

Concertante

for four Violins

Ludwig W. Maurer
Opus 55, c. 1830

Allegro (M.M. ♩ = 132)

The score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe 1/2, Clarinet in A 1/2, Bassoon 1/2) and brass (Horn in F 1/2, Trumpet in D 1/2, Timpani). The bottom section features string instruments: Violin solo I-IV, Violin I-2, Viola, Cello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds and brass are currently silent, indicated by rests. The string instruments play a melodic line starting with a *p dolce* dynamic and a *tutti* marking. The score is written for a full orchestra.

8

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf espress.

fp

p

1.

2.

14

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1.

p

p

20

Fl. *f*

Ob. *f*

Cl. in A *f*

Bsn. *f*

Hn. *f* a 2

Tpt. in D *f* a 2

Timp. *f*

Vln. s. I *f*

Vln. s. II *ff*

Vln. s. III *f*

Vln. s. IV *ff*

Vln. I *f*

Vln. II *ff*

Vla. *f*

Vc. *f*

Cb. *f*

24

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

5

5

5

5

5

5

28

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

5

5

5

5

5

33

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

fz

p

a 2

1.

39

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce

dolce

45

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp dolce

fz

p

dolce

51

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

1.

57

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

fz *p* *fz*

p *fz* *pp*

fz *p* *fz* *pp*

fz *p* *fz* *pp*

fz *p* *fz* *pp*

fz *p* *fz* *pp*

fz *p* *fz* *pp*

fz *p* *fz* *pp*

p *fz* *pp*

A

64

8^{va}

so

f

p

f

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

69

p

p

p

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

74

f

f

f

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

77

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p 3 *fz* *cresc.*

p 3 *fz* *cresc.*

p 3 *fz* *cresc.*

p 3 *fz* *cresc.*

f *pp* *f*

f *pp* *f*

f *pp* *f*

f *pp* *f*

80

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

f *ff* 8va

f *ff* 8va

f *ff*

f *ff*

p

p

p

p

83 B

83 B

Bsn. *p*

Hn. *p*

Vln. s. I *p*

Vln. s. II *dolce*

Vln. s. III *dolce* 3

Vln. s. IV *dolce* 3

Vln. I-II *f*

Vla. *f*

Vc./Cb. *f*

Detailed description: This system of musical notation covers measures 83 to 86. It features seven staves: Bsn., Hn., Vln. s. I, Vln. s. II, Vln. s. III, Vln. s. IV, and Vln. I-II. The Bsn. and Hn. parts are marked *p*. The Vln. s. I and II parts are marked *p* and *dolce* respectively. The Vln. s. III and IV parts play a triplet of eighth notes, marked *dolce*. The Vln. I-II part plays a sixteenth-note pattern, marked *f*. The Vla. and Vc./Cb. parts also play sixteenth-note patterns, marked *f*. A box labeled 'B' is positioned above the Bsn. staff at the beginning of measure 84.

87

87

Vln. s. I *dolce*

Vln. s. II 6

Vln. s. III

Vln. s. IV

Vln. I-II *pp*

Vla. *pp*

Vc./Cb. *pp*

Detailed description: This system of musical notation covers measures 87 to 90. It features seven staves: Vln. s. I, Vln. s. II, Vln. s. III, Vln. s. IV, Vln. I-II, Vla., and Vc./Cb. The Vln. s. I part is marked *dolce*. The Vln. s. II part plays a sixteenth-note pattern, marked with a '6' below it. The Vln. s. III and IV parts play a sixteenth-note pattern. The Vln. I-II part is marked *pp*. The Vla. and Vc./Cb. parts are marked *pp*.

91

91

Bsn.

Hn.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

Vc.

6

3

3

Detailed description: This system of musical notation covers measures 91 to 94. It features eight staves: Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. s. I), Violin II (Vln. s. II), Violin III (Vln. s. III), Violin IV (Vln. s. IV), Violin I-II (Vln. I-II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Bassoon and Horn parts are mostly rests with some chordal accompaniment. The Violin I and II parts have melodic lines with slurs and a sixteenth-note triplet in measure 92. Violin III and IV play rhythmic patterns. Violin I-II and Viola provide harmonic support with sustained notes. The Cello/Double Bass part has a simple bass line. A double bar line is present at the end of measure 94.

95

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

Vc.

Detailed description: This system of musical notation covers measures 95 to 98. It features the same eight staves as the previous system. The key signature remains three sharps and the time signature is 3/4. Measures 95 and 96 show a dense texture with Violin I and II playing rapid sixteenth-note passages. Violin III and IV have more active parts. Violin I-II and Viola continue with sustained notes. The Cello/Double Bass part has a simple bass line. A double bar line is present at the end of measure 98.

99

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

f risoluto

f risoluto

f risoluto

f risoluto

f risoluto

C

103

Ob.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

1.

p

p

p

col Basso

p

106

Ob.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

8va

pizz.

Detailed description: This system contains measures 106, 107, and 108. The Oboe (Ob.) has a long note in measure 106. The Violins (Vln. s. I-IV) play a complex rhythmic pattern. The Violins I-II (Vln. I-II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.) are marked *pizz.* (pizzicato). A *8va* marking is present above the Violin III staff in measure 107.

109

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

D

p

Detailed description: This system contains measures 109, 110, and 111. A double bar line with a repeat sign is at the beginning. A box labeled 'D' is above measure 110. The Violins I-IV (Vln. s. I-IV) play a complex rhythmic pattern. The Violins I and II (Vln. I, II) play a simple rhythmic pattern. The Viola (Vla.) and Violoncello/Double Bass (Vc./Cb.) play a simple rhythmic pattern. The dynamic marking *p* (piano) is present in measures 110 and 111.

112

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
fz
fz
fz
fz
arco
arco
arco
arco
f
f
f
f
f



115

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV

Gua
p.
p.
p.

121

E

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

dolce

dolce

dolce

dolce

dolce

dolce

dolce

pizz.

dolce

127

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

arco

132

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

137

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

142 F

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV
Vln. I
Vln. II
Vla.
Vc.

146

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV
Vln. I
Vln. II
Vla.
Vc.

G

150

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

mf

f

f

f

col Basso

f

pizz.

pizz.

pizz.

pizz.

153

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

p

p

p

156

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

arco

pp

arco

pp

arco

pp

cresc.

cresc.

cresc.

cresc.

cresc.

pizz.

pizz.

pizz.

pizz.

158

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

160

Fl.

Ob. *p*

Cl. in A *p*

Bsn. *p*

Hn.

Tpt. in D

Timp.

Vln. s. I *f*

Vln. s. II *f*

Vln. s. III *f*

Vln. s. IV *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

167

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

pp

pp

pp

pp

170

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

cresc.

cresc.

cresc.

cresc.

f

f

f

173

H

Hn.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

p

p

p

pp

Vln. I-II

pp

Vla.

pp

pizz.

Vc./Cb.

176

176

Hn.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

Detailed description: This system contains measures 176, 177, and 178. The Horn (Hn.) part features a long, sustained chord with a melodic line. The Violin I (Vln. s. I) and Violin II (Vln. s. II) parts play a rhythmic eighth-note pattern. The Violin III (Vln. s. III) and Violin IV (Vln. s. IV) parts play a sixteenth-note pattern. The Violin I-II (Vln. I-II) part plays a sustained chord. The Viola (Vla.) part plays a sustained chord. The Violoncello/Contrabass (Vc./Cb.) part plays a rhythmic eighth-note pattern.

179

179

Hn.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Detailed description: This system contains measures 179, 180, and 181. The Horn (Hn.) part features a rhythmic eighth-note pattern. The Violin I (Vln. s. I) part features a rhythmic eighth-note pattern. The Violin II (Vln. s. II) part features a tremolo effect. The Violin III (Vln. s. III) and Violin IV (Vln. s. IV) parts feature a rhythmic eighth-note pattern. The Violin I-II (Vln. I-II) part features a rhythmic eighth-note pattern. The Viola (Vla.) part features a rhythmic eighth-note pattern. The Violoncello/Contrabass (Vc./Cb.) part features a rhythmic eighth-note pattern. Dynamics include *cresc.* and *f*.

182 I

Fl. *ff*
a 2

Ob. *ff*

Cl. in A *ff*
a 2

Bsn. *ff*

Hn. *ff*

Tpt. in D *ff*

Timp.

Vln. s. I *f*

Vln. s. II *f*

Vln. s. III *f*

Vln. s. IV *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*
arco

Cb. *ff*
arco

185

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

p

p

pp

pp

pp

pizz.

pizz.

1.

188

Fl.

Ob. *pp* 1.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

192

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

cresc.

f

195

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

8^{va}

p



198

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{va}

f

p

f

p

arco

201

Score for measures 201-203. The key signature is three sharps (F#, C#, G#). The score includes parts for Horn (Hn.), Violins I, II, III, and IV (Vln. s. I-IV), Violins I-II (Vln. I-II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The Horn part has a dynamic marking of *f* and a *graz* marking. The Violins I-IV parts have a dynamic marking of *f*. The Violins I-II, Viola, and Vc./Cb. parts also have a dynamic marking of *f*. The score is written in a 2/4 time signature.

204

Score for measures 204-206. The key signature is three sharps (F#, C#, G#). The score includes parts for Horn (Hn.), Violins I, II, III, and IV (Vln. s. I-IV), Violins I-II (Vln. I-II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The Horn part has a dynamic marking of *f* and a *graz* marking. The Violins I-IV parts have a dynamic marking of *f*. The Violins I-II, Viola, and Vc./Cb. parts also have a dynamic marking of *f*. The Violin IV part has a *Sul G* marking. The score is written in a 2/4 time signature.

207

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

p

pp

mf

p

210

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

f

f

f

f

212

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

f

f

f

f

K

216

Fl.
Ob.
Cl. in A
Bsn.
Hn.
Tpt. in D
Timp.
Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
ff
ff
f
f
tutti
ff
tutti
ff
tutti
ff
ff
ff
p
ff
p
ff
p
ff

221

Fl.

Ob.

Cl. in A

Bsn. a2

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

225

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

230

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

fz \longrightarrow *p*

a 2

1.

236

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

dolce

dolce

244

Fl.

Ob.

Cl. in A

Bsn.

Timp.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

Andante (M.M. ♩ = 112)

251

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

p

257

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

fz

p

L

263

Vln. s. I *p* 6 6 6 *8^{va}*

Vln. s. II *pp e molto dolce*

Vln. s. III *pp e molto dolce*

Vln. s. IV *pp e molto dolce*

Vln. I *pizz. p*

Vln. II *pizz. p*

Vla. *pizz. p*

Vc./Cb. *pizz. p*

265

Vln. s. I *8^{va}*

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

267

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

269

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

271

Score for measures 271-272. The first system includes Vln. s. I, Vln. s. II, Vln. s. III, and Vln. s. IV. Vln. s. I has a *dim.* marking. The second system includes Vln. I, Vln. II, Vla., and Vc./Cb. Vln. s. I has a *cresc.* marking.

273

Score for measures 273-274. The first system includes Vln. s. I, Vln. s. II, Vln. s. III, and Vln. s. IV. Vln. s. I has a *dim.* marking. The second system includes Vln. I, Vln. II, Vla., and Vc./Cb. Vln. s. I has a *p* marking.

284

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

fz

fz

fz

fz

fz

fz

fz

fz

289

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

pp

pp

pp

pp

pp

pp

pp

col Basso

pp

293

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

295

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

O **Allegro** (M.M. ♩ = 112)

297

Vln. s. I *p*

Vln. s. II *p*

Vln. s. III *p*

Vln. s. IV *p*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc./Cb. *p* pizz.

302

Vln. s. I **P**

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I arco

Vln. II arco

Vla.

Vc./Cb.

307

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

arco

arco

313

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

pizz.

Vc. pizz.

318

Vln. s. I *dim.* *pp*

Vln. s. II *dim.* *pp*

Vln. s. III *dim.* *pp*

Vln. s. IV *dim.* *pp*

Vln. I

Vln. II

Vla.

Vc.

324

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.* *arco*

329

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

p

pp

arco

335

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

p

f

fp

6

3

6

R

339

Fl. *ff* *fz* *fz*

Ob. *ff* *fz* *fz*

Cl. in A *ff* *fz* *fz*

Bsn. *ff* *fz* *fz*

Hn. *ff* *fz* *fz*

Tpt. in D *f* *fz* *fz* a 2

Timp. *f*

Vln. s. I *ff* *fz* *fz* tutti

Vln. s. II *ff* *fz* *fz* tutti

Vln. s. III *ff* *fz* *fz* tutti

Vln. s. IV *ff* *fz* *fz* tutti

Vln. I *ff* *fz* *fz*

Vln. II *ff* *fz* *fz*

Vla. *ff* *fz* *fz*

Vc. *ff* *fz* *fz*

Cb. *ff* *fz* *fz*

345

Fl. *fz* *fz* *p* *f* *f*

Ob. *fz* *fz* *p* *f* *f*

Cl. in A *fz* *fz* *p* *f* *f*

Bsn. *fz* *fz* *f* *f* *f*

Hn. *fz* *fz* *p* *f* *f*

Tpt. in D *fz* *fz* *f* *f* *f*

Timp. *f*

Vln. s. I *fz* *fz* *f* *f* *f*

Vln. s. II *fz* *fz* *f* *f* *f*

Vln. s. III *fz* *fz* *f* *f* *f*

Vln. s. IV *fz* *fz* *f* *f* *f*

Vln. I *fz* *fz* *f* *f* *f*

Vln. II *fz* *fz* *f* *f* *f*

Vla. *fz* *fz* *f* *f* *f*

Vc. *fz* *fz* *f* *f* *f*

Cb. *fz* *fz* *f* *f* *f*

1. *p*

a. 2. *f*

a. 2. *f*

a. 2. *f*

solo *f*

solo *f*

solo *f*

solo *f*

S

353

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

p

Vc.

p

360

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

dolce

dolce

368 T

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV Sul G

Vln. I

Vln. II

Vla.

Vc.

376 Sul G

Vln. s. I

Vln. s. II Sul G

Vln. s. III Sul G

Vln. s. IV Sul G

Vln. I

Vln. II

Vla.

Vc./Cb. pizz. *p*

arco *dim.*

384 (Sul G)

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

pp

pp

pp

390

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

U

398

1.

p

p

p

p

pizz.

3

3

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

Detailed description: This block contains the musical score for measures 398 to 404. It features seven staves: Bassoon (Bsn.), Violin I (Vln. s. I), Violin II (Vln. s. II), Violin III (Vln. s. III), Violin IV (Vln. s. IV), Violin I-II (Vln. I-II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). There are first endings marked with '1.' and '3'. The Viola part is mostly silent, indicated by a double bar line.

405

cresc.

cresc.

cresc.

cresc.

3

3

3

3

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

Detailed description: This block contains the musical score for measures 405 to 411. It features the same seven staves as the previous block. The key signature remains three sharps and the time signature is 3/4. The score includes dynamic markings such as *cresc.* (crescendo). There are triplets marked with '3'. The Viola part remains silent.

412

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

f *tr* *p* *cresc.* *f*

f *tr* *p* *cresc.* *f*

f *tr* *p* *cresc.* *f*

f *tr* *p* *cresc.* *f*

arco

418

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

V

424

Vln. s. I *p* *f*

Vln. s. II *p* *f*

Vln. s. III *p* *f*

Vln. s. IV *p* *f*

Vln. I

Vln. II

Vla.

Vc./Cb.

429

Vln. s. I *f* *p*

Vln. s. II *f* *p*

Vln. s. III *f* *p*

Vln. s. IV *f* *p*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc./Cb. *f* *f*

434

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

dim.

dim.

dim.

dim.

440

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

W

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

446

Vln. s. I *p*

Vln. s. II *p*

Vln. s. III *p*

Vln. s. IV *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc./Cb. *pp*

451

Vln. s. I *p*

Vln. s. II *p*

Vln. s. III *p*

Vln. s. IV *p*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc./Cb.

X

455

The musical score for Concertante op.55, page 61, starting at measure 455, features the following instruments and dynamics:

- Flute (Fl.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Oboe (Ob.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Clarinet in A (Cl. in A):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Bassoon (Bsn.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Horn (Hn.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Trumpet in D (Tpt. in D):** *f* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460). Includes a *a 2* marking in measure 457.
- Timpani (Timp.):** *f* (measures 455-456), *fz* (measures 457-460).
- Violins I (Vln. s. I):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460). Includes a *tutti* marking in measure 456.
- Violins II (Vln. s. II):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460). Includes a *tutti* marking in measure 456.
- Violins III (Vln. s. III):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460). Includes a *tutti* marking in measure 456.
- Violins IV (Vln. s. IV):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460). Includes a *tutti* marking in measure 456.
- Violin I (Vln. I):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Violin II (Vln. II):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Viola (Vla.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Violoncello (Vc.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).
- Contrabass (Cb.):** *ff* (measures 455-456), *fz* (measures 457-458), *fz* (measures 459-460).

461

Fl. *fz*

Ob. *fz*

Cl. in A *fz*

Bsn. *fz*

Hn. *fz*

Tpt. in D *fz*
a2

Timp.

Vln. s. I *fz* *f* solo *f*

Vln. s. II *fz* *fz* *f* solo *f*

Vln. s. III *fz* *fz* *f* solo *f*

Vln. s. IV *fz* *fz* *f* solo *f*

Vln. I *fz* *fz* *f*

Vln. II *fz* *fz* *f*

Vla. *fz* *fz* *f*

Vc. *fz* *fz* *f*

Cb. *fz* *fz* *f*

466

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

f

471

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

475

Vln. s. I *p*

Vln. s. II *p*

Vln. s. III *p*

Vln. s. IV *p*

Vln. I-II *p*

Vla.

Vc./Cb.

Y

482

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

489

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

fz

fz

fz

fz

8va

3

495

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

p

p

p

p

dolce

503

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

pp

pp

pizz.

510

AA

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

517

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

BB

526

1.

Musical score for measures 526-531. The score includes parts for Bsn., Vln. s. I, Vln. s. II, Vln. s. III, Vln. s. IV, Vln. I-II, Vla., and Vc./Cb. The key signature is three sharps (F#, C#, G#). The Bsn. part starts with a first ending bracket labeled '1.' and a dynamic marking of *p*. The violin parts feature various textures, including *f* dynamics and sixteenth-note patterns. The Vc./Cb. part includes a *pizz.* marking.

532

Musical score for measures 532-537. The score includes parts for Bsn., Vln. s. I, Vln. s. II, Vln. s. III, Vln. s. IV, Vln. I-II, Vla., and Vc./Cb. The key signature is three sharps (F#, C#, G#). The Vln. s. I and II parts feature *p* dynamics and sixteenth-note patterns. The Vln. s. III and IV parts feature *p* dynamics and triplet markings (*p³*). The Vln. I-II part features a *p* dynamic and sixteenth-note patterns. The Vc./Cb. part features a *p* dynamic and sixteenth-note patterns.

537

Bsn.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I-II

Vla.

Vc./Cb.

542

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

arco

547

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

552

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

557

Fl. *f*

Ob. *f*

Cl. in A *f*

Bsn. *f*

Hn. *f*

Tpt. in D *f*
a 2

Timp. *f*

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

562 DD

Fl. *f f f f*

Ob. *f f f f*

Cl. in A *f f f f*

Bsn. *a2 f f f f*

Hn. *f f f f*

Tpt. in D *f f f f*

Timp. *f f f f*

Vln. s. I *f f f f*

Vln. s. II *f f f f*

Vln. s. III *f f f f*

Vln. s. IV *f f f f*

Vln. I *f f f f* pizz.

Vln. II *f f f f* pizz.

Vla. *p f f f f* pizz.

Vc. *p f f f f* pizz.

Cb. *p f f f f* pizz.

569

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

575

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

arco

p arco

p

arco

arco

581

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

pizz.

Vc. pizz.

This system contains measures 581 through 586. It features four staves for the string quartet (Vln. s. I-IV) and two staves for the double bass (Vln. I, II) and double bass (Vla., Vc./Cb.). The key signature is three sharps (F#, C#, G#). The first violin part (Vln. s. I) has a wavy line above it with 'tr' markings. The double bass parts (Vla. and Vc./Cb.) have 'pizz.' and 'Vc. pizz.' markings. The music consists of rhythmic patterns and melodic lines.

EE

587

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc./Cb.

dim.

dim.

This system contains measures 587 through 592. It features the same instrumentation as the previous system. A double bar line with a repeat sign is at the beginning, followed by a box containing 'EE'. The key signature remains three sharps. The first and second violin parts (Vln. s. I and II) have 'dim.' markings. The music continues with rhythmic and melodic patterns.

FF

594 *ritenuto*

Vln. s. I *pp*

Vln. s. II *pp*

Vln. s. III *pp*

Vln. s. IV *pp*

Vln. I *pp*

Vln. II *pp*

Vla. arco *pp*

Vc./Cb. col Basso arco *pp*

600

Vln. s. I *f*

Vln. s. II *f*

Vln. s. III *f*

Vln. s. IV *f*

Vln. I

Vln. II

Vla.

Vc./Cb.

Cadenza **GG**

606

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

HH

611

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

f

617

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

II *ad lib.*

622

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

ad lib.

627 JJ *a tempo*

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

632

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

637

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

p

p

p

p

KK 642

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

dolce

dolce

647

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV

652

LL
Sul D
ad lib.

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV

ritenuito

657

accel.

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV

663

Vln. s. I
Vln. s. II
Vln. s. III
Vln. s. IV

MM

668

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

673

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

678

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

NN

683

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

00

691

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

p ³

pp

cresc.

pizz.

695

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1.

p

PP

699

Fl. *f*

Ob. *f*

Cl. in A *f*

Bsn. *f*

Hn. *f*

Tpt. in D *f*

Timp. *f*

Vln. s. I *f* *pp*

Vln. s. II *f* *pp*

Vln. s. III *f* *pp*

Vln. s. IV *f* *pp*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

704

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Tpt. in D

Timp.

Vln. s. I

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

pizz.

708

Fl. *ff*

Ob. *ff*

Cl. in A *ff*

Bsn. *ff* a 2

Hn. *ff*

Tpt. in D *ff*

Timp. *ff*

Vln. s. I *8va*

Vln. s. II

Vln. s. III

Vln. s. IV

Vln. I *pizz.* *f* *arco* *3* *ff*

Vln. II *f* *arco* *3* *ff*

Vla. *arco* *ff* *3*

Vc. *arco* *ff*

Cb. *ff*