

String Quartet

I

ROMAN TEPNER, Op. 7

♩ = 96

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

6

Vln. I

Vln. II

Vla.

Vc.

8

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

21

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

p

f

26

Vln. I

Vln. II

Vla.

Vc.

Measure 26: Vln. I and II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns. Measure 27: Vln. I and II continue. Vla. and Vc. have rests.

28

Vln. I

Vln. II

Vla.

Vc.

p

p

p

Measure 28: Vln. I and II have triplets and slurs. Vla. and Vc. have rests. Measure 29: Vln. I and II continue. Vla. and Vc. have rests. Measure 30: Vln. I and II continue. Vla. and Vc. enter with notes. Dynamics *p* are marked.

31

Vln. I

Vln. II

Vla.

Vc.

f

f

f

Measure 31: Vln. I and II have triplets and slurs. Vla. and Vc. have rests. Measure 32: Vln. I and II continue. Vla. and Vc. enter with notes. Dynamics *f* are marked.

33

Vln. I

Vln. II

Vla.

Vc.

Measure 33: Vln. I and II have triplets and slurs. Vla. and Vc. have rests. Measure 34: Vln. I and II continue. Vla. and Vc. enter with notes.

35

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

p *f*

41

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

44

Vln. I

Vln. II

Vla.

Vc.

f

47

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

p *sf* *f*

p *sf* *sf* *ff*

p *sf* *sf* *ff*

55

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

Measures 57-59. Vln. I and II play rapid sixteenth-note passages. Vla. has a few notes. Vc. has a bass line with some rests.

60

Vln. I

Vln. II

Vla.

Vc.

p

Measures 60-62. Vln. I and II play eighth-note patterns. Vla. and Vc. play continuous eighth-note patterns. Dynamics are marked *p*.

63

Vln. I

Vln. II

Vla.

Vc.

ff

Measures 63-64. Vln. I and II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics are marked *ff*.

65

Vln. I

Vln. II

Vla.

Vc.

Measures 65-66. Vln. I and II play eighth-note patterns. Vla. and Vc. play eighth-note patterns.

67

Vln. I

Vln. II

Vla.

Vc.

70

Vln. I

Vln. II

Vla.

Vc.

73

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f*

p *f*

76

Vln. I

Vln. II

Vla.

Vc.

p

p

p

79

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

81

Vln. I

Vln. II

Vla.

Vc.

f

f

f

83

Vln. I

Vln. II

Vla.

Vc.

f

f

f

85

Vln. I

Vln. II

Vla.

Vc.

p

f

ff

p

f

ff

p

f

ff

II

♩ = 72

Violin I

Violin II

Viola

Violoncello

p *sf* *f* *p*

6

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

f *f* *f*

13

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f* *p*

18

Vln. I

Vln. II

Vla.

Vc.

22

Vln. I

Vln. II

Vla.

Vc.

26

Vln. I

Vln. II

Vla.

Vc.

31

Vln. I

Vln. II

Vla.

Vc.

III

$\text{♩} = 60$

Violin I
f

Violin II
f

Viola
f

Violoncello
f

5

Vln. I

Vln. II

Vla.

Vc.

8

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I
f

Vln. II
f

Vla.

Vc.

16

Vln. I

Vln. II

Vla.

Vc.

20

Vln. I

Vln. II

Vla.

Vc.

p

23

Vln. I

Vln. II

Vla.

Vc.

p

27

Vln. I

Vln. II

Vla.

Vc.

f

32

Vln. I

Vln. II

Vla.

Vc.

35

Vln. I

Vln. II

Vla.

Vc.

38

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f*

42

Vln. I

Vln. II

Vla.

Vc.