

50 dolce é lontano con sord. *ppp* ord. espressivo con vibrato

VI. 1 (d. 2) *fff* *ppp* *mp* *pp*

VI. 2 (d. 2) *fff* *pp* 1. espressivo con vibrato 2. espressivo con vibrato *mp* *pp*

VI. 3 (d. 2) *fff* *mp* *pp*

VI. 4 (d. 2) *fff* 1. espressivo con vibrato 2. *pp* espressivo con vibrato *mp* *pp*

Vla. (d. 2) *fff* 1. espressivo con vibrato *pp* 2. espressivo con vibrato *mp* *pp*

C. (d. 2) *fff* espressivo con vibrato *mp* *pp*

Cb. *fff* espressivo con vibrato *mp* *pp*

61 ord. 1. senza sord. 2. *fmp* 2. ord.

VI. 1 (d. 2) *fmp* 2. ord.

VI. 2 (d. 2) *fmp* ord. *fp* ord. espressivo

VI. 3 (d. 2) *f* ord.

VI. 4 (d. 2) *f* ord. spiccato

Vla. (d. 2) *fmp* ord., spiccato tutti

C. (d. 2) *fmp*

Cb. ord. *f*

63

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

mp

66

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

mf

ff

mp

p

fmp

ffmf

ff

fmp

ff

1.

2. senza sordino

spiccato

col legno

tutti

divisi on 2

3

70

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb. (d. 2)

divisi on 2
1. non divisi
2. non divisi

75

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb. (d. 2)

tutti

ffmp

mf

ff

p

mf

col legno battuto

tutti

mf

col legno battuto

pp

ff

mp

mf

articul. simile

divisi on 2

mf

mf

mf

pizz.

mf

ff

78

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2) artic. simile

Cb.

8va

ord.

Detailed description: This system contains measures 78, 79, and 80. VI. 1 (d. 2) plays chords in treble clef. VI. 2 (d. 2) plays a sixteenth-note melody in treble clef. VI. 3 (d. 2) has rests in measures 78 and 79, then enters in measure 80 with a sixteenth-note melody. VI. 4 (d. 2) plays chords in treble clef. Vla. (d. 2) plays a sixteenth-note melody in bass clef. C. (d. 2) plays a sixteenth-note melody in bass clef, marked 'artic. simile'. Cb. has rests in measures 78 and 79, then enters in measure 80 with a sixteenth-note melody. A '8va' line is present above VI. 2 in measure 80. 'ord.' is written above VI. 3 in measure 79.

81

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2) artic. ord.

Cb.

articul. ord.

articul. ord.

articul. ord.

Detailed description: This system contains measures 81, 82, and 83. VI. 1 (d. 2) plays chords in treble clef. VI. 2 (d. 2) plays a sixteenth-note melody in treble clef. VI. 3 (d. 2) plays a sixteenth-note melody in treble clef. VI. 4 (d. 2) plays chords in treble clef. Vla. (d. 2) plays a sixteenth-note melody in bass clef. C. (d. 2) plays a sixteenth-note melody in bass clef, marked 'artic. ord.'. Cb. has rests in measures 81 and 82, then enters in measure 83 with a sixteenth-note melody. 'articul. ord.' is written above VI. 1 in measure 83, above VI. 4 in measure 83, and above C. in measure 83. A '8va' line is present above VI. 3 in measure 82.

84 ♩ = 60

VI. 1 (d. 2) *fff* *mf* *fff*

VI. 2 (d. 2) *fff* *mf* *fff*

VI. 3 (d. 2) *fff* *mf* *fff*

VI. 4 (d. 2) *fff* *mf* *fff*

Vla. (d. 2) *fff* *mp* *fff*

C. (d. 2) *fff* *mf* *fff*

Cb. *fff* *mp* *fff* *pp*

divisi on 2

arco

lontano pizz.

2. lontano, con sord sempre *pp*

90

1. One player, Solo molto espressivo

VI. 1 (d. 2) *mp*

VI. 2 (d. 2) *ppp*

VI. 3 (d. 2) *ppp*

VI. 4 (d. 2)

Vla. (d. 2) *mp*

C. (d. 2) *mp*

Cb. *pp*

lontano con sord

lontano con sord

sempre *pp*

1. *mp*
1. One player, Solo molto espressivo

2. lontano, con sord

100

ord. tutti dolce

VI. 1 (d. 2) *mp* *mf*

VI. 2 (d. 2) ord. tutti dolce, senza sord. *mp* *mf*

VI. 3 (d. 2) ord. tutti dolce *mp* *mf*

VI. 4 (d. 2) tutti dolce *mp* *mf*

Vla. (d. 2) ord. tutti dolce 2. senza sord. *mp* *mf*

C. (d. 2) ord. tutti dolce *mp* *mf*

Cb. arco tutti dolce *mp* *mf*

109

8^{va}

VI. 1 (d. 2) *f* *ff*

VI. 2 (d. 2) *f* *ff*

VI. 3 (d. 2) *f* *ff*

VI. 4 (d. 2) *f* *ff*

Vla. (d. 2) *f* *ff*

C. (d. 2) *f* *ff* détaché

Cb. *f* *ff* détaché

117 *rit.* *con sord. smorz.* *a tempo*

VI. 1 (d. 2) *mf* *f* *mp* *p*

VI. 2 (d. 2) *mf* *f* *mp* *smorz.*

VI. 3 (d. 2) *mf* *f* *mp* *smorz.*

VI. 4 (d. 2) *mf* *f* *mp* *smorz.*

Vla. (d. 2) *mf* *f* *mp* *smorz.*

C. (d. 2) *mf* *f* *mp* *mp* *ord.* *smorz.* 1. One player, Solo, molto espressivo

Cb. *mf* *f* *mf* *mp* *smorz.*

126 *rit.* *a tempo* *smorz.* $\text{♩} = 90$

VI. 1 (d. 2) *mf* *f* *smorz.*

VI. 2 (d. 2) *con sord.* *mf* *f* *smorz.*

VI. 3 (d. 2) *con sord.* *f* *smorz.*

VI. 4 (d. 2) *con sord.* *mf* *f* *senza sord.*

Vla. (d. 2) *divisi on 2* *f* *dim.*

C. (d. 2) *ord.* *1. tutti* *f* *f* *sempre mp* *articul. simile*

Cb. *con sord.* *mf* *f* *senza sord.*

136

VI. 1 (d. 2) senza sord.

VI. 2 (d. 2) senza sord.

VI. 3 (d. 2) senza sord.

VI. 4 (d. 2)

Vla. (d. 2) *mp*

C. (d. 2) 2. sempre *f*

Cb.

139

VI. 1 (d. 2) *mp*

VI. 2 (d. 2)

VI. 3 (d. 2) pizz. *mf*

VI. 4 (d. 2) *mp* articul. simile

Vla. (d. 2)

C. (d. 2) 2. pizz.

Cb. pizz.

142

VI. 1 (d. 2)

VI. 2 (d. 2) *mp*

VI. 3 (d. 2) arco

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2) 2. arco

Cb. arco

mf

mp

mf

Detailed description: This system of musical notation covers measures 142, 143, and 144. It features seven staves: Violin 1 (d. 2), Violin 2 (d. 2), Violin 3 (d. 2), Violin 4 (d. 2), Viola (d. 2), Cello (d. 2), and Contrabass. The Violin 1 and 2 parts have long, sweeping melodic lines with slurs. The Violin 3 part has a short melodic phrase in measure 142, then rests. The Violin 4 part plays a steady accompaniment of chords. The Viola part has a rhythmic pattern of eighth notes with accents. The Cello part plays chords, with a second arco part starting in measure 143. The Contrabass part plays a simple bass line. Dynamics include *mp* and *mf*.

145

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

articul. ord. tutti

mf

Detailed description: This system of musical notation covers measures 145, 146, and 147. It features the same seven staves as the previous system. The Violin 1 and 2 parts continue with their melodic lines. The Violin 3 part remains silent. The Violin 4 part continues with its chordal accompaniment. The Viola part continues with its rhythmic pattern. The Cello part continues with its chords, with the *mf* dynamic starting in measure 146. The Contrabass part continues with its bass line. The instruction 'articul. ord. tutti' is placed above the Cello staff in measure 146.

148

VI. 1 (d. 2) *mf*

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

151

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2) tutti *mf*

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2) divisi on 2 1. articul simile

Cb. 2. pizz.

154

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

Detailed description: This system contains measures 154, 155, and 156. VI. 1 (d. 2) has a melodic line with slurs and accents. VI. 2 (d. 2) has a similar melodic line. VI. 3 (d. 2) has sustained notes. VI. 4 (d. 2) has chords. Vla. (d. 2) has a rhythmic pattern with accents. C. (d. 2) has chords. Cb. has a single note.

157

accel. poco a poco

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

f

articul. simile

f 2. articul. simile

Detailed description: This system contains measures 157, 158, and 159. VI. 1 (d. 2) has a melodic line with a slur and an accent. VI. 2 (d. 2) has a similar melodic line. VI. 3 (d. 2) has sustained notes. VI. 4 (d. 2) has chords. Vla. (d. 2) has a rhythmic pattern with accents. C. (d. 2) has chords. Cb. has a single note. Dynamics include *f* and *f 2. articul. simile*. The instruction *articul. simile* is present above the Vla. and C. parts in measure 159. The instruction *accel. poco a poco* is written above the system.

VI. 1 (d. 2) *f*

VI. 2 (d. 2) *f*

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

VI. 1 (d. 2) *8va*

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2) *articul. ord.*

Vla. (d. 2)

C. (d. 2) *articul. ord.*

Cb. *articul. ord.* *2. arco*

♩ = 76

a tempo

166

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2) *articul. ord*

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

169

VI. 1 (d. 2)

VI. 2 (d. 2)

VI. 3 (d. 2)

VI. 4 (d. 2)

Vla. (d. 2)

C. (d. 2)

Cb.

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

173

VI. 1 (d. 2) *mf* *p* *ff* *mp* pizz.

VI. 2 (d. 2) *mf* *p* *ff* *mp* pizz. 2. non divisi

VI. 3 (d. 2) *mf* *p* *ff* *mp* pizz.

VI. 4 (d. 2) *mf* *p* *ff* *mp* pizz.

Vla. (d. 2) *mf* *p* *ff* *mp* pizz.

C. (d. 2) *mf* *p* *ff* *mp* pizz.

Cb. *mf* *p* *ff* *mp* pizz.

détaché

The score consists of seven staves for string instruments: Violin 1 (d. 2), Violin 2 (d. 2), Violin 3 (d. 2), Violin 4 (d. 2), Viola (d. 2), Cello (d. 2), and Contrabass. Measures 173-176 show a dynamic progression from *mf* to *p*, then *ff*, and finally *mp*. The first violin part has a *détaché* marking in measure 175. The second violin part has a *2. non divisi* marking in measure 175. All parts feature a pizzicato (pizz.) instruction in measure 176.

Für die Mädels

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