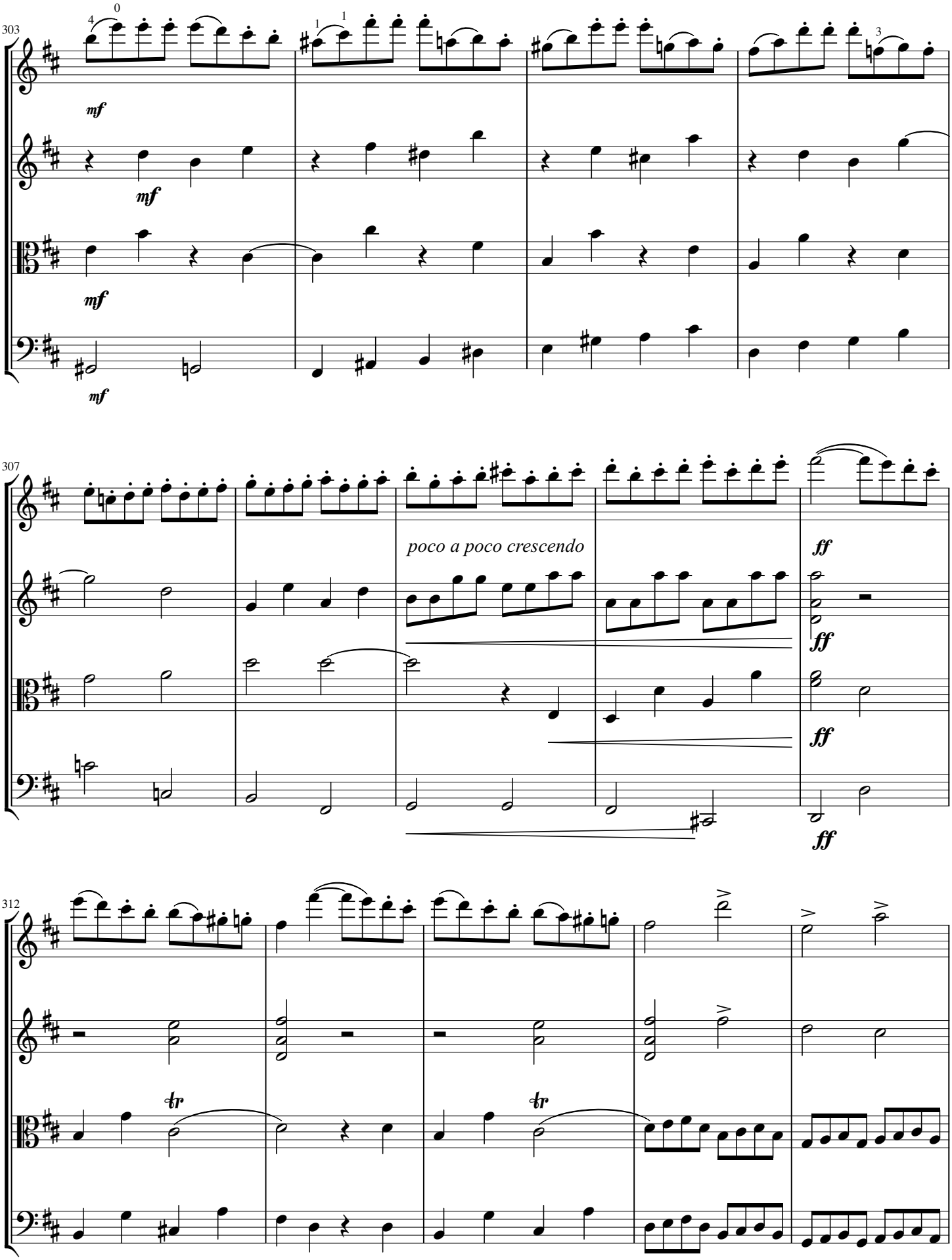

255
mf
mf
mf
tr
tr
260
p
p
p
tr
265
tr
poco a poco crescendo
arco
p

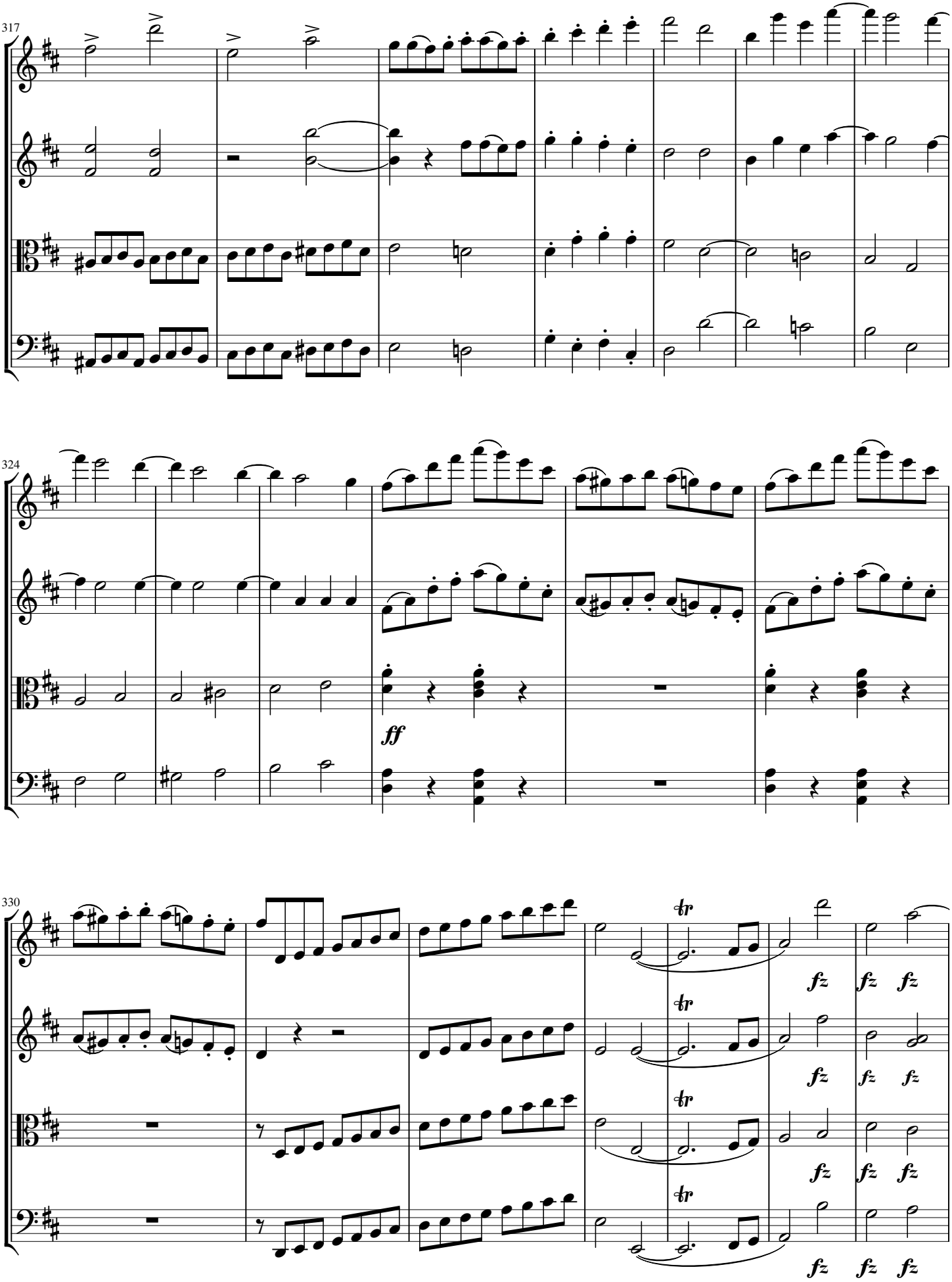

270
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
275
279
f
f
f
f
tr
tr
tr
tr

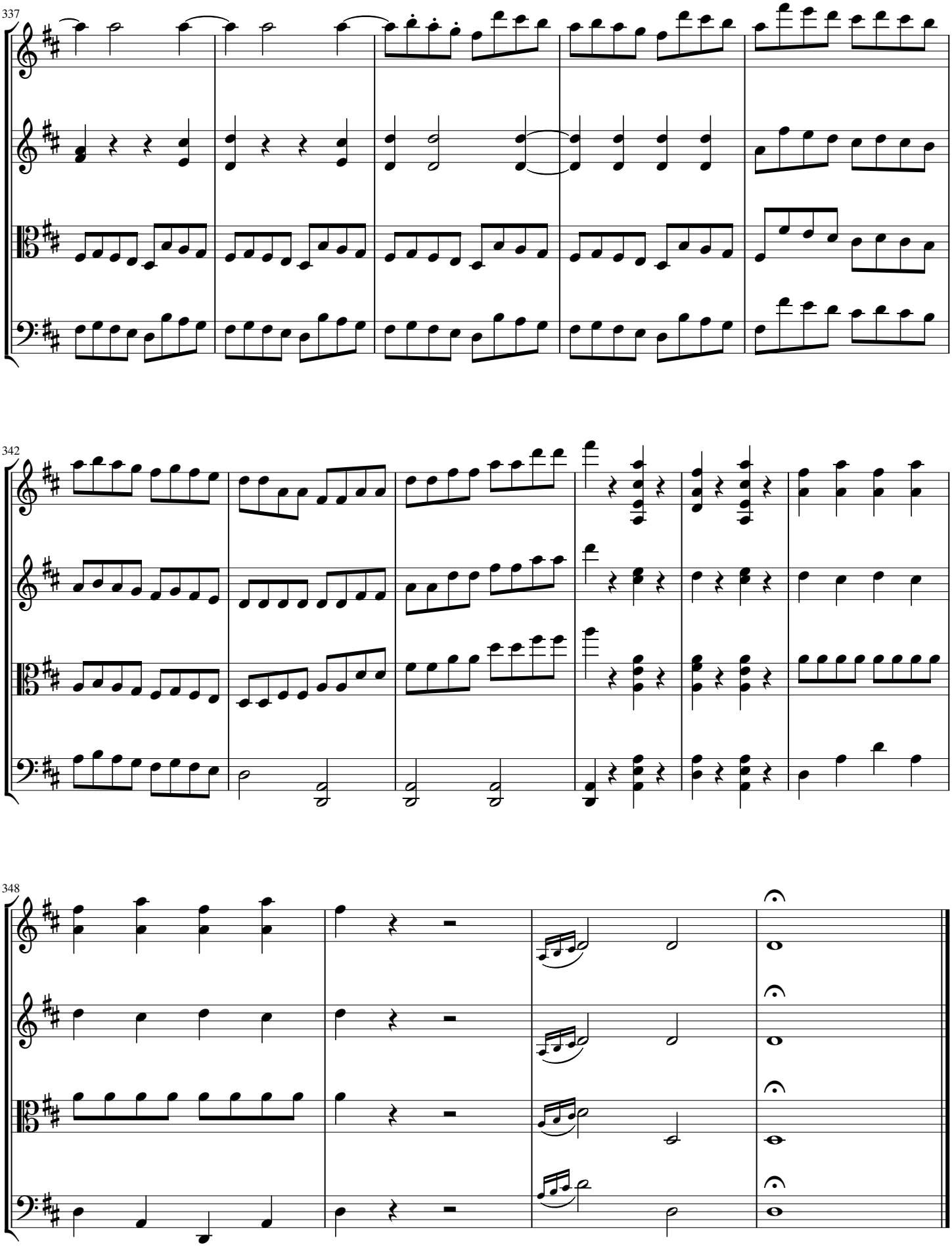

284
pp
pp
p
pp
p
pizz.
pp


293
tr


298
cresc.
tr
cresc.
cresc.
arco
cresc.


303
mf
mf
mf
mf
307
poco a poco crescendo
ff
ff
ff
ff
312
tr
tr


317
324
ff
330
tr
fz


337
342
348