

Streichquartett I

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I

Moderato (♩ = c. 80)

Violine 1 *pp*

Violine 2 *pp*

Viola *pp*

Cello *pizz.* *p*

The first system of the score features four staves. The Violin 1 and Violin 2 parts play a continuous eighth-note pattern, each with a *pp* dynamic. The Viola part is mostly silent, with a few notes in the third measure marked *pp*. The Cello part plays a pizzicato eighth-note pattern with a *p* dynamic.

4

Vl. 1

Vl. 2 *pp*

Vla.

Vc.

The second system continues the musical texture. The Violin 1 part has a measure rest in the first measure, indicated by a '4' above the staff. The Violin 2 part continues with a *pp* dynamic. The Viola part has a melodic line starting in the first measure. The Cello part continues with its pizzicato pattern.

7

VI. 1

VI. 2

Vla.

Vc.

11

VI. 1

VI. 2

Vla.

Vc.

14

VI. 1

VI. 2

Vla.

Vc.

p

16

VI. 1

VI. 2

Vla.

Vc.

ppp

pp

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18

VI. 1

VI. 2

Vla.

Vc.

pp

mp

mp

arco

mp

20

VI. 1

VI. 2

Vla.

Vc.

pp

mp

arco

mp

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5
23

VI. 1

VI. 2

Vla.

Vc.

Detailed description: This system contains measures 23, 24, and 25. The first violin (VI. 1) part features a melodic line with a crescendo hairpin in measure 23 and a decrescendo hairpin in measure 25. The second violin (VI. 2) part consists of a continuous sixteenth-note pattern with slurs. The viola (Vla.) part has a simple melodic line with a decrescendo hairpin in measure 25. The cello (Vc.) part has a melodic line with a decrescendo hairpin in measure 25. The key signature has one flat, and the time signature is 4/4.

26

VI. 1

VI. 2

Vla.

Vc.

1.

mf

sf

pp

Detailed description: This system contains measures 26, 27, and 28. The first violin (VI. 1) part starts with a *mf* dynamic in measure 26 and features a dynamic shift from *sf* to *pp* in measure 28. The second violin (VI. 2) part continues with a sixteenth-note pattern, also showing a dynamic shift from *mf* to *pp* in measure 28. The viola (Vla.) part has a melodic line with a dynamic shift from *mf* to *pp* in measure 28. The cello (Vc.) part has a melodic line with a dynamic shift from *f* to *sf* in measure 28. The key signature has one flat, and the time signature is 4/4. First endings are indicated by '1.' above the staves in measure 28.

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29

VI. 1

sf *mf*

VI. 2

sf

Vla.

sf

Vc.

sf

32

VI. 1

f

VI. 2

f

Vla.

f

Vc.

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7
35

VI. 1

VI. 2

Vla.

Vc.

37

VI. 1

VI. 2

Vla.

Vc.

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41

VI. 1

VI. 2

Vla.

Vc.

mp

mp

mp

mf

43

VI. 1

VI. 2

Vla.

Vc.

mp

mp

mp

mf

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9
45

VI. 1

VI. 2

Vla.

Vc.

47

VI. 1

dolce

VI. 2

Vla.

dolce

Vc.

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48

VI. 1

VI. 2

Vla.

Vc.

50

VI. 1

VI. 2

Vla.

Vc.

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11
33

VI. 1

VI. 2

Vla.

Vc.

f *fz*

56

VI. 1

VI. 2

Vla.

Vc.

f *f* *f* *arco* *f*

59

VI. 1

VI. 2

Vla.

Vc.

62

VI. 1

VI. 2

Vla.

Vc.

66

VI. 1

VI. 2

Vla.

Vc.

mp *mf*

mp

mp *pizz.* *mf*

68

VI. 1

VI. 2

Vla.

Vc.

f

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71

VI. 1

VI. 2

Vla.

Vc.

75

VI. 1

VI. 2

Vla.

Vc.

79

VI. 1

VI. 2

Vla.

Vc.

82

VI. 1

VI. 2

Vla.

Vc.

86

VI. 1

VI. 2

Vla.

Vc.

89

VI. 1

VI. 2

Vla.

Vc.

91

VI. 1

VI. 2

Vla.

Vc.

mf

f

arco

93

VI. 1

VI. 2

Vla.

Vc.

mf

96

VI. 1

VI. 2

Vla.

Vc.

98

VI. 1

VI. 2

Vla.

Vc.

101

VI. 1

VI. 2

Vla.

Vc.

sf

f

sf

f

arco

103

VI. 1

VI. 2

Vla.

Vc.

sf

f

sf

f

f

106

VI. 1

VI. 2

Vla.

Vc.

109

VI. 1

VI. 2

Vla.

Vc.

112

VI. 1

VI. 2

Vla.

Vc.

114

VI. 1

VI. 2

Vla.

Vc.

p

p

p

116

VI. 1

VI. 2

Vla.

Vc.

mp

pp

pp

pp

pp

pp

pp