

String Quartet 1

Stephen P Brown

This musical score is for a String Quartet, consisting of Violin I, Violin II, Viola, and Violoncello. The music is in 2/4 time. The first system (measures 1-5) begins with a *mf* dynamic for Violin I, which then changes to *f* for all instruments. The tempo is marked *Vivo*. The second system (measures 6-11) continues the *f* dynamic, with a *p* dynamic appearing in measures 10 and 11. The third system (measures 12-17) starts with a *f* dynamic, then shifts to *mf* in measure 15, and includes *pizz.* (pizzicato) and *arco* markings for the Violin II, Viola, and Violoncello parts in measures 16 and 17.

Violin I

Violin II

Viola

Violoncello

mf

f

Vivo

6

Vln. I

Vln. II

Vla.

Vc.

p

12

Vln. I

Vln. II

Vla.

Vc.

f

mf

pizz.

arco

mf

pizz.

arco

mf

18

Vln. I

pizz.

p

arco

mp

Vln. II

pizz.

p

arco

mp

Vla.

pizz.

p

arco

mp

Vc.

pizz.

p

mp

25

Vln. I

Vln. II

Vla.

Vc.

32

Vln. I

Vln. II

Vla.

Vc.

arco

p

37

Vln. I

Vln. II

Vla.

Vc.

f

mf

pizz.

arco

43

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

mf

arco

mf

51

Vln. I

Vln. II

Vla.

Vc.

f

mp

arco

56

Vln. I

Vln. II

Vla.

Vc.

ff

mp

mp

mf

61

Vln. I

Vln. II

Vla.

Vc.

ff

mp

65

Vln. I

Vln. II

Vla.

Vc.

mp

mp

f

f

pp

sfz mf

69

Vln. I

Vln. II

Vla.

Vc.

sfz *sfz* *sfz* *sfz*

f *f*

73

Vln. I

Vln. II

Vla.

Vc.

p *ff* *mf*

p *ff* *mf*

ff *mf*

sfz *sfz* *ff* *mf*

79

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *ff* *ff*

84

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

89

Vln. I

Vln. II

Vla.

Vc.

95

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

f

101

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

108

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

115

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

120 **Adagio**

Vln. I *pp*

Vln. II *f* *p - mf* *pp*

Vla. *pp*

Vc. *pp*

127

Vln. I *pp*

Vln. II *mf* *pp* *mp* *mf* *pp* *pizz.* *arco*

Vla. *pp*

Vc. *pp*

132

Vln. I *pp*

Vln. II *p - mf*

Vla. *pp*

Vc. *pp*

137

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp

mp

142

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mf

pp

mf

pp

147

Vln. I

Vln. II

Vla.

Vc.

p

p

p

f

p

f

mp

150

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mp*

p *f* *p* *ff* *p* *ff*

153

Vln. I

Vln. II

Vla.

Vc.

mp

p

pizz.

arco

mf

pp

160

Vln. I

Vln. II

Vla.

Vc.

mp

p < *mf*

p *f* *p* *f*

162

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mp*

p *f* *p* *ff* *p* *ff*

165

Vln. I

Vln. II

Vla.

Vc.

mp

mf *pp*

p

pizz. arco

pizz. arco

168

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mf

pp

f

p

172

Vln. I

Vln. II

Vla.

Vc.

p

p

p

f

p

mp

174

Vln. I

Vln. II

Vla.

Vc.

mf

pp

p

f

ff

176

Vln. I

Vln. II

Vla.

Vc.

mp

p

ff

p

pizz.

arco

178

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

pp

f

arco

pizz.

mf

pp

pizz.

arco

181

Vln. I

Vln. II

Vla.

Vc.

f

arco

pizz.

arco

p

184

Vln. I

Vln. II

Vla.

Vc.

p

p

p *< mf*

p *f*

p *f*

186

Vln. I

Vln. II

Vla.

Vc.

mf

pp

p *f*

p *ff*

188

Vln. I

Vln. II

Vla.

Vc.

mp

p *ff*

p *pizz.* *arco*

190

Vln. I

Vln. II

Vla.

Vc.

f

pizz.

arco

mf

pp

193

Vln. I

Vln. II

Vla.

Vc.

f

arco

pizz.

arco

mp

p

mp

p - mf

f

p

197

Vln. I

Vln. II

Vla.

Vc.

p

f

p

f

mp

f

199

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mp*

p *ff* *p* *ff*

201

Vln. I

Vln. II

Vla.

Vc.

mp *pizz.* *f*

mf *pp*

p *pizz.* *arco*

p *pizz.*

203

Vln. I

Vln. II

Vla.

Vc.

f *arco* *pizz.*

mf *pp*

arco *pizz.* *arco*

f *arco* *pizz.*

206 arco

Vln. I

Vln. II

Vla.

Vc.

p

p

p

f

p < mf

209

Vln. I

Vln. II

Vla.

Vc.

mp

f

p

f

f

211

Vln. I

Vln. II

Vla.

Vc.

mf

pp

mp

p

ff

ff

213

Vln. I

Vln. II

Vla.

Vc.

mp

p

pizz.

mf

pp

f

arco

215

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

mf

pp

arco

217

Vln. I

Vln. II

Vla.

Vc.

Rit.

pp

pp

pp

pp

pp

arco

220 **Presto**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

223

Vln. I

Vln. II

Vla.

Vc.

226

Vln. I

Vln. II

Vla.

Vc.

229

Vln. I

Vln. II

Vla.

Vc.

232

Vln. I

Vln. II

Vla.

Vc.

235

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

mf

238

Vln. I

Vln. II

Vla.

Vc.

241

Vln. I

Vln. II

Vla.

Vc.

244

Vln. I

Vln. II

Vla.

Vc.

247

Vln. I

Vln. II

Vla.

Vc.

250

Vln. I

Vln. II

Vla.

Vc.

253

Vln. I

Vln. II

Vla.

Vc.

256

Vln. I *mf*

Vln. II *f*

Vla. *pp*

Vc. *f*

pp

259

Vln. I *ff* > *pp* < *ff*

Vln. II *ff* > *pp* < *ff*

Vla. *ff* > *pp* < *ff*

Vc. *ff* > *pp* < *ff*

pp *mf* *ff*

f

263

Vln. I *pp* *ff* *f*

Vln. II *pp* *ff* *mf*

Vla. *f*

Vc. *mf*

266

Vln. I

Vln. II

Vla.

Vc.

269

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

mf

272

Vln. I

Vln. II

Vla.

Vc.

mf

f

V

275

Vln. I

Vln. II

Vla.

Vc.

pp *ff* *pp* *ff* *pp*

ff *pp* *ff* *ff* *pp* *ff* *f*

278

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp* *ff* *f* *mf*

281

Vln. I

Vln. II

Vla.

Vc.

f *mf* *mf* *f*

284

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

287

Vln. I

Vln. II

Vla.

Vc.

290

Vln. I

Vln. II

Vla.

Vc.

293

Vln. I

Vln. II

Vla.

Vc.

296

Vln. I

Vln. II

Vla.

Vc.

mf

299

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

2

303

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

2

306

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violoncello play a continuous eighth-note melodic line. Violin II and Viola play sustained notes with long slurs, providing harmonic support.

309

Vln. I

Vln. II

Vla.

Vc.

Violin I plays sustained notes with slurs. Violin II, Viola, and Violoncello play eighth-note patterns. Violin II and Viola have accents marked with 'V' and 'p'.

312

Vln. I

Vln. II

Vla.

Vc.

Violin I plays sustained notes with slurs. Violin II, Viola, and Violoncello play eighth-note patterns. Violin II and Viola have accents marked with 'V' and 'p'.

315

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

mf

320

Vln. I

Vln. II

Vla.

Vc.

325

Vln. I

Vln. II

Vla.

Vc.

330

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

334

Vln. I

Vln. II

Vla.

Vc.

337

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

340

Vln. I

Vln. II

Vla.

Vc.

pp *ff*

mf

f *f*

343

Vln. I

Vln. II

Vla.

Vc.

pp *ff* *f*

pp *ff* *mf*

f *mf*

mf

346

Vln. I

Vln. II

Vla.

Vc.

f

349

Vln. I

Vln. II

Vla.

Vc.

f

352

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

String Quartet 1:4

355

Andante

Vln. I

Vln. II

Vla.

Vc.

mf

359

Vln. I

Vln. II

Vla.

Vc.

Measures 359-362: Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., and Vc. are silent.

363

Vln. I

Vln. II

Vla.

Vc.

Measures 363-367: Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., and Vc. are silent.

368

Vln. I

Vln. II

Vla.

Vc.

Measures 368-371: Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., and Vc. are silent. Dynamics *p* and *mf* are indicated.

372

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violin II parts are shown with various articulations (accents, staccato) and rests. The Viola and Violoncello parts are shown with rests.

376

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violin II parts are shown with various articulations (accents, staccato) and rests. The Viola and Violoncello parts are shown with rests.

380

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violin II parts are shown with various articulations (accents, staccato) and rests. The Viola and Violoncello parts are shown with rests.

384

Vln. I

Vln. II

Vla.

Vc.

387

Vln. I

Vln. II

Vla.

Vc.

p

p

mf

390

Vln. I

Vln. II

Vla.

Vc.

393

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 393, 394, and 395. The key signature is one sharp (F#). The first violin (Vln. I) part features a melodic line with eighth and sixteenth notes, including a triplet in measure 395. The second violin (Vln. II) part provides a rhythmic accompaniment with eighth and sixteenth notes. The viola (Vla.) part has a similar rhythmic pattern, with a dotted half note in measure 395. The cello (Vc.) part is silent throughout this system. Vertical lines (V) are placed above the first violin staff in measures 393 and 394, and above the viola staff in measure 395.

396

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 396, 397, and 398. The first violin (Vln. I) part has a more active role with eighth and sixteenth notes, including a triplet in measure 397. The second violin (Vln. II) part continues with a rhythmic pattern. The viola (Vla.) part also has a rhythmic pattern. The cello (Vc.) part remains silent. Vertical lines (V) are placed above the first violin staff in measures 396 and 397, and above the second violin staff in measure 398.

399

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 399, 400, and 401. The first violin (Vln. I) part has a complex melodic line with many sixteenth notes. The second violin (Vln. II) part has a rhythmic pattern. The viola (Vla.) part has a rhythmic pattern. The cello (Vc.) part remains silent. Vertical lines (V) are placed above the first violin staff in measures 399 and 400, and above the second violin staff in measure 401.

402

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

mf

405

Vln. I

Vln. II

Vla.

Vc.

408

Vln. I

Vln. II

Vla.

Vc.

411

Vln. I

Vln. II

Vla.

Vc.

414

Vln. I

Vln. II

Vla.

Vc.

417

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

f

420

Vln. I

Vln. II

Vla.

Vc.

422

Vln. I

Vln. II

Vla.

Vc.

425

Vln. I

Vln. II

Vla.

Vc.

428

Vln. I

Vln. II

Vla.

Vc.

431

Vln. I

Vln. II

Vla.

Vc.

434

Vln. I

Vln. II

Vla.

Vc.

p

p

p

mf

437

Vln. I

Vln. II

Vla.

Vc.

439

Vln. I

Vln. II

Vla.

Vc.

442

Vln. I

Vln. II

Vla.

Vc.

445

Vln. I

Vln. II

Vla.

Vc.

448

Vln. I

Vln. II

Vla.

Vc.

451

Vln. I

Vln. II

Vla.

Vc.

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

453

Vln. I

Vln. II

Vla.

Vc.

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

pp *ff* *pp*

456

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

459

Vln. I

Vln. II

Vla.

Vc.

ff *pp*

ff *pp*

ff *pp*

ff *pp*

462

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp*

465

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp*

467

Vln. I

Vln. II

Vla.

Vc.

469

Vln. I

Vln. II

Vla.

Vc.

471

Vln. I

Vln. II

Vla.

Vc.

p

473

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

476

Vln. I

Vln. II

Vla.

Vc.

479

Vln. I

Vln. II

Vla.

Vc.

481

Vln. I

Vln. II

Vla.

Vc.

484

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp*

486

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ff* *pp*

488

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp* *mf*

490

Vln. I

Vln. II

Vla.

Vc.

f *ff*

Molto rall.

492

Vln. I

Vln. II

Vla.

Vc.

ff *pp*

494

Vln. I

Vln. II

Vla.

Vc.

496

Vln. I

Vln. II

Vla.

Vc.

p

Violin I and Violoncello play a continuous eighth-note pattern. Violin II and Viola play a half-note pattern. The dynamic is *p* (piano).

498

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violoncello continue the eighth-note pattern. Violin II and Viola continue the half-note pattern. The dynamic remains *p* (piano).

500

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mf

mp

Violin I and Violoncello play a triplet eighth-note pattern. Violin II and Viola play a continuous eighth-note pattern. The dynamic for Violin I and Violoncello is *mp* (mezzo-piano), and for Violin II and Viola is *mf* (mezzo-forte).

50

502

Vln. I

Vln. II

Vla.

Vc.

504

Vln. I

Vln. II

Vla.

Vc.

506

Vln. I

Vln. II

Vla.

Vc.

Violin I

String Quartet 1

Stephen P Brown

Vivo

mf *f*

8 *p*

15 *pizz.* *arco* *p* *mp*

24

34 *p*

41 *pizz.* *f*

52

57 *ff*

66 *f* *f* *p* *ff*

76 *mf* *ff*

String Quartet 1
Violin I

2

83



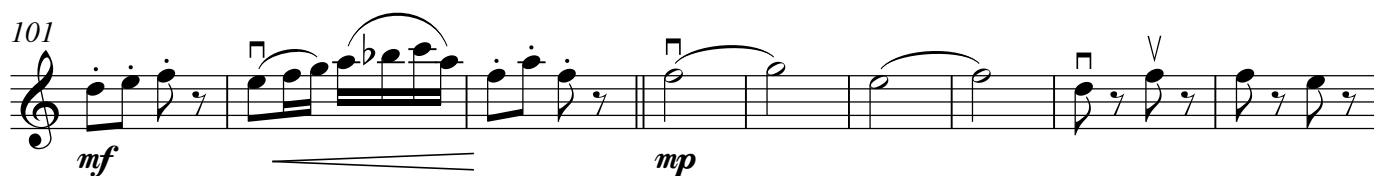
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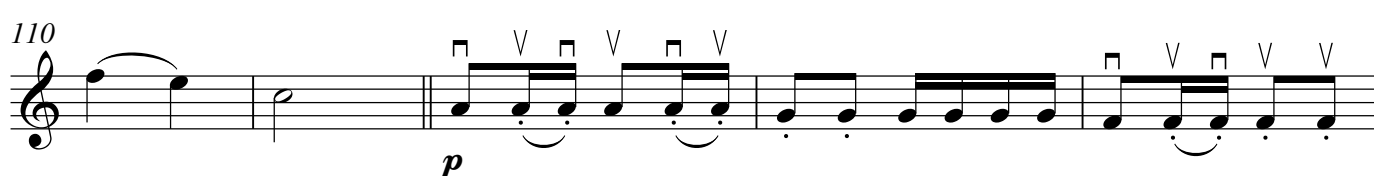
94



101



110

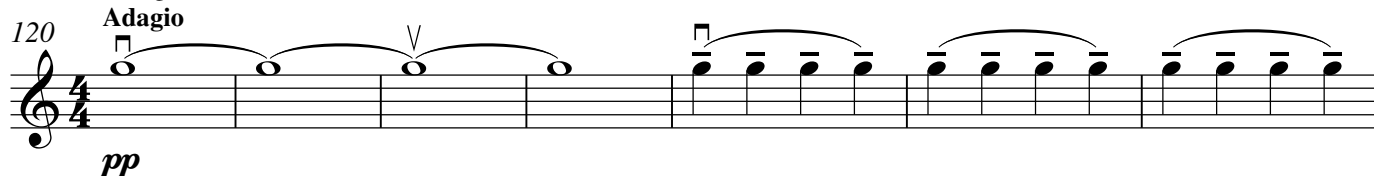


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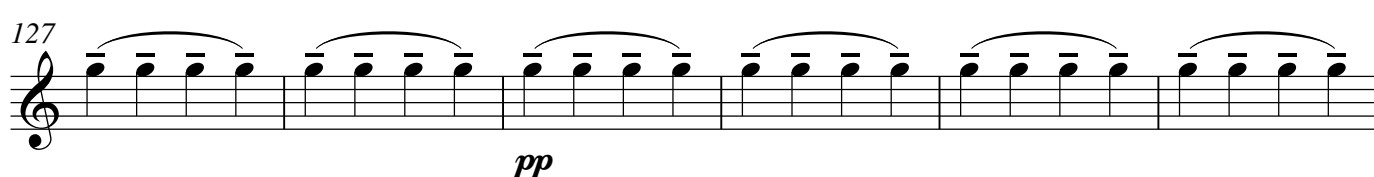


String Quartet 1:2
Adagio

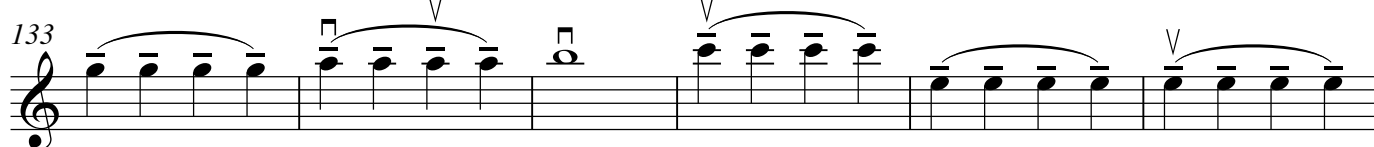
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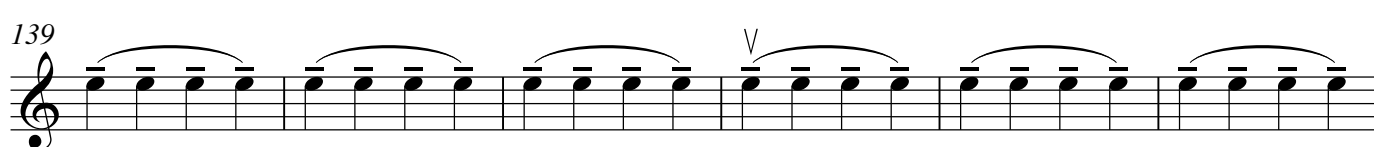
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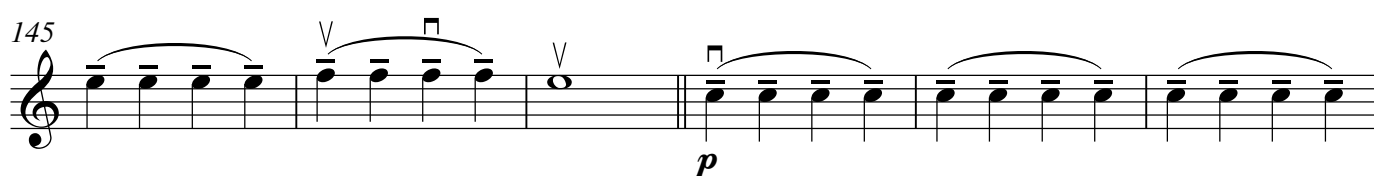
133



139



145



151

157

163

169

p

175

f

180

f pizz. arco *p*

186

f

191

f pizz. arco *mp*

197

202

f pizz. arco *f*

207

p

This page contains the Violin I part of a String Quartet score, measures 151 through 207. The music is written on a single staff in treble clef. It features a variety of musical textures, including sustained chords, moving lines, and dynamic contrasts. Key features include: measures 151-156: Sustained chords with a fermata over the final measure; measures 157-162: Moving lines with a fermata over the final measure; measures 163-168: Sustained chords with a fermata over the final measure; measures 169-174: Moving lines with a fermata over the final measure; measures 175-179: Moving lines with a fermata over the final measure; measures 180-185: Moving lines with a fermata over the final measure; measures 186-190: Moving lines with a fermata over the final measure; measures 191-196: Moving lines with a fermata over the final measure; measures 197-201: Moving lines with a fermata over the final measure; measures 202-206: Moving lines with a fermata over the final measure; measures 207-211: Moving lines with a fermata over the final measure. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). Performance instructions include 'pizz.' (pizzicato) and 'arco' (arco).

String Quartet 1
Violin I

213

f

218

Rit.

Presto

pp *f*

222

mf

226

mf

230

mf

234

mf

238

mf

242

mf

247

f

253

mf

258

pp *ff* *pp* *ff* *pp*

262

ff *pp* *ff* *f*

267

f

273

mf *pp* *ff* *> pp* *< ff*

277

pp *ff* *pp* *ff*

281

f *f*

286

290

294

298

mf

302

306

This page contains the Violin I part of String Quartet 1, measures 262 through 306. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various dynamic markings, articulation marks, and phrasing slurs. Measures 262-266 feature a series of eighth-note patterns with dynamics ranging from fortissimo (ff) to pianissimo (pp). Measures 267-272 show a more melodic line with a forte (f) dynamic. Measures 273-276 are characterized by rapid sixteenth-note passages, with dynamics including mezzo-forte (mf), pianissimo (pp), fortissimo (ff), and accents. Measures 277-280 continue with eighth-note patterns and dynamic contrasts. Measures 281-285 show a return to a more melodic style with forte (f) dynamics. Measures 286-293 consist of continuous sixteenth-note runs. Measures 294-297 continue these runs. Measures 298-301 introduce a new melodic phrase with mezzo-forte (mf) dynamics. Measures 302-305 continue with sixteenth-note patterns. The final measure, 306, concludes with a half-note chord.

String Quartet 1
Violin I

6

310

316

mf

322

329

f

336

mf *mf*

340

pp *ff* *pp*

344

ff *f*

349

f

String Quartet 1:4
Andante

353

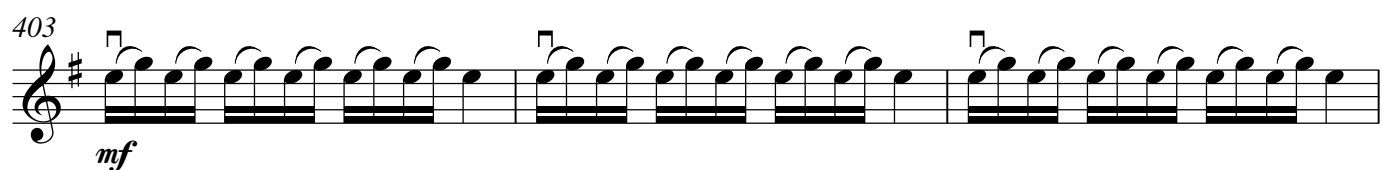
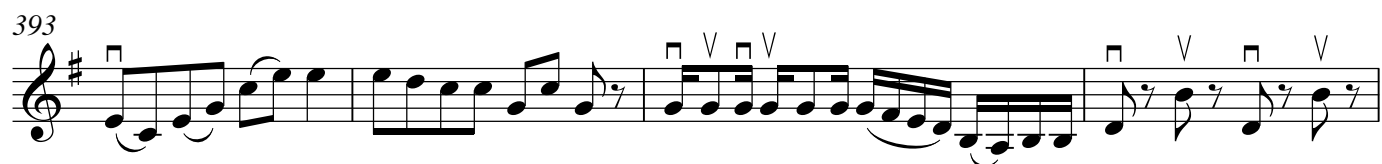
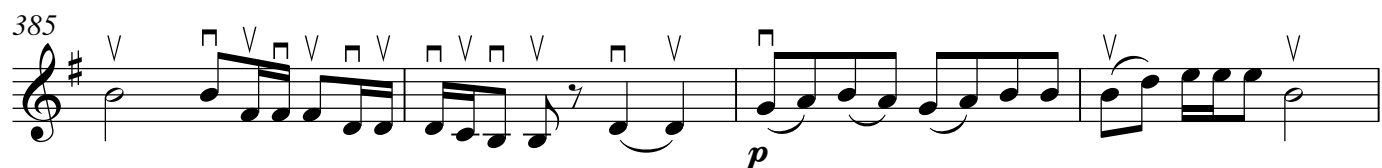
ff *mf*

358

362

String Quartet 1
Violin I

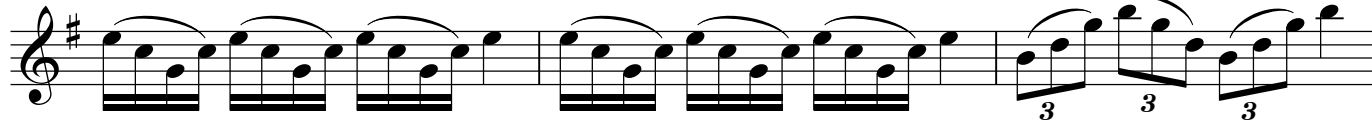
7



String Quartet 1
Violin I

8

409



412



416



419



423



427



3

430



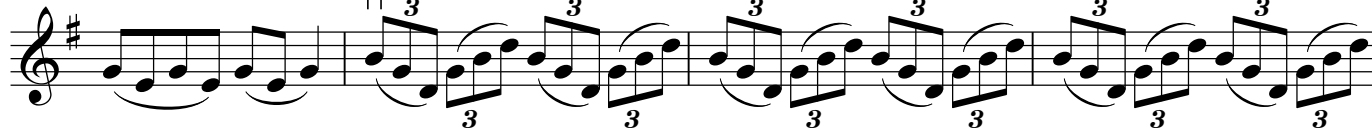
434



438



442



446



450 *pp* *ff* *pp*

453 *pp* *ff* *pp*

456 *ff* *pp* *ff* *pp*

459 *ff* *pp*

462 *ff* *pp* *ff* *pp*

465 *ff* *pp*

468

471 *p*

474 *mf*

477 *ff*

480 *p* *ff* *pp* *ff* $\frac{6}{4}$

String Quartet 1
Violin I

10

483

ff *pp* *ff* *pp*

486

ff *pp* *ff* *pp* *mp*

489

mf *f* *ff* *Molto rall.*

492

ff *pp*

495

p

498

mp

501

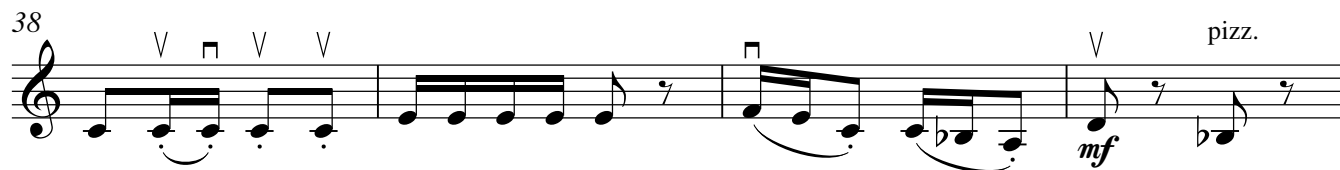
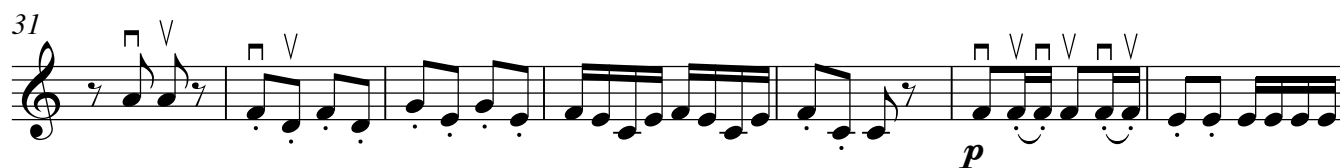
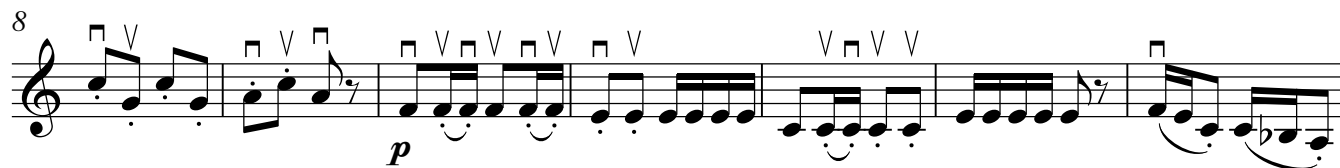
3 3 3 3 3 3 3 3 3 3

504

ff *p* *ff*

506

p *ff* *pp* *ff*



String Quartet 1
Violin II

2

52 *arco* *f*

60 *mp* *ff* *mp* *mp* *mp* *f*

68 *f* *f* *p* *ff* *mf*

77 *ff*

85 *f*

92 *p*

99 *mf* *mp*

106 *p*

113 *ff*

This musical score for Violin II consists of nine staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Dynamic markings are placed below the staff at specific measures: *f* at measure 52, *mp* and *ff* at measure 60, *f*, *f*, *p*, *ff*, and *mf* at measure 68, *ff* at measure 77, *f* at measure 85, *p* at measure 92, *mf* and *mp* at measure 99, *p* at measure 106, and *ff* at measure 113. Performance instructions include *arco* at measure 52 and *V* (violino) above notes in measures 60, 68, 77, 85, 92, 99, 106, and 113. The score concludes with a double bar line at the end of measure 113.

String Quartet 1:2

120 **3**

f *p - mf* *pp* *mf* *pp*

128 *mp* *mf* *pp* *pizz.* *arco*

135 *p - mf* *pp* *mf* *pp* *arco*

141 *mp* *mf* *pp* *mf* *pp* *pizz.* *arco*

147 *p* *p - mf* *mf* *pp*

152 *mp* *mp* *mf* *pp* *mf* *pp* *pizz.* *arco*

157 *mp* *p* *mp* *p - mf*

162 *mf* *pp* *mp* *mp* *mf* *pp* *pizz.*

167 *arco* *pizz.* *mf* *pp* *arco* *p* *p - mf*

173 *mf* *pp* *mp* *mp*

178 *pizz.* *arco* *pizz.* *arco* *p*

V.S.

String Quartet 1
Violin II

4

184

p *p* - *mf* *mf* *pp* < *mp*

189

mp *mf* < *pp* *mf* < *pp*

195

p *mp* *p* - *mf* *mf* < *pp*

200

mp *mp* *mf* < *pp* *mf* < *pp*

205

p *p* *p* - *mf*

210

mf *pp* < *mp* *mp*

214

mf < *pp* *mf* < *pp* *pp*

String Quartet 1
Violin II

6

261 *mf* *pp* *ff*

265 *mf*

268 *mf*

271 *f*

275 *pp* *ff* *pp* *ff* *mf*

279 *pp* *ff* *mf*

283 *f*

286

290

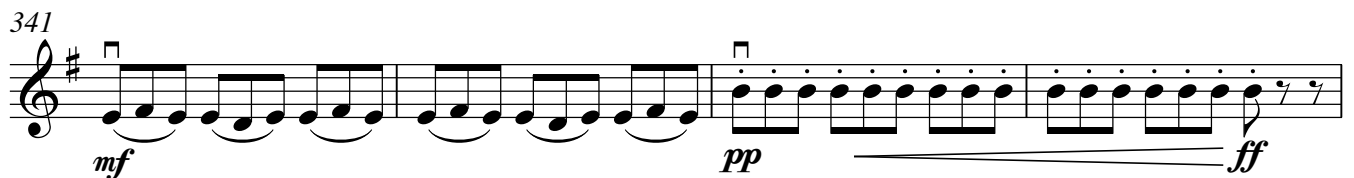
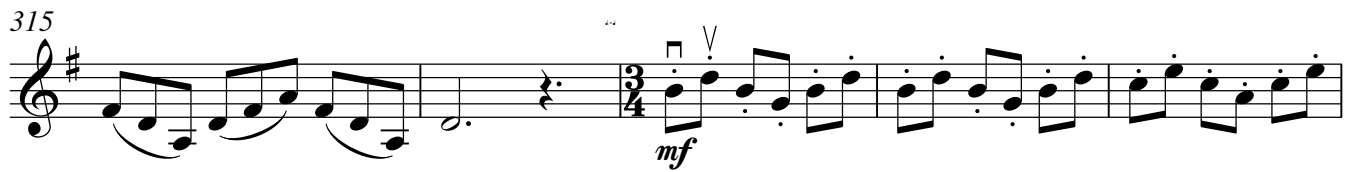
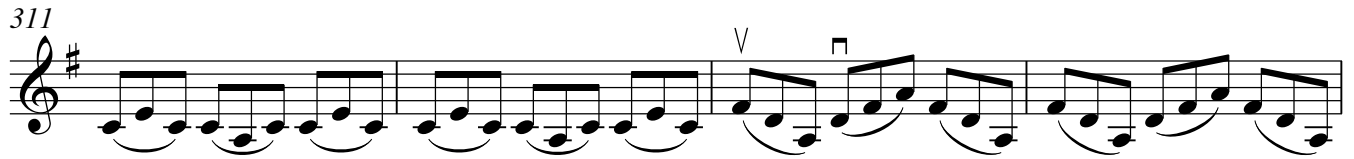
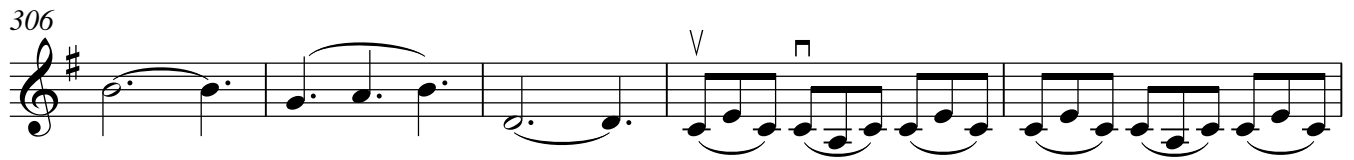
294

298 *mf*

This musical score for Violin II in String Quartet 1 spans measures 261 to 298. The key signature is one sharp (F#). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are prominent, showing a range from *pp* (pianissimo) to *ff* (fortissimo). Specific markings include *mf* (mezzo-forte) at measures 261, 265, 268, 275, 279, and 298; *pp* at 275 and 279; *ff* at 261, 275, and 279; and *f* (forte) at 271 and 283. Performance instructions include accents (marked with a 'v' or a square symbol), slurs, and a crescendo/decrescendo hairpin between measures 275 and 279. The notation is presented on a single staff with a treble clef and a key signature of one sharp.

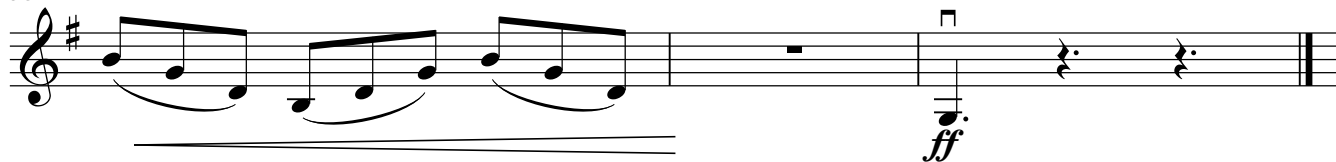
String Quartet 1
Violin II

7



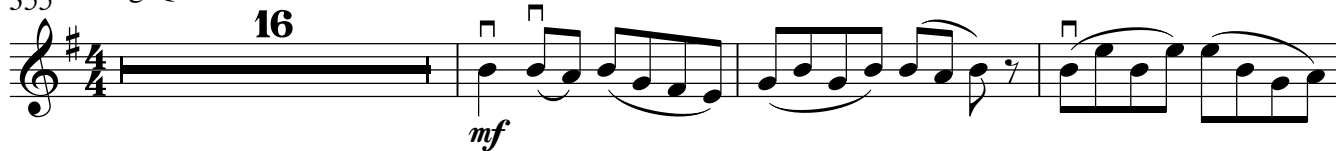
V.S.

352



355 String Quartet 1:4

16



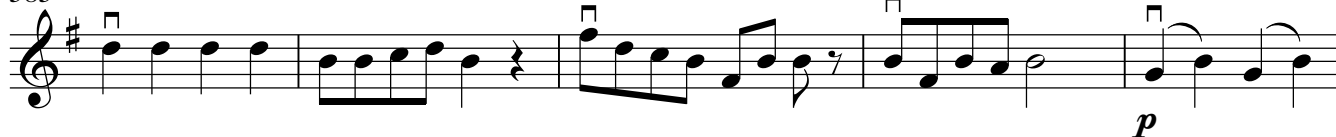
374



378



383



388



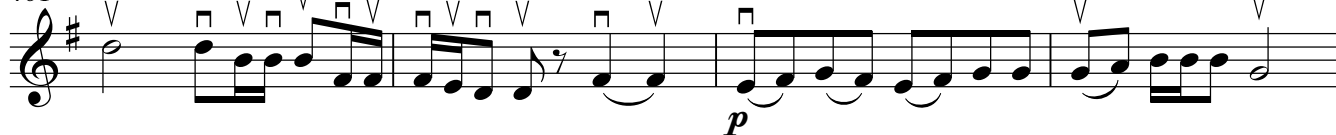
393



397



401



405



409



412



415



418



421



424



427



431



434



438



442



String Quartet 1
Violin II

10

445

449

453

457

461

465

469

473

477

481

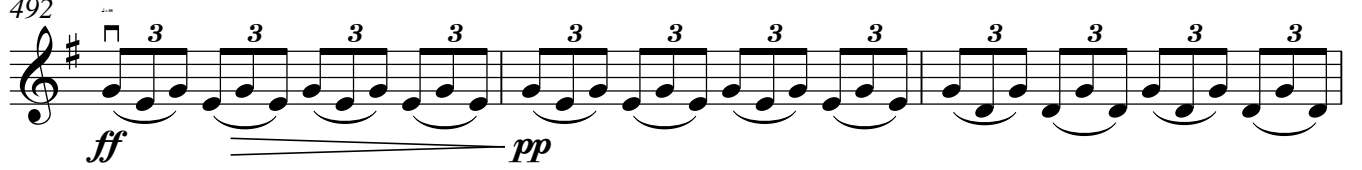
485

This musical score for Violin II in String Quartet 1 spans measures 445 to 485. The key signature is one sharp (F#). The score is written on a single staff with a treble clef. It features a variety of musical textures, including triplet eighth notes, sixteenth notes, and dotted rhythms. Dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used to indicate volume changes. Slurs and hairpins indicate phrasing and crescendos or decrescendos. A key signature change occurs at measure 481, where the key changes to C major (no sharps or flats). The score concludes with a final measure at 485.

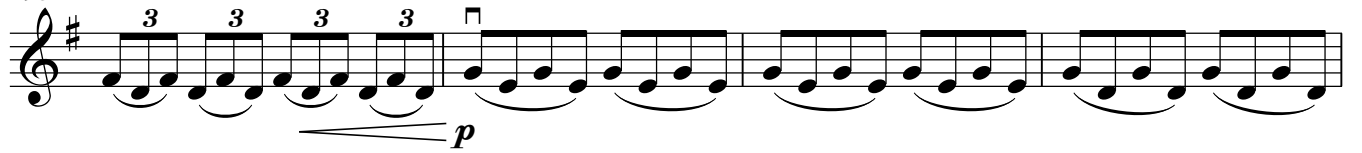
489



492



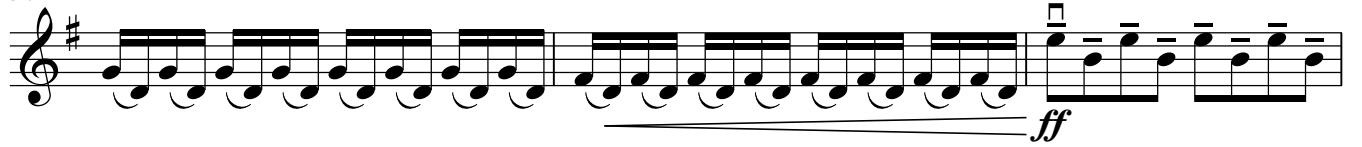
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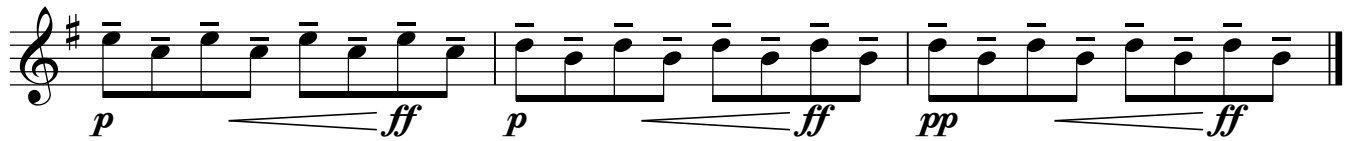
499



502



505



String Quartet 1

8

15

23

31

37

44

53

62

70

f

p

f

mf

p

mp

pizz. *arco*

p

mf

mp

pp

ff *mf*

V.S.

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2

87

f

94

p *f*

101

mf *mp*

109

Musical notation for measure 109. The staff is in treble clef with a key signature of one flat (B-flat). The time signature is 6/8. The measure contains six eighth notes: G4 (quarter rest), A4 (quarter note), B4 (quarter note), C5 (half note), D5 (half note), and E5 (half note). Above the staff, there are two markings: a square symbol above the C5 note and a 'V' symbol above the D5 note. Below the staff, there is a dynamic marking 'p' (piano) under the first eighth note of the second half.

115

ff

120 String Quartet 1:2 *pp*



pp

[illegible][illegible]

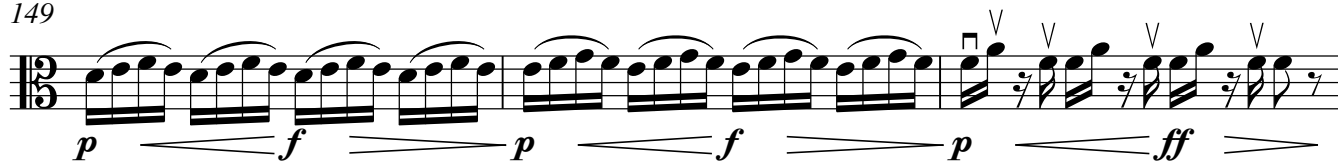
139

The musical notation for exercise 139 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The exercise consists of a continuous sequence of eighth notes. The first four measures each contain four eighth notes, grouped by a slur. The fifth measure contains four eighth notes, also grouped by a slur, and is marked with a 'V' above the first note. The sixth measure contains four eighth notes, grouped by a slur. The seventh measure contains four eighth notes, grouped by a slur. The eighth measure contains four eighth notes, grouped by a slur. The exercise ends with a double bar line.

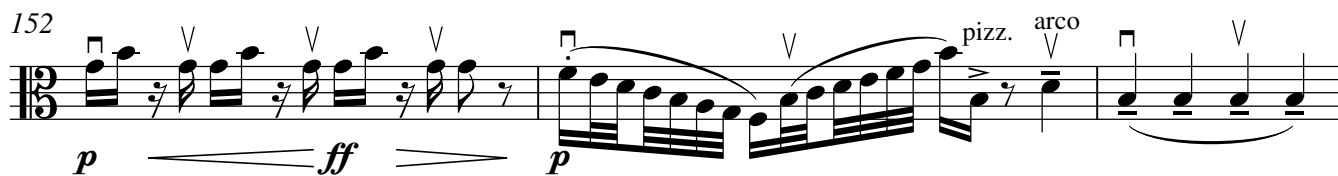
145

p *f*

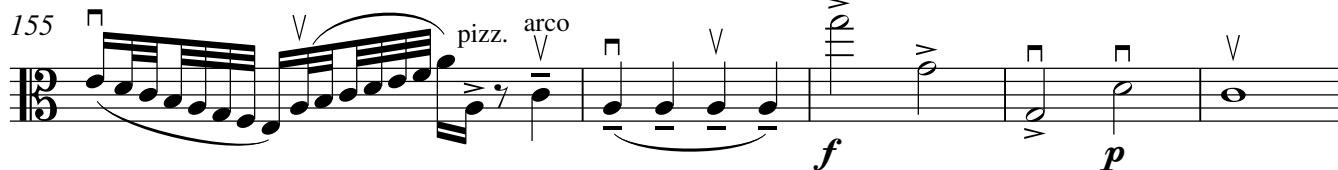
149



152



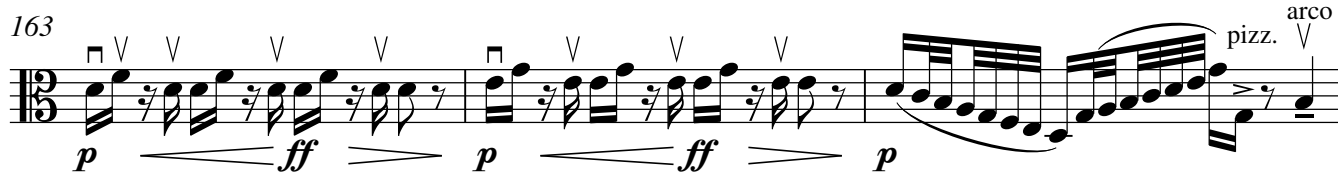
155



160



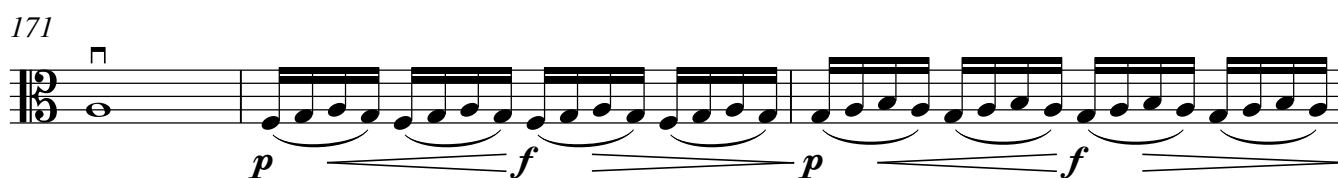
163



166



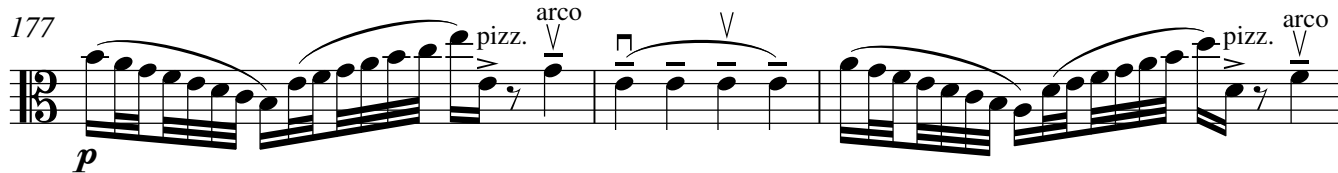
171



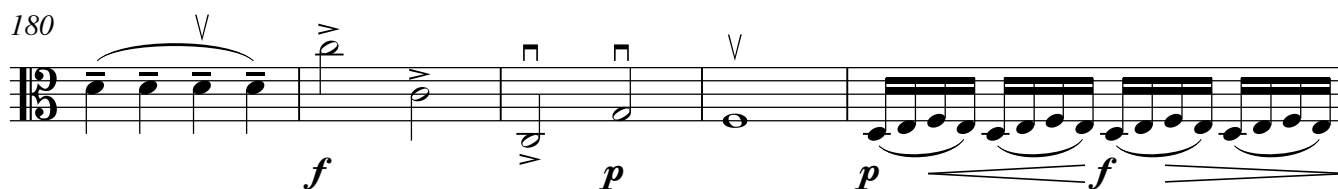
174



177



180



185



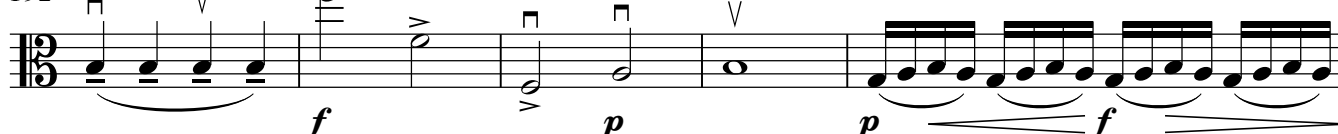
187



189



192



197



200



203



208



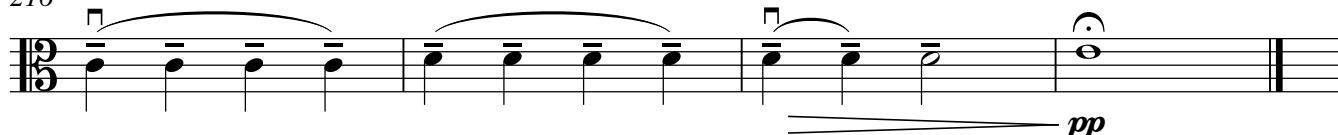
211



213



216



220 String Quartet 1:3



223



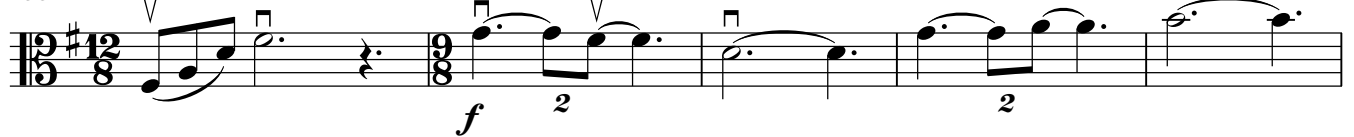
227



231



235



240



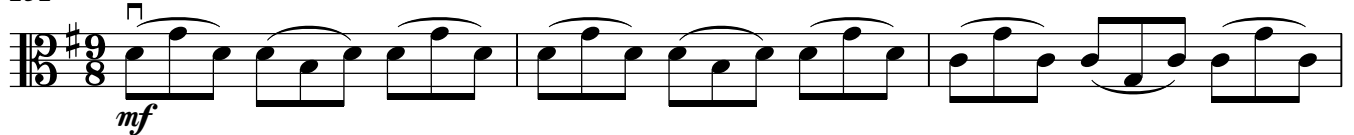
245



249



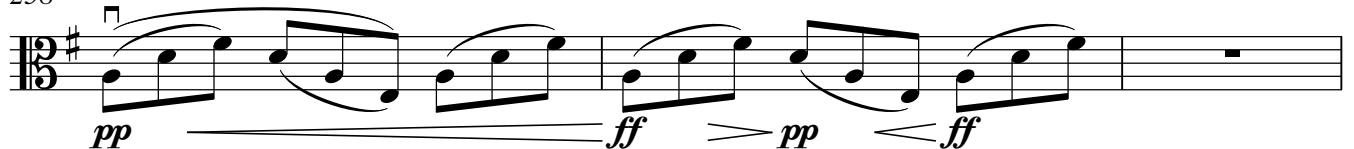
252



255



258



String Quartet 1
Viola

6

261 *pp* *ff* *f*

266 *mf*

271

275 *pp* *ff* *> pp < ff* *pp* *ff*

279 *f* *mf* *f*

284 *f*

288

292

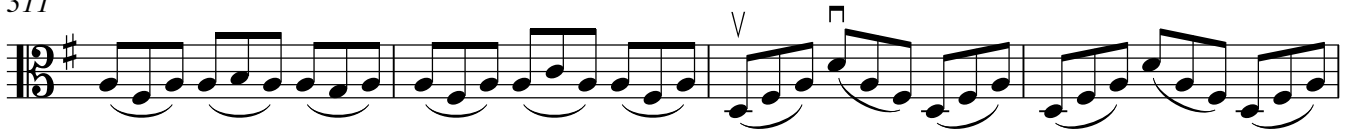
296

300 *f* 2 2 2

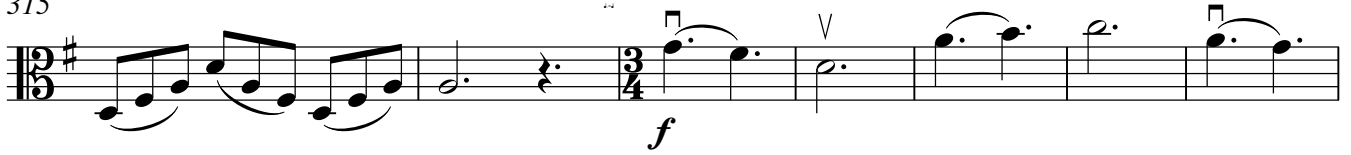
306

This musical score is for the Viola part of String Quartet 1, covering measures 261 to 306. The key signature is one sharp (F#) and the time signature is 3/8. The score is written on a single staff with a C-clef. It features a variety of musical notations including eighth notes, quarter notes, and half notes, often beamed together in groups. Dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte) are used to indicate volume changes. There are also crescendo and decrescendo hairpins. Articulation marks like accents and breath marks (V) are present. Some measures include fingerings indicated by numbers 1, 2, and 3. The music is divided into systems, with measure numbers 261, 266, 271, 275, 279, 284, 288, 292, 296, 300, and 306 marking the beginning of new systems.

311



315



322



328



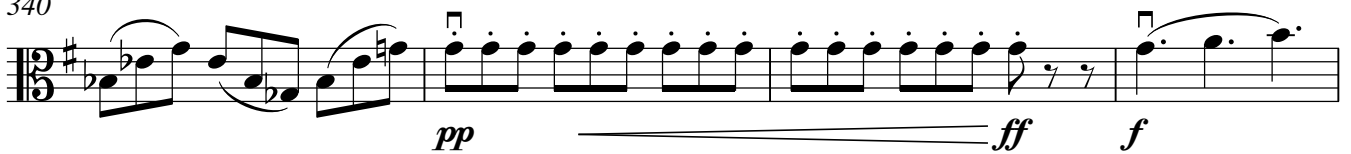
332



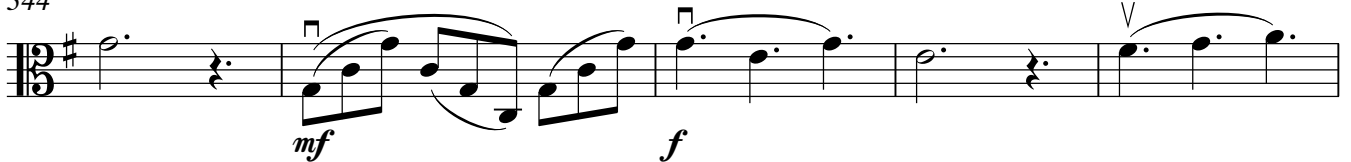
336



340



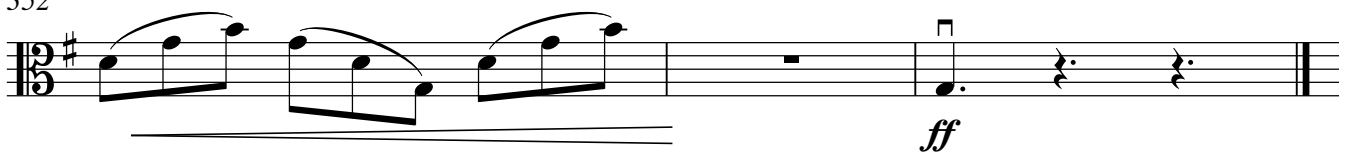
344



349



352



355 String Quartet 1:4

32



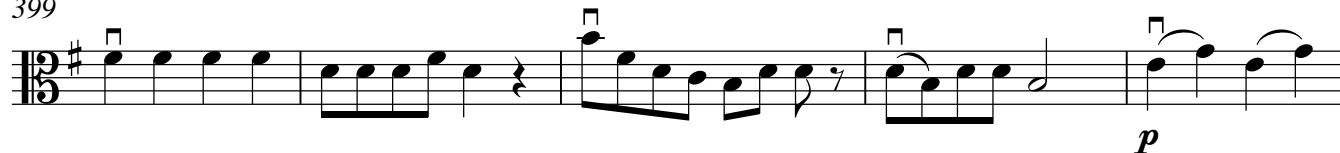
390



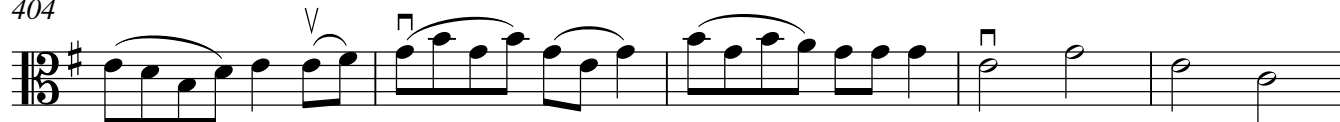
394



399



404



409



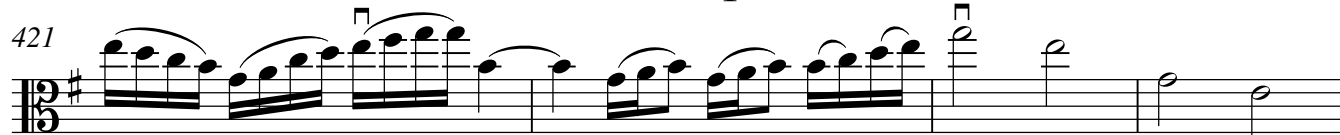
413



417



421

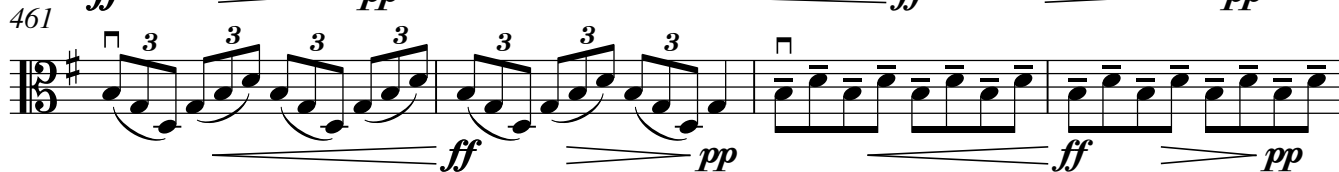
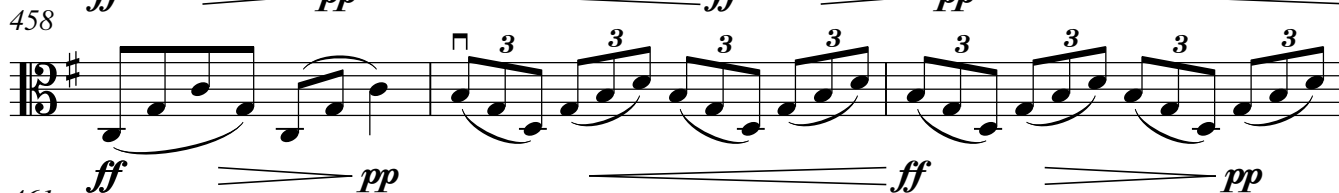
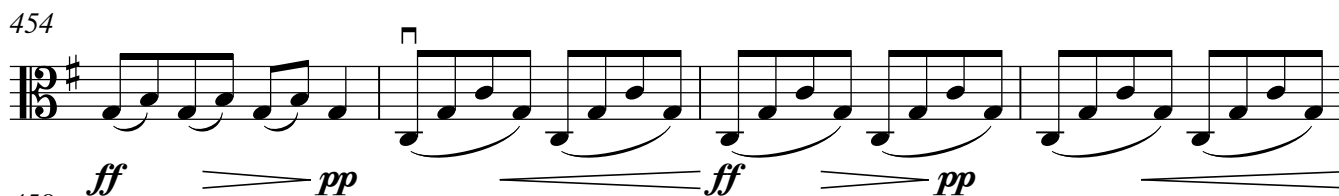
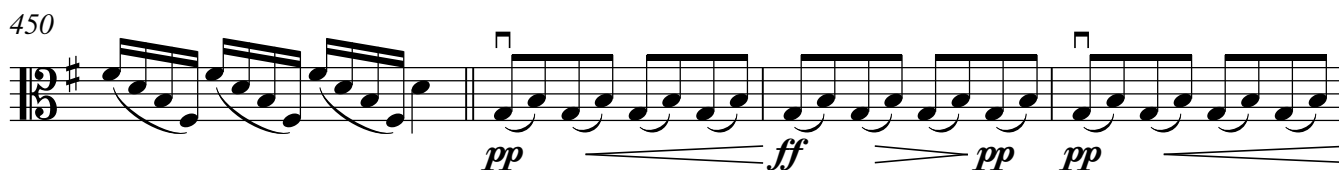
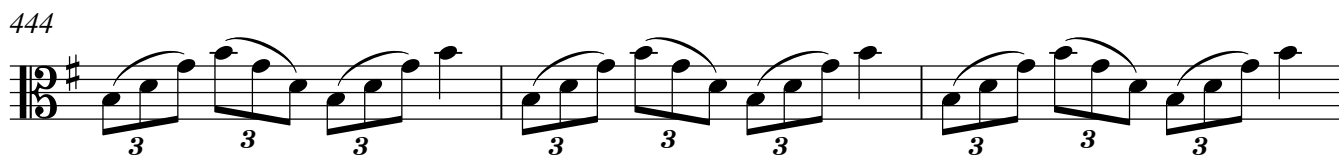
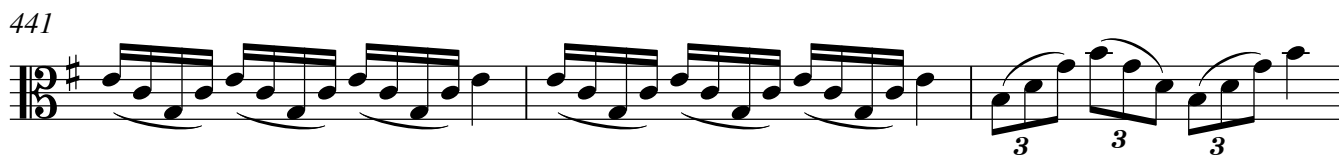
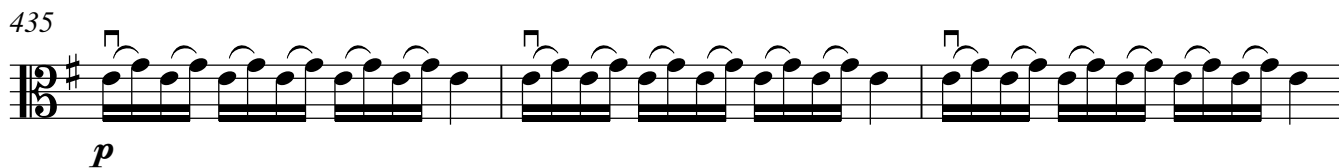
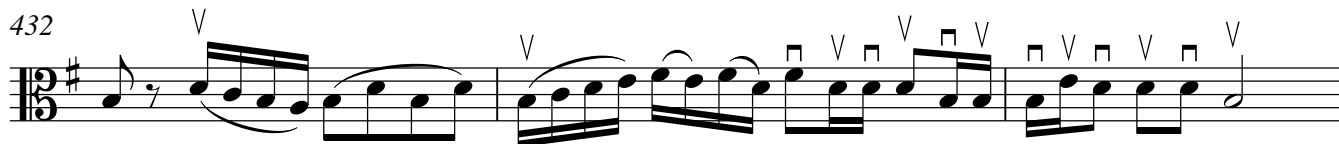


425



429





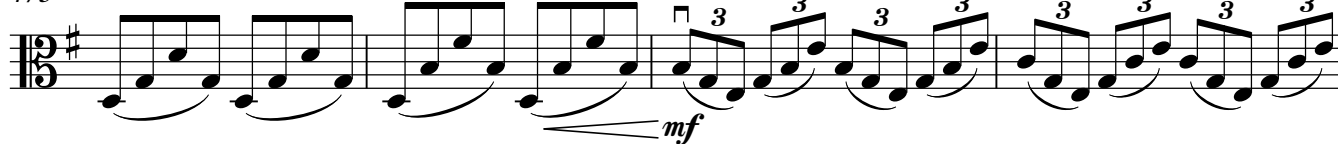
String Quartet 1
Viola

10

469



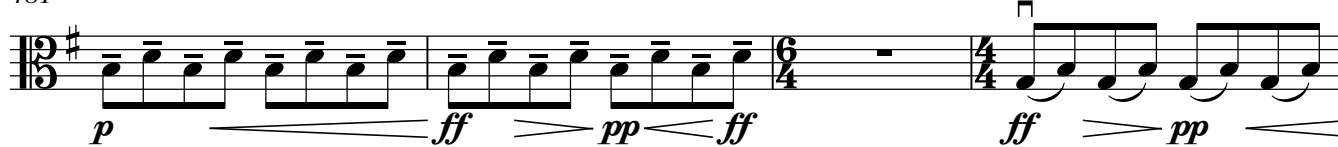
473



477



481



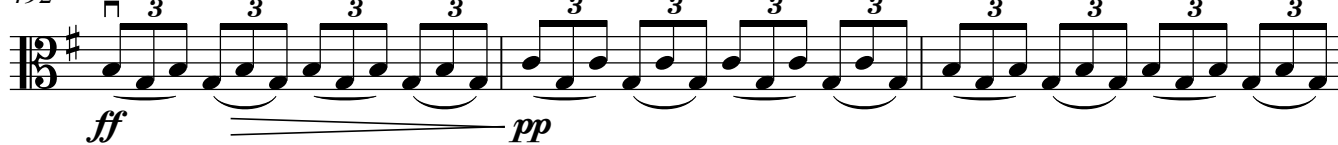
485



489



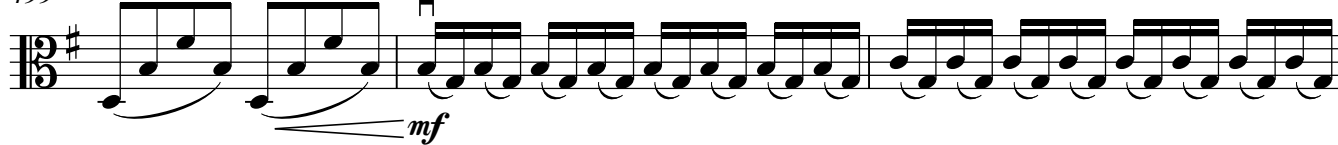
492



495



499



502



505



Violoncello part of String Quartet 1 by Stephen P Brown. The score is in 2/4 time and consists of 74 measures. It features various dynamics (*f*, *p*, *mp*, *mf*, *sfz*, *ff*), articulations (*pizz.*, *arco.*), and phrasing slurs. The piece ends with a repeat sign and a V.S. instruction.

Measures 1-8: *f*

Measures 9-16: *p*, *mf*, *pizz.*, *arco.*

Measures 17-26: *p*, *mp*

Measures 27-34: *arco*

Measures 35-42: *p*, *mf*, *pizz.*, *arco.*

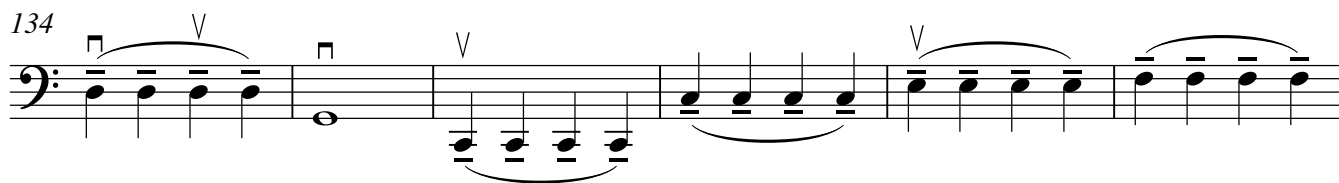
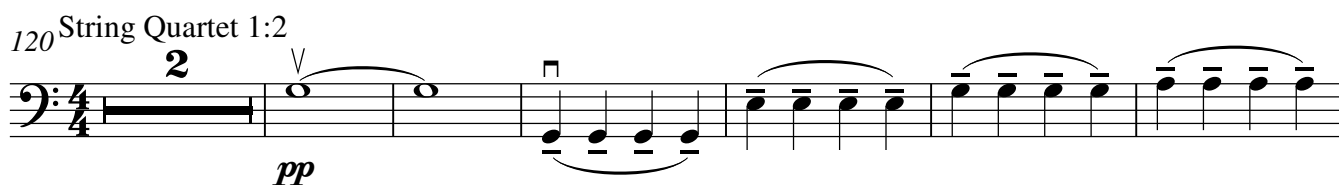
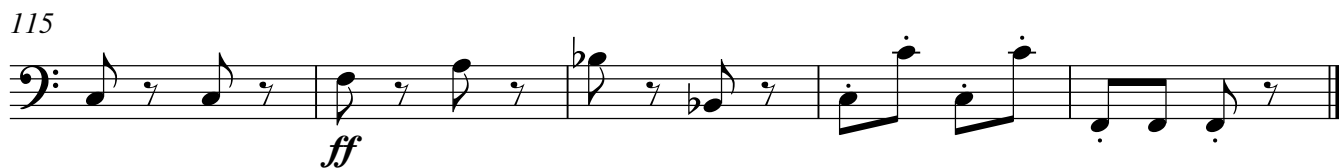
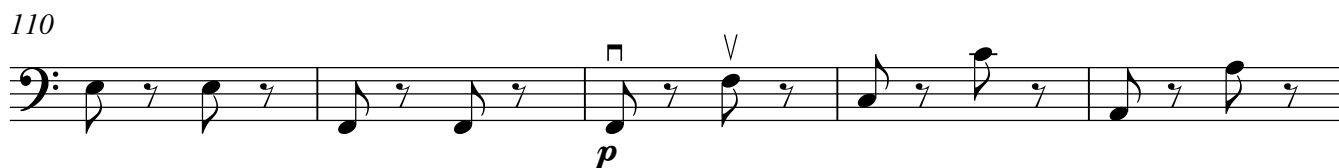
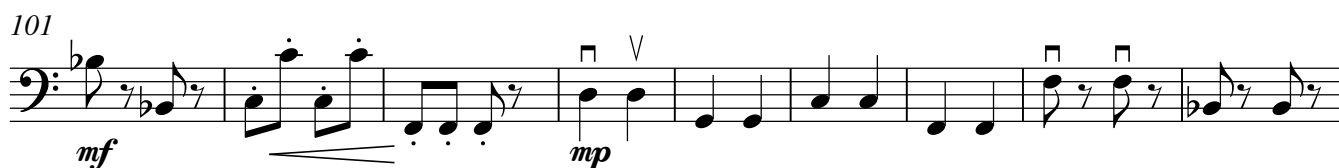
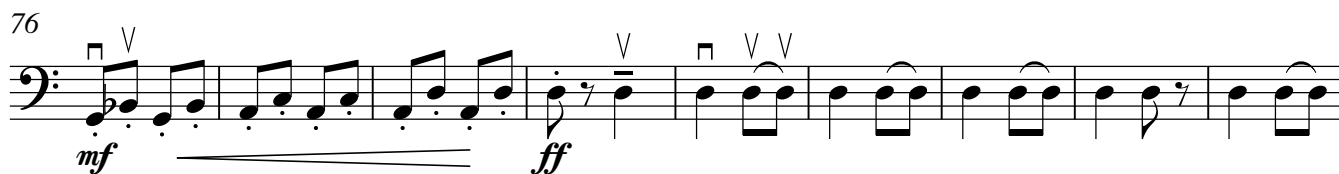
Measures 43-51: *p*, *mf*, *arco*, *pizz.*

Measures 52-59: *mp*

Measures 60-64: *mf*

Measures 65-69: *sfz*, *mf*, *sfz*

Measures 70-74: *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *ff*, V.S.



146

mp

152

158

164

170

mp

176

182

188

194

f *mp* *f*

200 *arco* *p* *pizz.*

203 *pizz.* *arco*

208 *f* *mp* *f*

213 *p* *pizz.* *arco*

216 *pizz.* *arco* *pp*

220 String Quartet 1:3

f

223

227

231

234

236



239



243



247



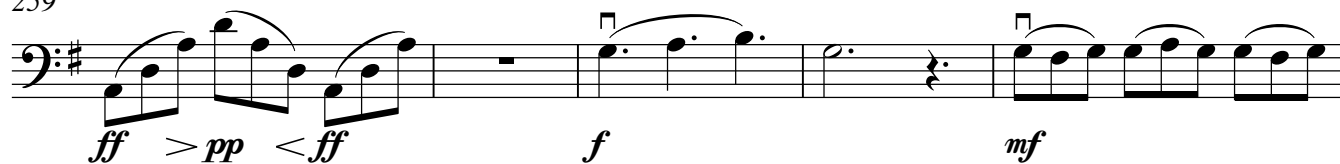
252



255



259



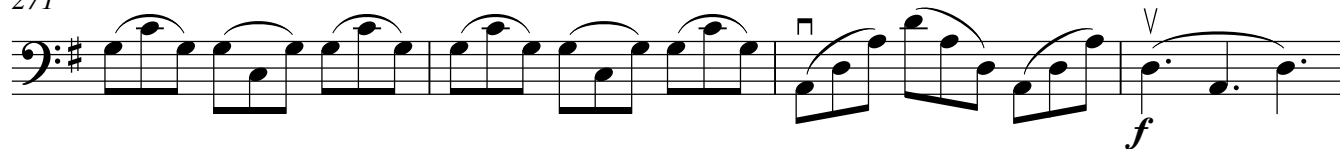
264



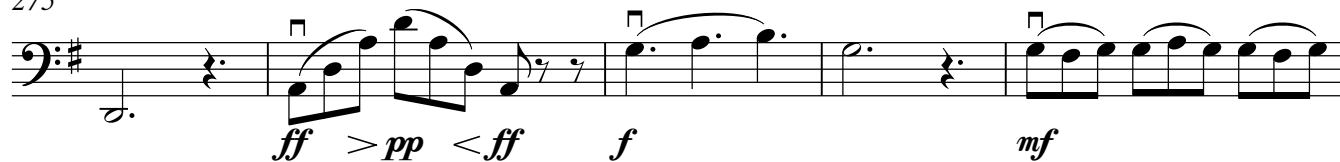
268



271



275



280



284



287



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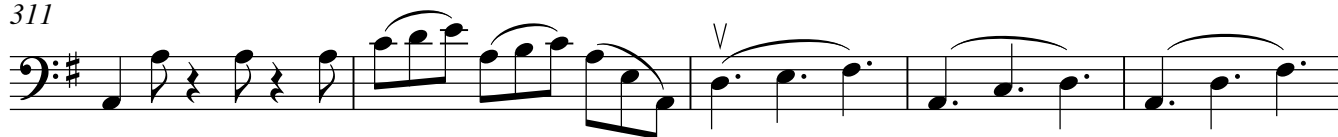
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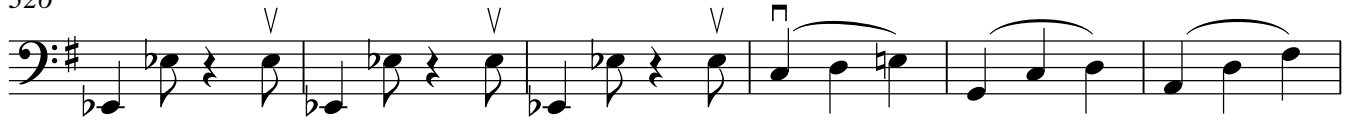
316



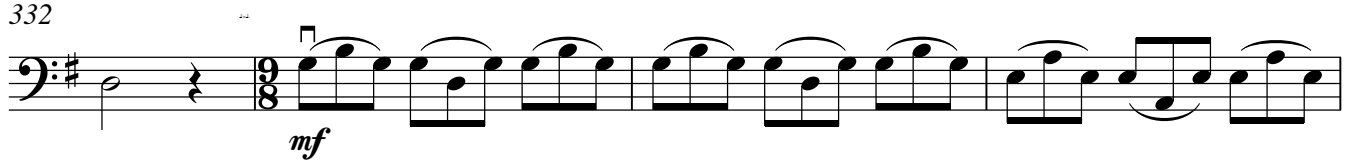
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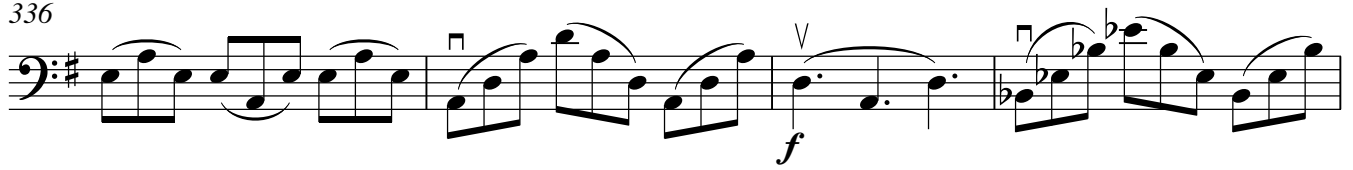
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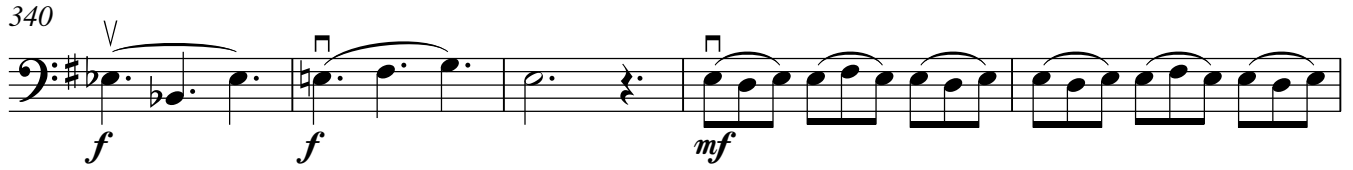
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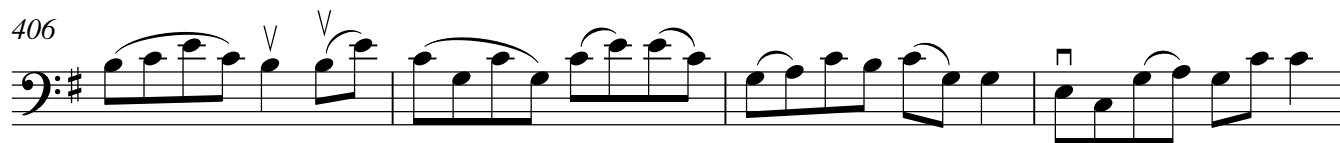


355 String Quartet 1:4

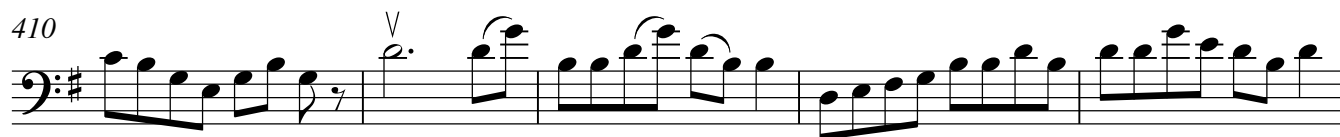
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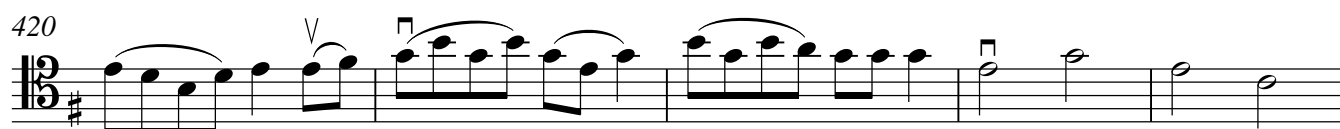
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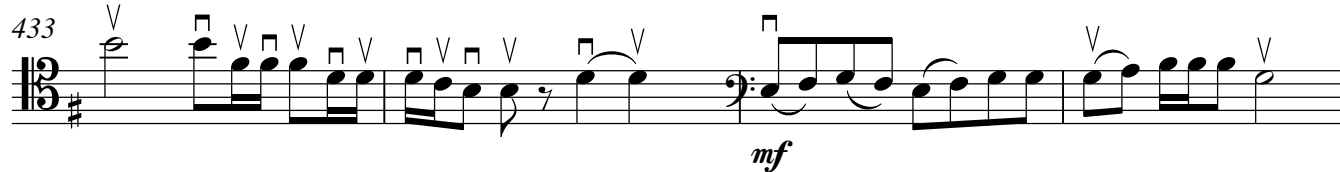
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String Quartet 1
Violoncello

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