

Adventsmusik für Streicher

Partitur

nach "Marien wart ein Bot gesant"

Spoerls Liederbuch 1392

$\text{♩} = \text{ca. } 80$

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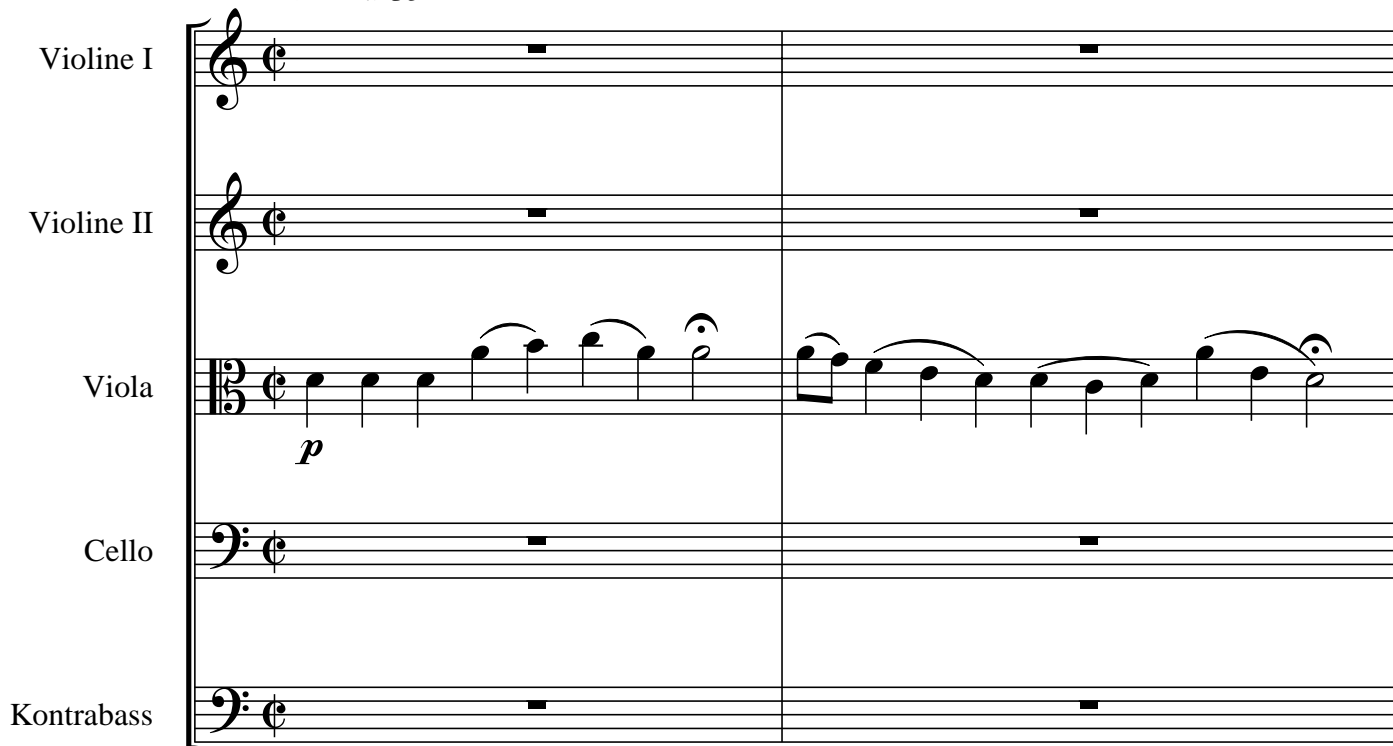
Violine I

Violine II

Viola

Cello

Kontrabass



VI. I

VI. II

Vla.

Vc.

Kb.



Adventsmusik für Streicher

2

5

VI. I

VI. II

Vla.

Vc.

Kb.

mp

pp

mp

pp

mp

pp

7

VI. I

VI. II

Vla.

Vc.

Kb.

mf

mf

mf

mf

mf

mp

mp

mp

mp

*8vb-
mf*

11

VI. I

VI. II

Vla.

Vc.

Kb.

mp

16

VI. I

VI. II

Vla.

Vc.

Kb.

p

Adventsmusik für Streicher

4

20

VI. I

VI. II

Vla.

Vc.

Kb.

mf

25

VI. I

VI. II

Vla.

Vc.

Kb.

f

28

VI. I

VI. II

Vla.

Vc.

Kb.

mf

mf

mf

mf

31

VI. I

VI. II

Vla.

Vc.

Kb.

p

f

p

f

mp

p

Adventsmusik für Streicher

6

34

VI. I *mf* *rit.* *a tempo*

VI. II *mf* *rit.* *a tempo*

Vla. *mf* *rit.* *a tempo*

Vc. *f* *pizz.* *arco* *rit.* *mf* *a tempo*

Kb. *f* *pizz.* *arco* *rit.* *mf* *a tempo*

37

VI. I *f* *f*

VI. II *mf*

Vla. *f*

Vc. *mf*

Kb. *mf* *mf*

Detailed description: This is a page of a musical score for strings, titled 'Adventsmusik für Streicher'. The page number is 6. The score is divided into two systems. The first system covers measures 34 to 40. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature has one flat (B-flat). The time signature is common time (C). The first system begins at measure 34. VI. I starts with a *mf* dynamic and a *rit.* marking, returning to *a tempo* by measure 40. VI. II also starts with *mf* and *rit.*, returning to *a tempo*. Vla. starts with *mf* and *rit.*, returning to *a tempo*. Vc. and Kb. start with *f* dynamics, play *pizz.* (pizzicato) in measures 34-35, then switch to *arco* (arco) in measure 36, and return to *mf* with *rit.* in measure 37, finally returning to *a tempo* in measure 40. The second system covers measures 37 to 40. VI. I is silent in measure 37, then enters in measure 38 with a *f* dynamic, playing a melodic line with a crescendo to *f* in measure 40. VI. II enters in measure 38 with a *mf* dynamic, playing a rhythmic accompaniment. Vla. enters in measure 38 with a *f* dynamic, playing a rhythmic accompaniment. Vc. and Kb. continue their accompaniment from the first system, with *mf* dynamics and *mf* markings in measure 37. The score concludes with double bar lines and repeat signs at the end of measure 40.

40

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

mf

mf

f

f

pizz.

arco

44

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

f

f

Adventsmusik für Streicher

8

47

VI. I

VI. II

Vla.

Vc.

Kb.

mf

f

mf

f

mf

p

f

mf

Detailed description: This system contains measures 47 through 50. It features five staves: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. Measures 47 and 48 show a rhythmic pattern of eighth notes in the strings. Measure 49 is a rest for all instruments. Measure 50 begins with a new melodic line in the strings, marked *mf*. The Viola part starts with a *f* dynamic. The Violoncello and Kontrabaß parts also start with *f*. The Violin parts start with *mf*. The system concludes with a dynamic change to *p* in the Violoncello and Kontrabaß parts.

51

VI. I

VI. II

Vla.

Vc.

Kb.

f

mf

f

mf

f

f

sf

ff

f

f

Detailed description: This system contains measures 51 through 53. It features five staves: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. Measure 51 is a rest for all instruments. Measure 52 begins with a new melodic line in the strings, marked *f*. The Viola part starts with *mf*. The Violoncello and Kontrabaß parts also start with *f*. The Violin parts start with *f*. The system concludes with a dynamic change to *sf* in the Violin parts, *ff* in the Viola part, and *f* in the Violoncello and Kontrabaß parts.

54

VI. I

VI. II

Vla.

Vc.

Kb.

ff

58

VI. I

VI. II

Vla.

Vc.

Kb.

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

div.

unis.

Adventsmusik für Streicher

10

62

VI. I

VI. II

Vla.

Vc.

Kb.

f

67

VI. I

mp

Solo

VI. II

mp

Solo

Vla.

mp

Solo

Vc.

mp

Solo

Kb.

mp

The image shows a musical score for strings, divided into two systems. The first system (measures 62-66) features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). All instruments play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The second system (measures 67-69) features the same five staves. The Violin I, Viola, and Violoncello parts have a solo section starting at measure 67, marked with a mezzo-piano (*mp*) dynamic. The Violin II and Kontrabaß parts are silent (indicated by a horizontal line) during this solo section. The score is written in a key signature of one sharp (F#) and a common time signature (C).

70

VI. I

VI. II

Vla.

Vc.

Kb.

73

VI. I

VI. II

Vla.

Vc.

Kb.

tutti

mf

tutti

mf

tutti

mf

tutti

mf

Adventsmusik für Streicher

12

76

VI. I

VI. II

Vla.

Vc.

Kb.

p

p

p

p

Detailed description: This system of musical notation covers measures 76, 77, and 78. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). Measures 76 and 77 are in 3/4 time, while measure 78 is in 3/2 time. The key signature has one flat (B-flat). The dynamics are marked *p* (piano). The Violin I part has a melodic line with slurs. The Violin II part has a similar melodic line. The Viola and Violoncello parts have a more rhythmic accompaniment. The Kontrabaß part is mostly rests.

79

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

f

f

f

Detailed description: This system of musical notation covers measures 79, 80, and 81. It features the same five staves as the previous system. Measures 79 and 80 are in 3/2 time, while measure 81 is in 3/4 time. The key signature has one flat (B-flat). The dynamics are marked *f* (forte). The Violin I part has a melodic line with slurs. The Violin II part has a similar melodic line. The Viola and Violoncello parts have a more rhythmic accompaniment. The Kontrabaß part has a similar rhythmic accompaniment.

82

VI. I

VI. II

Vla.

Vc.

Kb.

mf

p

rit.

87

♩ = ca. 60

VI. I

VI. II

Vla.

Vc.

Kb.

pp