



R O Y A L
C O L L E G E
O F M U S I C
London

PETER GELLHORN

STRING QUARTET NO.2 (1935)

RCM EDITIONS

About RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

About the Peter Gellhorn Project

This edition was created as part of the AHRC-funded Cultural Engagement Project “Exile Estates – Music Restitution: The Musical Legacy of Conductor/Composer Peter Gellhorn”, in collaboration with the International Centre for Suppressed Music (ICSM) and the Jewish Music Institute (JMI).

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We would also like to acknowledge the support of the British Library in providing access to its collection of Peter Gellhorn's papers.

Preface

On the manuscript score of this string quartet Gellhorn gives November 1935, London as the date and place of composition. Gellhorn had just arrived in London and worked as a ‘resident volunteer’ at Toynbee Hall, where he taught music, directed ensembles, and composed incidental music for the theatre group.¹

Dr. Terence Curran and Norbert Meyn

References:

1. Toynbee Hall Annual Report, 1935-1938. Appendix A: List of Residents; Toynbee Hall Annual Report, 1935-1938. Education and the Arts: The New Music Department, p. 25.

Editorial Statement

A collection of Peter Gellhorn’s papers, including autograph manuscripts for all of his extant compositions, was donated to the British Library on 30th April 2010 and 20th July 2011 as Music Deposit 2010/15. The official reference for the collection is now MS Mus. 1800, and a complete catalogue can be found at www.petergellhorn.com/sheet-music. Alongside sketches and drafts, the composition manuscripts include a number of autograph fair copies, written in ink, clearly notated, and with few corrections, suggesting that Gellhorn intended them to be regarded as authoritative. It has therefore been possible to make urtext editions of these works, accurately conveying Gellhorn’s intentions. Some minor corrections and changes to formatting have been made so that the scores are ready for use by performers, in keeping with the ethos of the RCM Editions. On a similar basis, any specific modifications are outlined in the preface to each work, rather than using editorial brackets in the score, in order to reduce clutter on the page and to ensure easy reading. For an overarching outline of the approach to transcription, see “The Peter Gellhorn Edition: General Statement”, available at www.petergellhorn.com/sheet-music and at researchonline.rcm.ac.uk/69/.

Sources

The Gellhorn Papers contain five autograph manuscripts for String Quartet No.2, catalogued under MS Mus. 1800/4/1 Orchestral and instrumental music; 1932-1936: a fair score, and complete set of four fair parts. The fair score has been taken as the primary copy text, with the fair parts consulted to ensure consistency.

The fair score is written in black and blue ink on 18-stave Keith Prowse (U18, Siestrop System) manuscript paper. The manuscript is formed from seventeen bifolios, of which two are interpolated, and two interpolated folios, making an unbound seventy-two-page booklet measuring 359mm by 263mm. The contents are as follows:

[i]: Title page
[ii]: Blank page
pp.1-19: First movement
pp.20-32: Second movement
pp.33-40: Third movement
pp.41-57: Fourth movement
[iii-xv]: Blank pages

Specific Editorial Remarks

The following minor corrections have been made:

Movement 1 measure 61 beat 1: Gellhorn added a sharp on the first triplet quaver in the viola as it was carried from a tie over a page break. It has been moved to the second triplet quaver here as it is still intended to stand for the whole bar (supported by the autograph part).

Movt.2 m.29 b.3: a slur has been added to the second violin for consistency.

Movt.2 m.35 b.1: the F \sharp in the cello has been changed to a G \flat to neaten the subsequent tie.

Movt.2 m.73 b.1: the demisemiquaver beam in the first violin has been divided to match the beaming in the second violin and viola.

Movt.2 m.104 b.1: a “Sul G” marking has been removed, the line from previous bar derived from the same marking has been extended to cover the two notes.

Movt.4 m.32 b.1: a natural has been added to the B in cello to match m.215 and for clarity.

Movt.4 mm.67-68: a sharp has been added to the C in the second violin for consistency (supported by the autograph part).

Movt.4 m.146: the F \flat in the viola has been changed to an E \natural to neaten the subsequent tie.

Movt.4 m.174: slurs have been added to the second violin for consistency.

Dr. Bruno Bower

String Quartet No.2

Peter Gellhorn (1912–2004)

I.

Andante lento $\text{♩} = 42$

Allegro $\text{d} = 76$

20

Vln. I
Vln. II
Vla.
Vc.

27

Vln. I
Vln. II
Vla.
Vc.

33

Vln. I
Vln. II
Vla.
Vc.

39

Vln. I
Vln. II
Vla.
Vc.

45

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

56

Vln. I

Vln. II

Vla.

Vc.

60

Vln. I

Vln. II

Vla.

Vc.

65

Vln. I
Vln. II
Vla.
Vc.

cresc. f mf
cresc. f mf
cresc. f dim. mf arco
cresc. f pizz. cresc. -----

69

Vln. I
Vln. II
Vla.
Vc.

cresc. ----- f
cresc. ----- f
cresc. ----- f
tr. 3 3 dim. molto dim. -----

Andante lento $\text{♩} = 42$

73

Vln. I
Vln. II
Vla.
Vc.

p #p. p. p.
- p
p
p mf

77

Vln. I
Vln. II
Vla.
Vc.

x#p. p. p. p.
- p. p. p.
#p. p. p. p.
#p. p. p. p.

81

Vln. I

Vln. II

Vla.

Vc.

85

Vln. I

Vln. II

Vla.

Vc.

89

Vln. I

Vln. II

Vla.

Vc.

Allegro $\text{d} = 76$

92

Vln. I

Vln. II

Vla.

Vc.

97

Vln. I

Vln. II

Vla.

Vc.

cresc. ----- *f*

cresc. ----- *f* *tr* ----- ohne Nachschlag

cresc. ----- *f*

mf *cresc.* ----- *f*

101

Vln. I

Vln. II

Vla.

Vc.

cresc. ----- *ff*

tr ----- *cresc.* ----- *ff*

cresc. ----- *ff*

cresc. ----- *ff*

105

Vln. I

Vln. II

Vla.

Vc.

dim. ----- *p*

(tr) ----- *dim.* ----- *p*

dim. ----- *p*

dim. ----- *p*

cresc.

109

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

ff

ff

ff

114

Vln. I

Vln. II

Vla.

Vc.

dim. *f* *pizz.*

dim. f

119 (b)

Vln. I

Vln. II

Vla.

Vc.

cresc. *ff*

ff *arco*

dim. *mf*

dim. *dim.*

ff *dim.*

123

Vln. I

Vln. II

Vla.

Vc.

mf

dim. *#*

p

f

129

Vln. I

Vln. II

Vla.

Vc.

fz *=mf*

f

fz *=mf*

f

fz *=mf*

f

fz *=mf*

135

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

140

Vln. I

Vln. II

Vla.

Vc.

ff

tr

p

mf

ff

tr

dim.-p

mf

ff

p

mf

145

Vln. I

Vln. II

Vla.

Vc.

f

ff

ff

f

f

f

ff

ff

151

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

dim.

p

mf

156

Vln. I

Vln. II

Vla.

Vc.

161

(tr)

Vln. I

Vln. II

Vla.

Vc.

165

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I

Vln. II

Vla.

Vc.

173

Vln. I *cresc.* **f** *dim.* *molto dim.*

Vln. II *cresc.* **f**

Vla. *cresc.* **f**

Vc. **f**

Andante lento $\text{♩} = 40$

177

Vln. I **p** **mp**

Vln. II **p**

Vla. **p** *pizz.*

Vc. **p**

181

Vln. I **p** *dim.* *molto dim.* **pp** *pizz.* *dim.*

Vln. II **pp**

Vla. **pp**

Vc. **pp** **ppp** *pizz.*

II

Andante $\text{♩} = 50$

Vln. I **p** *arco*

Vln. II **p** *arco*

Vla. **p** *arco*

Vc. **p**

6

11

17

23

29

Vln. I
Vln. II
Vla.
Vc.

cresc. *dim.* **p** *cresc.*

cresc. *dim.* **p** *cresc.*

cresc. *dim.* **p** *cresc.*

dim. **p**

35

Vln. I
Vln. II
Vla.
Vc.

p

p

p

p

41 (tr.)

Vln. I
Vln. II
Vla.
Vc.

cresc. **p** *dim.* **mp**

cresc. **p** *dim.* **mp**

dim. **mp**

mf

47

Vln. I
Vln. II
Vla.
Vc.

51

Vln. I
Vln. II
Vla.
Vc.

dim. ----- mp

55

Vln. I
Vln. II
Vla.
Vc.

dim.

59

Vln. I
Vln. II
Vla.
Vc.

p dim.-----

mf

64

Vln. I
Vln. II
Vla.
Vc.

mf

69

Vln. I
Vln. II
Vla.
Vc.

73

Vln. I
Vln. II
Vla.
Vc.

76

Vln. I
Vln. II
Vla.
Vc.

78

Vln. I
Vln. II
Vla.
Vc.

81

Vln. I
Vln. II
Vla.
Vc.

85

Vln. I
Vln. II
Vla.
Vc.

89

Vln. I
Vln. II
Vla.
Vc.

93

Vln. I
Vln. II
Vla.
Vc.

97

Vln. I *p* cresc. *mf* dim.

Vln. II *p* cresc. *mf* dim.

Vla. *p* cresc. *mf* dim. *p*

Vc. arco *p* cresc. *mf* dim.

100

Vln. I *p*

Vln. II *p*

Vla. -

Vc. -

102

Sul G ----- *poco più lento*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *p*

Vc. *p* *pp* *p*

106

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

3/4

3/4

3/4

dim.

Scherzo $\text{d.} = 92$

Allegro Vivace

21

Vln. I Vln. II Vla. Vc.

11

Vln. I Vln. II Vla. Vc.

21

Vln. I Vln. II Vla. Vc.

30

Vln. I Vln. II Vla. Vc.

38

Vln. I *mf*

Vln. II

Vla.

Vc.

1. 2.

46

Vln. I

Vln. II *p*

Vla. *p*

Vc. *mp*

mp cresc.

cresc.

cresc.

pizz.

56

Vln. I *f*

Vln. II

Vla.

Vc. *arco* *f*

64

Vln. I

Vln. II

Vla. *f*

Vc. *pizz.* *mf*

Musical score for orchestra, page 10, measures 73-74. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 73 starts with a dynamic of *f*. Measures 74 and 75 show various dynamics including *f*, *ff*, and *ff*. The bassoon part is labeled "arco".

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 81-85. The score includes dynamics (81, p, mf, f, cresc., pizz.), key changes (F major to B-flat major), and performance instructions (pizz., bassoon entries). Measure 81: Vln. I plays eighth-note pairs. Measure 82: Vln. II and Vla. play eighth-note pairs; Vc. plays eighth-note pairs. Measure 83: Vln. I and Vln. II play eighth-note pairs. Measure 84: Vln. II and Vla. play eighth-note pairs. Measure 85: Vln. I and Vln. II play eighth-note pairs.

Musical score for orchestra, page 88, measures 1-2. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 1 starts with a dynamic of **f**. Measure 2 starts with a dynamic of **ff**.

Musical score for orchestra, page 10, measures 97-100. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 97 starts with a dynamic of ***ff***. Measures 98-99 show sustained notes with grace notes. Measure 100 concludes with a dynamic of ***ff***.

Musette $\text{d} = 84$

106

Vln. I p

Vln. II p

Vla. p

Vc. p

118

Vln. I

Vln. II pp

Vla.

Vc. pp

130

Vln. I

Vln. II

Vla.

Vc. mf

140

Vln. I

Vln. II

Vla.

Vc. >

Scherzo da Capo al \bigcirc , poi la Coda
accel.

150

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

mf

Coda

Vln. I

Vln. II

Vla.

Vc.

(arco)

ff

ff

165

Vln. I

Vln. II

Vla.

Vc.

IV.

Andante $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

11

Vln. I
Vln. II
Vla.
Vc.

20 attacca: **Allegro molto** $\text{♩} = 152$

Vln. I
Vln. II
Vla.
Vc.

27

Vln. I
Vln. II
Vla.
Vc.

pizz.
mf
pizz.
mf

34

Vln. I
Vln. II
Vla.
Vc.

cresc. - pizz. *f* arco *mf*
cresc. - pizz. *f* arco *mf*
cresc. - arco *mf*
f *mf*

42

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

ff

arco

49

Vln. I

Vln. II

Vla.

Vc.

ff

p

ff

56

Vln. I

Vln. II

Vla.

Vc.

pizz.

ff

pizz.

ff

ff

arco

ff

ff

64

Vln. I

Vln. II

Vla.

Vc.

senza vibrato

p

p

p

p

72

Vln. I
Vln. II
Vla.
Vc.

80

Vln. I
Vln. II
Vla.
Vc.

88

Vln. I
Vln. II
Vla.
Vc.

96

Vln. I
Vln. II
Vla.
Vc.

104

Vln. I

Vln. II

Vla.

Vc.

cresc. - - - - - ff

112

Vln. I

Vln. II

Vla.

Vc.

pizz. dim. f dim. f dim. -----

120

Vln. I

Vln. II

Vla.

Vc.

p dim. pizz. p arco ffz mf f mp fz f dim. -----

127

Vln. I

Vln. II

Vla.

Vc.

cresc. f tr. cresc. f mf cresc. f mf cresc. f f

135

Vln. I

Vln. II

Vla.

Vc.

143

Vln. I

Vln. II

Vla.

Vc.

151

Vln. I

Vln. II

Vla.

Vc.

159

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I arco *f*

Vln. II

Vla.

Vc.

175

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

183

Vln. I

Vln. II

Vla.

Vc.

190

Vln. I

Vln. II

Vla.

Vc. *sempre ff*

196

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

203

Vln. I

Vln. II

Vla.

Vc.

arco

ff

arco

ff

mf

ff

211

Vln. I

Vln. II

Vla.

Vc.

cresc. ---

pizz.

cresc. ---

pizz.

cresc. ---

mf

218

Vln. I

Vln. II

Vla.

Vc.

f

arco

f

arco

pizz.

mf

mf

mf

mf

mf

226

Vln. I

Vln. II

Vla.

Vc.

cresc. ----- *f*

cresc. ----- *f*

cresc. ----- *f*

cresc. ----- *f*

233

Vln. I

Vln. II

Vla.

Vc.

240

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

pizz.

arco

arco

247

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

arco

arco

p

p

pizz.

pizz.

254 *senza vibrato*

Vln. I *p*

Vln. II

Vla. (tr.)

Vc. *mp*

262

Vln. I

Vln. II

Vla. *dim.* *p*

Vc.

270

Vln. I

Vln. II

Vla. *mp*

Vc. *f* arco

278

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

286

Vln. I (tr) *dim.* *mf* *mf*

Vln. II (tr) *dim.* *mf* *mf*

Vla. (tr) *dim.* *mf*

Vc. *cresc.* *mf*

294

Vln. I *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff* *f* pizz. arco

Vc. *ff* *f*

302

Vln. I *f* *dim.*

Vln. II *f* *tr* *dim.*

Vla. *tr* *dim.*

Vc. *dim.*

310

Vln. I *p* *pizz.* *pp*

Vln. II *p* *pizz.* *pp* *pizz.*

Vla. *p* *pizz.* *pp*

Vc. *pizz.* *p* *pp*

Fine

Violin I

String Quartet No.2

Peter Gellhorn (1912–2004)

I.

Andante lento $\text{♩} = 42$

Musical score for Violin I, Andante lento section. The score consists of five staves of music. The first staff starts with a rest followed by a sixteenth-note pattern. The second staff begins with a eighth-note followed by a sixteenth-note pattern. The third staff starts with a sixteenth-note followed by a eighth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 1 through 5 are indicated above the staves. Dynamics include *mf*.

Musical score for Violin I, Andante lento section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 6 through 10 are indicated above the staves.

Musical score for Violin I, Andante lento section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 11 through 15 are indicated above the staves. Dynamics include *cresc.*, *f*.

Musical score for Violin I, Andante lento section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 16 through 20 are indicated above the staves. Dynamics include *fz dim.*, *mf*, *dim.*

Allegro $\text{♩} = 76$

Musical score for Violin I, Allegro section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 19 through 23 are indicated above the staves. Dynamics include *p*, *dim.*, *Vc.*, *mf*.

Musical score for Violin I, Allegro section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 24 through 28 are indicated above the staves. Dynamics include *f*.

Musical score for Violin I, Allegro section. The score consists of five staves of music. The first staff starts with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by a eighth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. The fifth staff starts with a sixteenth-note followed by a eighth-note pattern. Measure numbers 29 through 33 are indicated above the staves.

Violin I

2

32

fz > mf *cresc.*

37

f *p* *mf*

41

f *ff* *f*

47

mf 5 *mf* *cresc.* ----- *f*

55

58

dim. ----- *cresc.* -----

61

f *mf* *cresc.*

66

f *mf* *cresc.* -----

This sheet music for Violin I consists of eight staves of musical notation. Staff 1 starts at measure 2 with a dynamic fz > mf and crescendo. Staff 2 starts at measure 37 with a dynamic f, followed by p and mf. Staff 3 starts at measure 41 with a dynamic f, followed by ff and f. Staff 4 starts at measure 47 with a dynamic mf, followed by a measure number 5, another mf, crescendo, and f. Staff 5 starts at measure 55. Staff 6 starts at measure 58 with a dynamic dim. followed by crescendo. Staff 7 starts at measure 61 with a dynamic f, followed by mf and crescendo. Staff 8 starts at measure 66 with a dynamic f, followed by mf and crescendo.

Violin I

3

Andante lento $\text{♩} = 42$

70 **2** **3** **p**

75

77

79

81

84 *cresc.*-----

87 **f** **$fz p$**

90 *dim.* ----- **pp** **Allegro** $\text{♩} = 76$ Vln. II

Violin I

4

93

p 3

cresc. -----

96

mf

cresc. *f*

(tr)~~~~~

100

cresc. -----

103

ff

106

dim. ----- *p*

cresc.

109

----- *mf*

cresc.

113

f

118

cresc. ----- *ff*

Violin I

121

5

dim. ----- *mf*

126

f

130

fz - mf

135

cresc. *f*

139

ff

142

p *mf* *f*

146

ff

149

f *mf* 5

Violin I

6

157

mf *cresc.* -- *f*

163 (tr)

f *dim.* --- *mp*

167

cresc.

170

f *dim.* *mf*

173

cresc. ----- *f* *dim.* -----

176

Andante lento ♩ = 40

----- *molto dim.* ----- *p* *mp*

180

p *dim.* -----

182

----- *molto dim.* ----- *pp* *dim.* -----

||
3

Violin I

II

7

Andante ♩ = 50

p

4

8

15

20

cresc.

mp

25

30

dim. **p** cresc.

36

(tr) ~~~~~

p

cresc.----- **p**

44

dint. **mp**

53

56

This sheet music page for Violin I features 14 staves of musical notation. The tempo is marked as Andante with a tempo of 50. The time signature is 3/4 throughout. The key signature changes from one staff to another, starting with a key signature of two flats. Various dynamics are indicated, including **p** (piano), **pp** (pianissimo), **cresc.**, **dim.**, **dint.**, and **mp**. Performance instructions like **(tr)** for trill and **tr** with a wavy line are also present. The page number 7 is located in the top right corner.

Violin I

8

59 Vla.

mf

64

69

p

72

cresc. ----- *mf*

74

dim. ----- *p* ----- *cresc.* -----

76

----- *mf* *cresc.* ----- *f* ----- *mf*

79

mf

86

cresc. ----- *f*

92

dim. ----- *mf* *dim.* *p* *cresc.* -----

98

mf *dim.* *p*

101 *Sul G* *p*

104 *poco più lento*

pp *pp*

107 *ppp*

Scherzo $\text{d} = 92$

Allegro Vivace

III.

mf

8

14 *f*

21

26

Violin I

10

32

6

mf

44 1. 2. 46

ff

5

mp cresc. -----

55

f

61

66

mf

73

f

ff

81

p

87

cresc. -----

92

f

97 2

ff

Violin I

11

100

106 Musette $\text{d} = 84$

p

114

122

pp

133

mf

142

Scherzo da Capo al \bigcirc , poi la Coda

accel. - - - - - al Tempo I.

150

Coda

2

ff

166

Violin I

IV.

12

Andante $\text{♩} = 60$ **2***senza vibrato***p**

9



17

attacca:



24

Allegro molto $\text{♩} = 152$ 

30



35



40

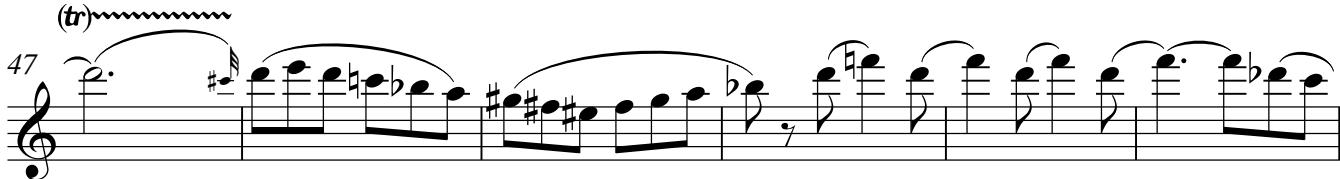
pizz.



h

arco

(tr)



53



Violin I

13

58 pizz. arco *ff*

65 2 *senza vibrato* *p*

73

80 *tr* *f*

87 *f*

94 *mf*

101 *mf* *ff*

108

112 3

Violin I

14

117 *mf*

123 *dim.* **2** *p*
ffz *mf*

131 *cresc.* **f** *fz* *mf*

139 *p* *cresc.* -----

146 *f* *mf*

154

163 *pizz.* *f* *arco*

170 *f* *cresc.* -----

179 *ff*

187 *sempre ff*

192

Violin I

196 pizz.

201 arco *ffz* *mf*

209

215 *cresc.* ----- *f*

220 pizz. *mf*

225 arco *cresc.* ----- *f*

231

237 pizz.

243 arco pizz.

247 arco *ff*

Violin I

16

senza vibrato

252 2

260 *p*

267 *tr.*

274 *f*

279 *f*

284 *tr.*
dim. *mf* *mf*

292 *ff*

298 2
f

306 *dim.* - - - - - *p*

312 *pizz.*
pp

This block contains eleven staves of musical notation for violin. The first staff begins at measure 252 with a dynamic of *p*, followed by a measure with a dynamic of *f*. Measures 267 and 274 feature slurs and grace notes. Measure 279 starts with a dynamic of *f*. Staff 284 includes dynamics *tr.*, *dim.*, *mf*, and *mf*. Measure 292 has a dynamic of *ff*. Staff 298 includes a dynamic of *f* and a measure with a dynamic of *p*. Staff 306 includes a dynamic of *dim.* followed by a dashed line and a dynamic of *p*. Staff 312 includes a dynamic of *pizz.* and a dynamic of *pp*.

String Quartet No.2

Violin II

Peter Gellhorn (1912–2004)

I.

Andante lento $\text{♩} = 42$

Musical score for Violin II, Part I, Andante lento section. The score consists of ten staves of music. Staff 1 starts with a dynamic *p*. Staff 4 begins with a key signature of one sharp. Staff 7 begins with a key signature of two sharps. Staff 10 begins with a key signature of one sharp. Staff 13 begins with a dynamic *cresc.* followed by *f*. Staff 16 begins with dynamics *fz p* followed by *dim.*. Staff 19 begins with a dynamic *pp*. Staff 23 begins with a dynamic *mf*. Staff 29 begins with a dynamic *f*.

Continuation of the musical score for Violin II, Part I, Andante lento section. This section continues from staff 4 to staff 13. It features a mix of eighth and sixteenth-note patterns, with changes in key signature and dynamics.

Continuation of the musical score for Violin II, Part I, Andante lento section. This section continues from staff 7 to staff 10. It maintains the eighth-note pattern and key signature established earlier.

Continuation of the musical score for Violin II, Part I, Andante lento section. This section continues from staff 10 to staff 13. It shows a progression through different key signatures while maintaining the eighth-note pattern.

Continuation of the musical score for Violin II, Part I, Andante lento section. This section continues from staff 13 to staff 16. It includes a crescendo to *f* and a subsequent diminuendo.

Continuation of the musical score for Violin II, Part I, Andante lento section. This section continues from staff 16 to staff 19. It features eighth-note patterns with a mix of sharp and flat notes.

Continuation of the musical score for Violin II, Part I, Allegro section. This section begins at staff 19. It includes a dynamic *Vc.*, a measure of rests, and a dynamic *2*.

Continuation of the musical score for Violin II, Part I, Allegro section. This section continues from staff 23 to staff 29. It features eighth-note patterns with a mix of sharp and flat notes, and includes dynamics *f*, *fz > mf*, and *mf*.

Violin II

3

34

39

45

53

56

59

64

Andante lento $\text{♩} = 42$

69

78

86

Violin II

4

92 **Allegro** $\text{d} = 76$

96

100

105 (tr)~~~~~

109

112

116

120

123

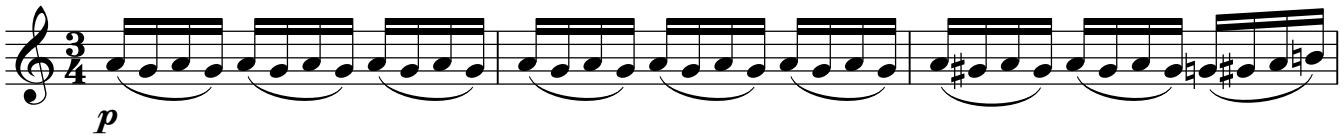
128

Violin II

5

133 

Violin II

6 177 Andante lento $\text{♩} = 40$ 

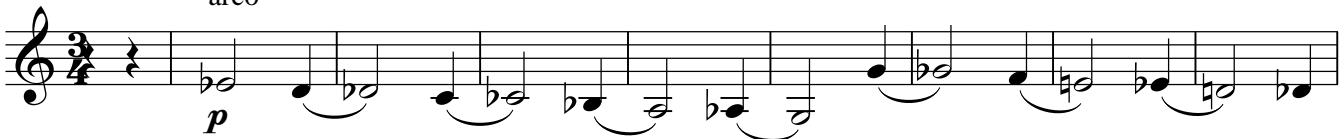
180



182



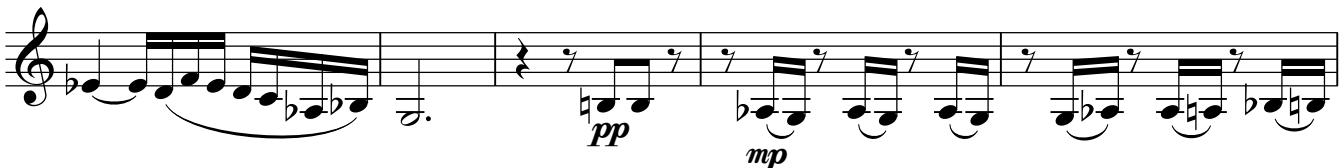
II

Andante $\text{♩} \equiv 50$ 

9



12



17



21



25



Violin II

7

29

dim. **p** *cresc.*

33

39

p *cresc.* **p**

45

mp *dim.*

48

51

55

dim. **p**

60

Vln. I

mf

63

Violin II

8 67

72

75

76

78

82

85

88

92

Violin II

9

95

dim. ----- **p** cresc. ----- **mf** dim. -----

99

p

102

p

poco più lento

pp

106

pp

ppp

Scherzo $\text{d} = 92$

III.

Allegro Vivace

mf

9

16

f

24

30

2

Violin II

10 38

1. 2.

ff

46

p

53

cresc. ----- 2 f

63

mf

69

f

77

ff mf

84 pizz.

p

cresc. -----

92 arco

f

97 2 ff

100

:|| :||

Violin II

11

106 Musette $\text{d} = 84$

106 Musette $\text{d} = 84$

117

117

126

126

134

134

144

144

Scherzo da Capo al Θ , poi la Coda
accel. 2 al Tempo I.

151

151

Coda

165

165

Violin II

12

Andante $\text{d} = 60$ **2***senza vibrato*

IV.

11



20

Allegro molto $\text{d} = 152$

attacca:

3

28



33

pizz.

arco

cresc. -----

f

38

mf

42

f

cresc. -----

48



54

pizz.



57

Violin II

13

61 arco
ff *p*

67

72

77

82 *f*

88 *f*

93

98 *tr* *mf* *mf*

105 *cresc.* -----

109 *ff* 2

Violin II

14 114

122

128

133

140

148

153

158

163

168

173

Violin II

15

178 

185

190

195 pizz.

200

206 arco

212

217 pizz. cresc. ----- arco f

222

227 cresc. ----- f

234

240 pizz.

Violin II

16

246 pizz.

arco
ff
p

252

257

262

267

272

f

278

284

tr
dim. *mf* *mf*

Violin II

17

291

cresc.----- ***ff***

297

3

f

306

dim.----- ***p***

312

pp

pizz.

Viola

String Quartet No.2

Peter Gellhorn (1912–2004)

I.

Andante lento $\text{♩} = 42$

3/4
p

4

3

7

3

10

3

13

3
cresc.----- **f**

16

3
fz p

dim. -----

19

3
pp **f** **mf**

Allegro $\text{♩} = 76$

Vc.

2

24

3
f

Viola

2

29

2

f

fz > mf

cresc.

37

f

p

mf

f

42

ff

46

dim. - - - - - *p*

50

mf 3

53

tr - - - - - *tr* - - - - -

mf *cresc.* - - - *f*

59

(*tr*) - - - - - (*tr*) - - - - -

dim. - - - - - *cresc.* - - - *f* *dim.* - - - - - *mp*

63

65

cresc.

f

Viola

3

67

dim.

mf

69

2

3

cresc.

f

73 Andante lento ♩ = 42

p

76

79

82

85

cresc. - - - *f*

88

fz p

90

dim. - - - *pp*

Viola

4 92 Allegro $\text{d} = 76$

Vln. II

3 3 3

mf

98 *cresc.* *f* *tr* *tr* ohne Nachschlag

102 *cresc.* *ff* *dim.* *p*

105 *p*

108 *ff*

111 *ff*

114 *dim.* *f*

117 *ff*

121 *dim.* *p*

127 *f* 2 *f* *fz*

134 *>mf* *cresc.* *f*

Viola

5

140

tr~~~~~
ff

dim. - **p**

144

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

dim. -----

149

ff

p

dim. -----

153

mf

ff

157

cresc. ----- **f**

ff

160

ff

ff

163

dim. ----- *cresc.* ----- **f**

ff

167

cresc. **f**

ff

171

tr~~~~~
mf

ff

173

cresc. **f**

ff

2

ff

Viola

6

177 Andante lento $\text{♩} = 40$

p

pp

180

pizz.

ppp

II

Andante $\text{♩} = 50$
arco

p

6

12

dim.

mf

19

cresc.

dim. ---

24

mf

29

cresc. -----

dim. -----

p

cresc.

Viola

7

33



40



45



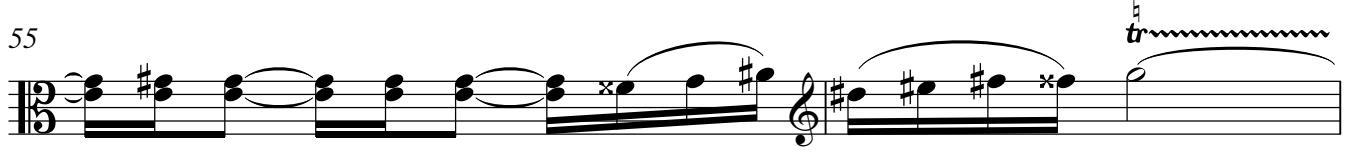
49



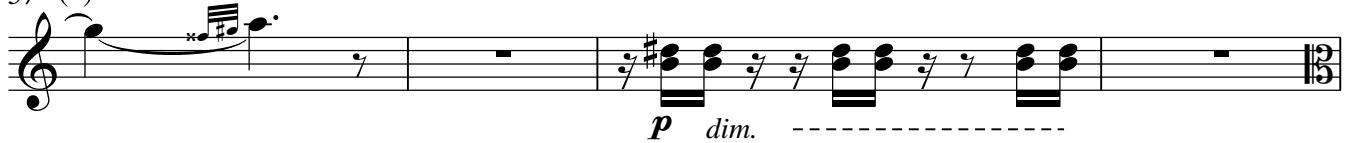
52



55



57



Viola

8 61

66

70

74

76

78

80

83

87

91

dim. ----- mp

Viola

9

94

dim. - **p** cresc. - - - -

98

mf dim. - - - - **p**

103

poco più lento

p

107

ppp

Scherzo $\text{d}.$ = 92

III.

Allegro Vivace

mf

9

17

f

25

mf

33

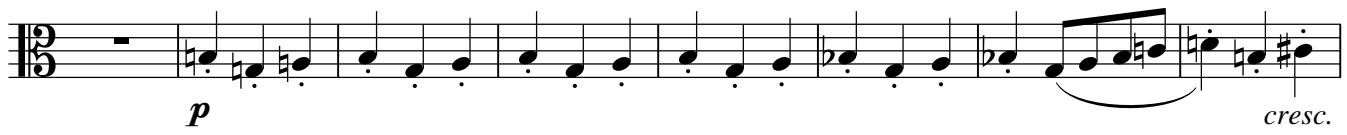
39

[1.] [2.]

Viola

10

46



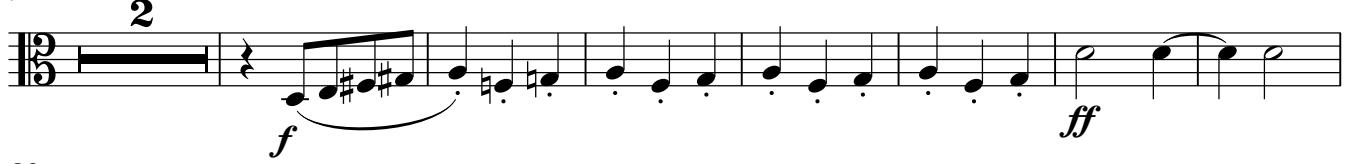
54



63



71



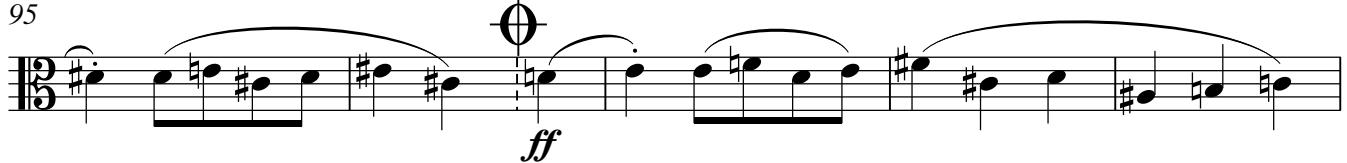
80



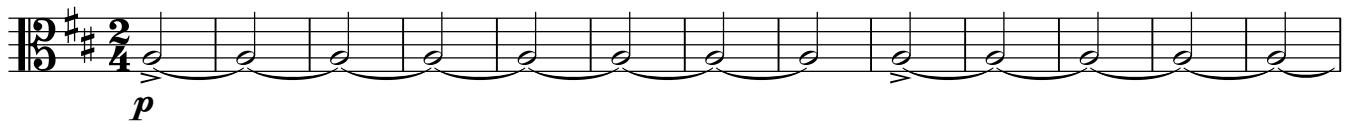
87



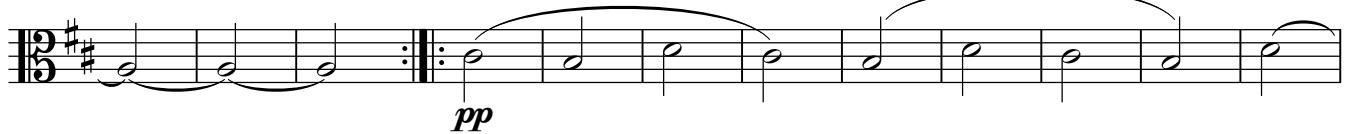
95



100

106 Musette $\text{♩} = 84$ 

119



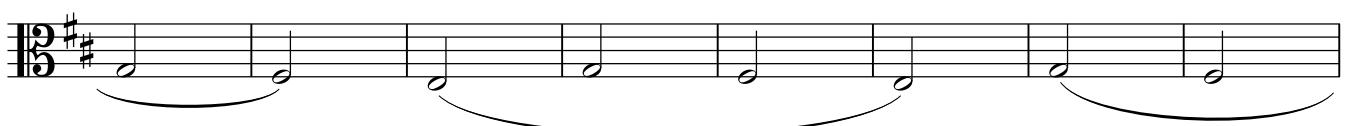
131



Viola

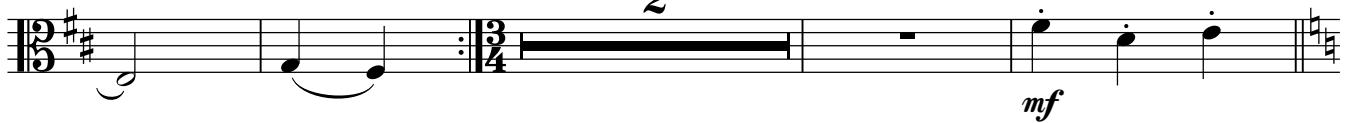
144

11

Scherzo da Capo al Θ , poi la Coda

accel. - - - - - al Tempo I.

152

2**Coda****2**

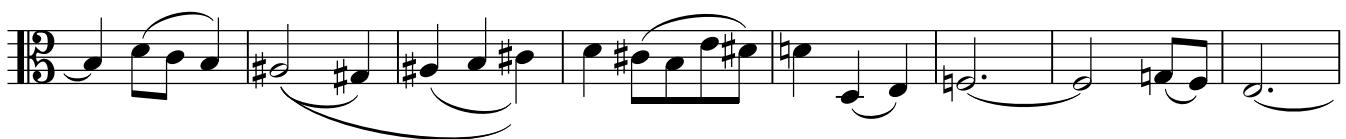
165



IV.

Andante $\text{J} = 60$ *senza vibrato*

8



16

24 **Allegro molto** $\text{J} = 152$

attacca:



29



33



Viola

12 38 arco

f

mf

43

cresc. ----- *f*

50

55

60

ff

p

66

tr. 2 *mp*

74

dim. *p*

79

mp

Viola

13

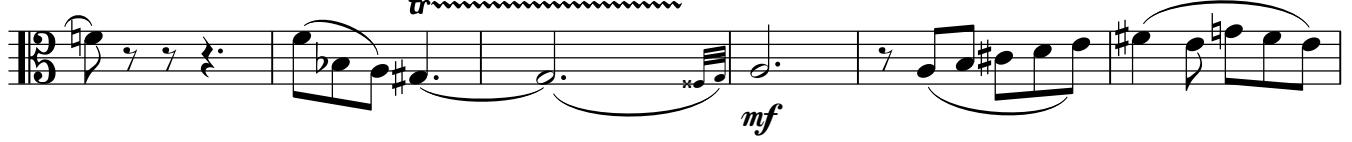
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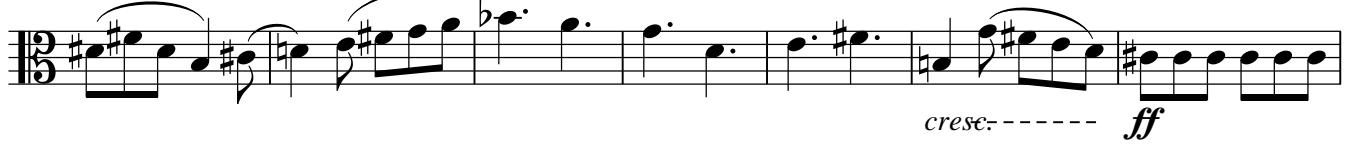
91



97



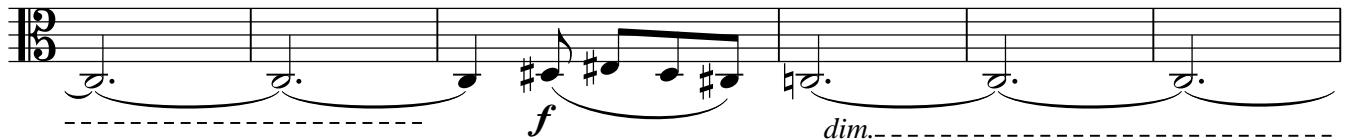
103



110



117



123



Viola

14

131

Musical score for Viola, page 14, measure 131. The score shows a 3/4 time signature. The key signature changes from one flat to one sharp. Dynamics include *mf*, *cresc.* - *f*, and *mf*. The music consists of eighth and sixteenth note patterns.

138

Musical score for Viola, page 14, measure 138. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. Dynamics include *p* and *cresc.* - - - - -.

146

Musical score for Viola, page 14, measure 146. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. Dynamics include *f*, *dim.*, and *mf*.

152

Musical score for Viola, page 152. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. The music consists of eighth note patterns.

157

Musical score for Viola, page 157. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. Dynamics include *cresc.* - - - - - and *dim.* ---.

162

Musical score for Viola, page 162. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. Dynamics include *pizz.* *f* and *arco* *f*.

167

Musical score for Viola, page 167. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. The music consists of eighth note patterns.

172

Musical score for Viola, page 172. The score shows a 3/4 time signature. The key signature changes from one sharp to one flat. Dynamics include *cresc.* - - - - -.

Viola

15

177

ff

183

sempre ff

189

194

pizz.

199

205

arco
ff

211

pizz.

216

pizz.
cresc.

Viola

16

221 arco

f

mf

226

cresc. -----

f

232

238

243

pizz.

ff

249

p

tr ~~~~~

255

2

mp

262

dim. -----

p

Viola

17

267

mp

273

f

280

tr

286 (tr)~~~~~

dim. *mf*

293

cresc. ----- *ff*

300

f

tr~~~~~

308 (tr)~~~~~

dim. ----- *p*

313

pizz.

pp

String Quartet No.2

Violoncello

Peter Gellhorn (1912–2004)

I.

Andante lento $\text{♩} = 42$

Musical score for Cello Part, Andante lento section. The score consists of two staves. The first staff starts with a rest followed by a series of eighth notes. The second staff begins at measure 12 with eighth-note pairs, followed by a sixteenth-note pattern, and then a eighth-note pattern. Dynamics include **p** and **mf**.

Continuation of the musical score for Cello Part, Andante lento section. The score continues from measure 12. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **f**, **f#p**, **dim.**, and **pp**.

Allegro $\text{♩} = 76$

Musical score for Cello Part, Allegro section. The score consists of two staves. The first staff starts with eighth-note pairs. The second staff begins at measure 25 with eighth-note pairs, followed by a sixteenth-note pattern, and then a eighth-note pattern. Dynamics include **mf** and **f**.

Continuation of the musical score for Cello Part, Allegro section. The score continues from measure 25. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **f**.

Continuation of the musical score for Cello Part, Allegro section. The score continues from measure 30. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **f**, **fz**, and **mf**.

Continuation of the musical score for Cello Part, Allegro section. The score continues from measure 35. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **cresc.**, **p**, **mf**, and **f**.

Continuation of the musical score for Cello Part, Allegro section. The score continues from measure 42. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **ff**, **f**, and **mf**.

Continuation of the musical score for Cello Part, Allegro section. The score continues from measure 49. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **mf**.

Final section of the musical score for Cello Part, Allegro section. The score continues from measure 52. It features eighth-note pairs and a sixteenth-note pattern. Dynamics include **f**, **f**, and **pizz.**

Violoncello

3

56

mf *p* *mf* *f*

62 arco

p

cresc. *f*

pizz.

68 arco

mf

cresc.

f

dim.

71

molto dim.

73 Andante lento $\text{♩} = 42$

p

mf

77

82

86

cresc.

f

fz dim. mf

f

90

Allegro $\text{♩} = 76$

dim.

p

dim.

Vln. II

3

Violoncello

4

96

f *mf* *cresc.* *f*

100

cresc.

103

ff

106

dim. *p*

110

ff

114

pizz.
dim. *f*

118

arco
ff
dim.

123

p *f*

128

133

f
fz > mf *cresc.*

Violoncello

138

5

142

149

154 3

pizz.

161

166

171 arco

Andante lento $\text{♩} = 40$

177 pizz.

182 pizz.

Violoncello

6

Andante ♩ = 50
arco

II

3/4

p

6

11

dim.

pp

mp

16

22

cresc.

dim.

28

dim.

p

35

p

4

45

mf

49

Violoncello

7

53

60 Vln. I
mf

65

70 *p* cresc.

76 *mf* cresc. *f* dim.

78 pizz. *p* dim. *mp*

84 *mf*

90 2 *dim.* *mp*

97 arco 2 *p* cresc. *mf* dim. *p*

104 poco più lento *pp* *p* *dim.*

Violoncello

8

Scherzo $\text{d.} = 92$
Allegro Vivace

III.

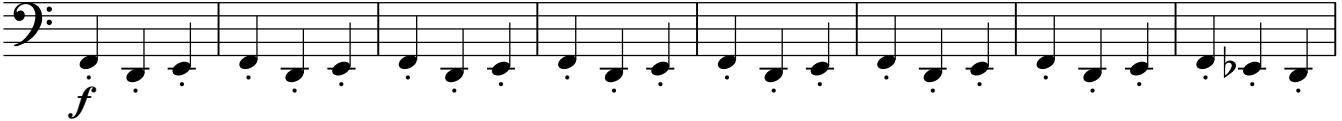
pizz.



9



17 arco



25



34



43



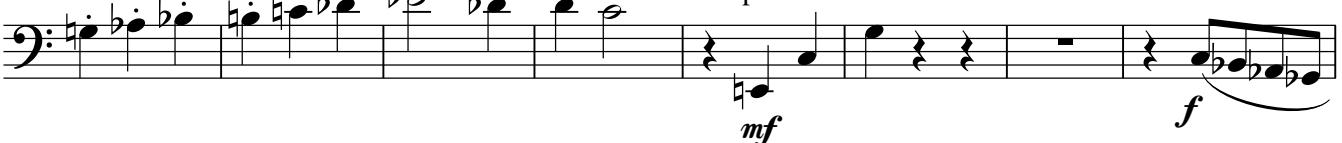
52



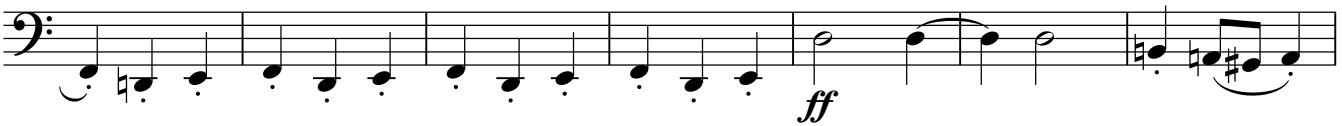
59



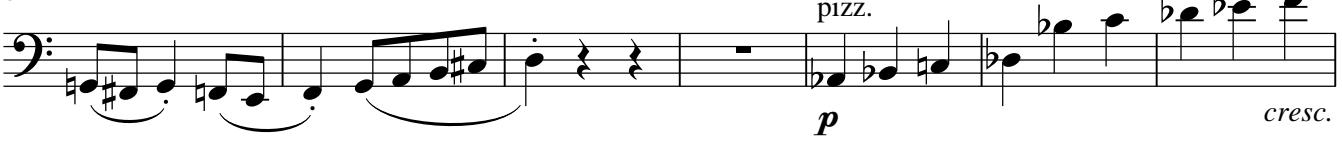
66



74



81



Violoncello

9

88

arco
f dim. -- *mf*

ff

97

101

106 **Musette** $\text{♩} = 84$

p

118

pp

130

mf

143

ff

Scherzo da Capo al Θ , poi la Coda
al Tempo I.

152 accel. pizz. -

mf

Coda

(arco)

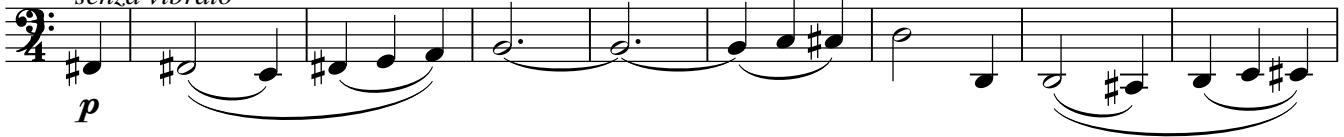
ff

165

Violoncello

IV.

10

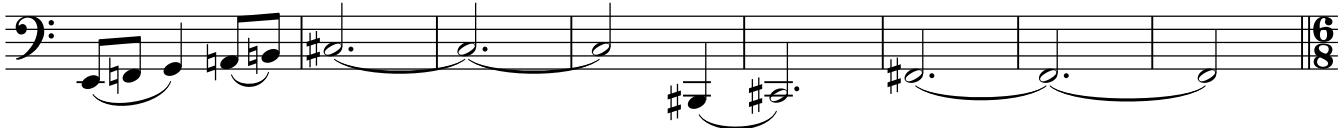
Andante ♩ = 60*senza vibrato*

9



16

attacca:

**Allegro molto** ♩ = 152

24

3

pizz.

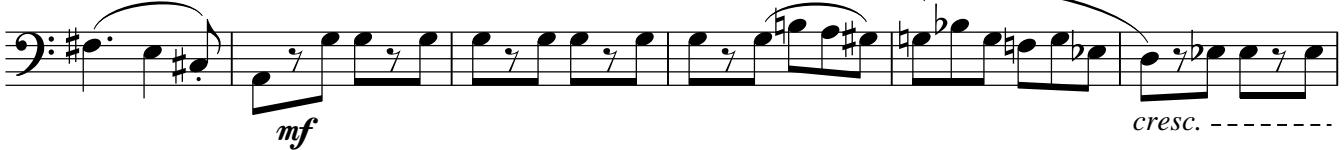


32

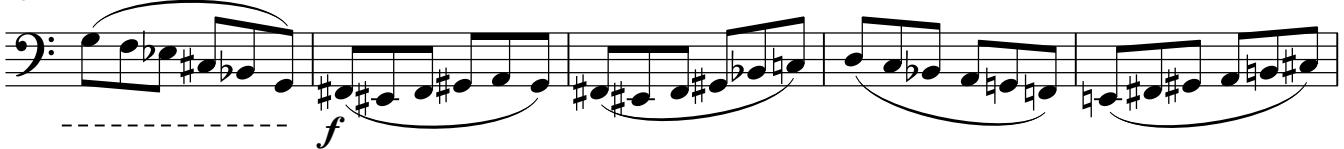
arco



39



45



50



57

pizz.

arco

ff

63

pizz.



Violoncello

68

11



73



78



83



89



95



102



111



118



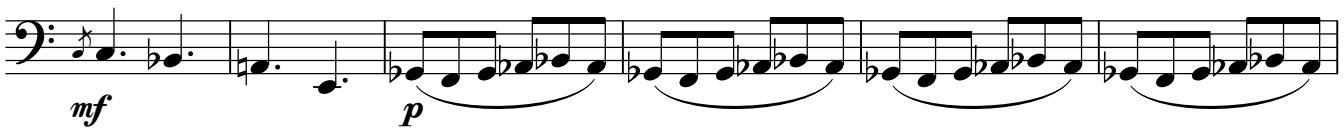
122



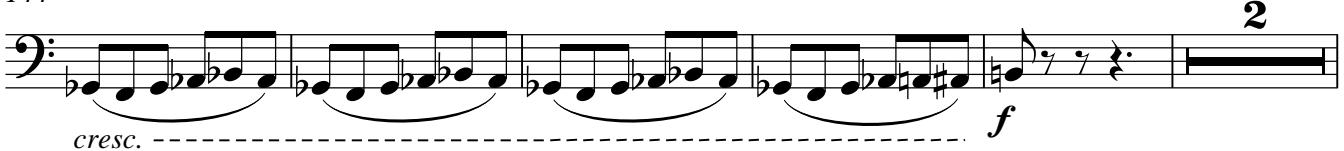
131



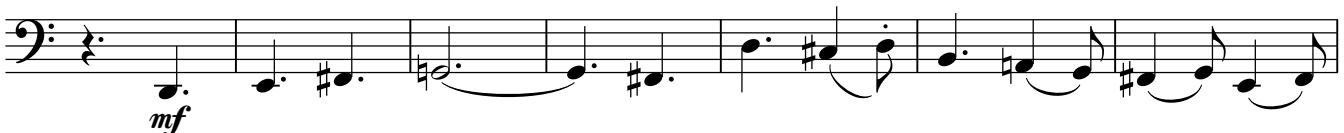
Violoncello

12
138

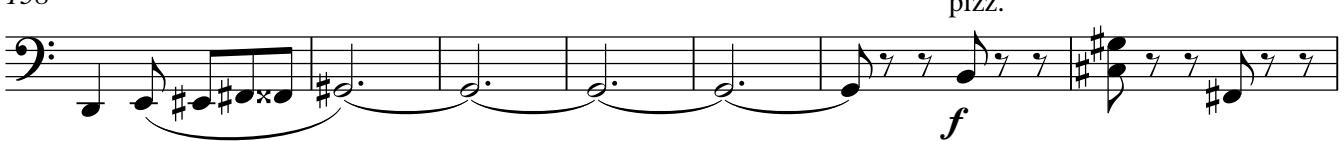
144



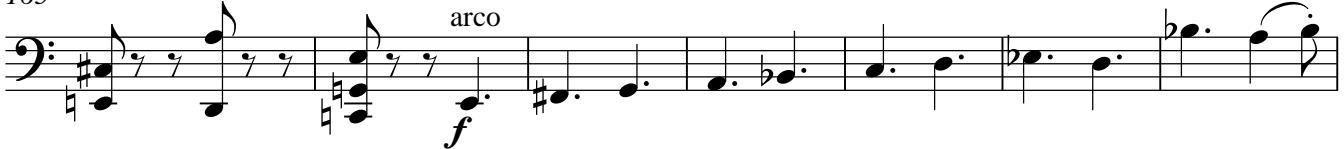
151



158



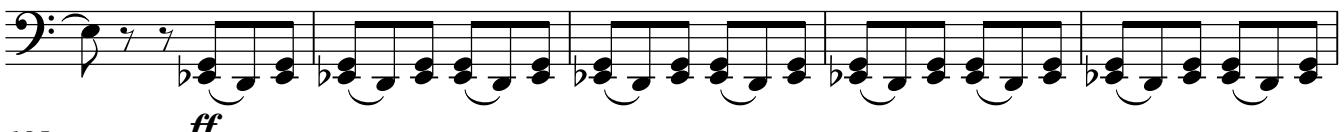
165



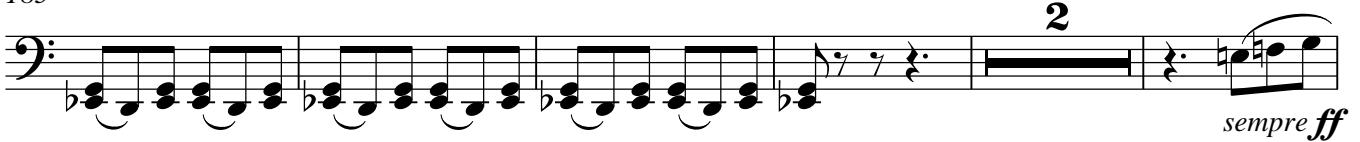
172



180



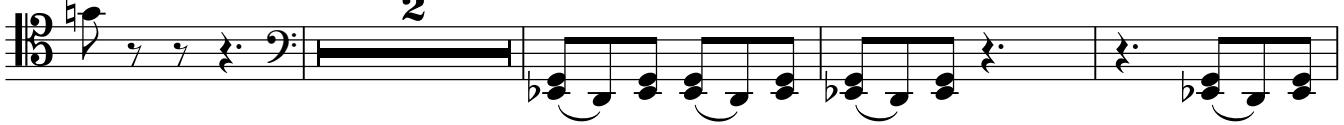
185



192



198



204

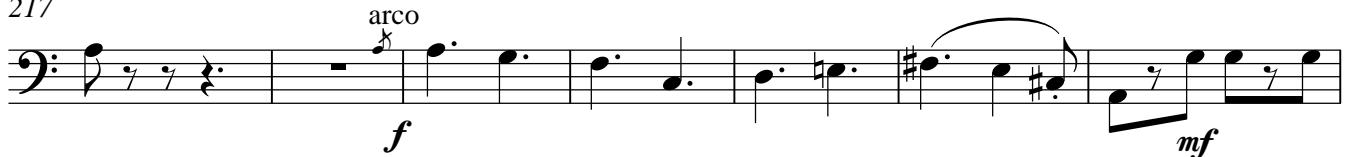


Violoncello

13

211 pizz.


mf

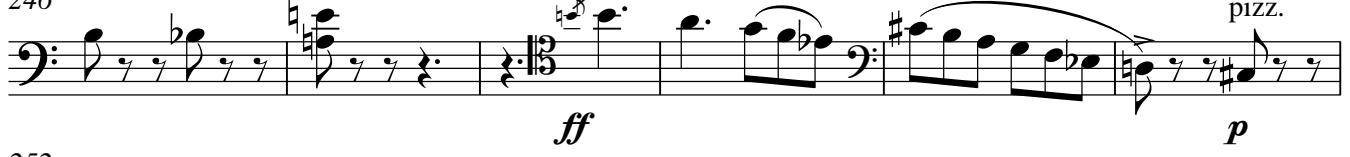
217 arco


224 cresc. - - -


229


235 f


241 pizz.

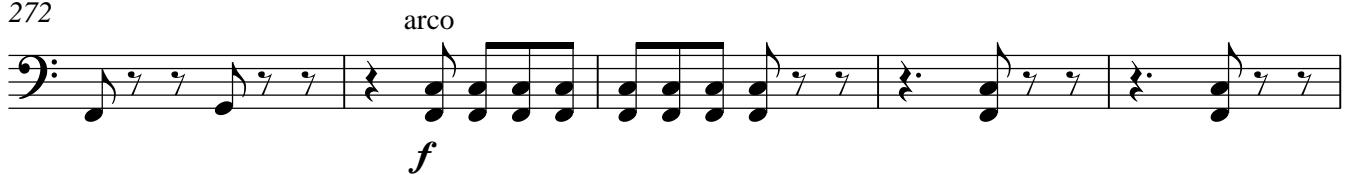

246 arco ff pizz.


252


257


262


267


272 arco f


Violoncello

14

277

Musical score for Violoncello, page 14, measure 277. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is **f**.

283

Musical score for Violoncello, page 14, measure 283. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is **mf**.

290

Musical score for Violoncello, page 14, measure 290. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic changes from *cresc.* to **ff**.

298

Musical score for Violoncello, page 14, measure 298. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is **f**.

307

Musical score for Violoncello, page 14, measure 307. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is *dim.* and **p**.

313

Musical score for Violoncello, page 14, measure 313. The cello plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is **pp**.