

Heinrich Treiber von der Treib  
(1899 - 1977)

# **String quartet**

(1949)

# I. Intrada

Etwas belebt

violin I *mf* *cresc.* *tr*

violin II *mf* *cresc.*

viola *mf* *cresc.*

cello *mf* *cresc.*

vln I *mf* *cresc.* *f*

vln II *mf* *cresc.* *f*

vla *mf* *cresc.* *f*

vcl *mf* *cresc.* *f*

vln I *f* *decesc.*

vln II *f* *decesc.*

vla *f* *decesc.*

vcl *f* *etwas breit* *decesc.*

vln I *f* *p* *f*

vln II *f* *p* *f*

vla *f* *p* *f*

vcl *f* *p* *f*

29 rit.-----

vln I

vln II

vla

vlc

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

Solo

37

vln I

vln II

vla

vlc

*p* *pp* *p* *pp* *p* *pp*

45

vln I

vln II

vla

vlc

*p* *f* *f* *sf* *f* *sf*

mit Daumen-aufsatz

54

vln I

vln II

vla

vlc

*sf* *ff* *mf* *cresc.* *f* *sf*

*ff* *mf* *cresc.* *f*

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

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

67

vln I

vln II

vla

vcl

75

vln I

vln II

vla

vcl

84

vln I

vln II

vla

vcl

93

vln I

vln II

vla

vcl

Vorschlag  
etwas bitter

## II. Choral - dorisch

96

vln I

vln II

vla

vcl

con sord.

alles binden

con sord.

alles binden

Detailed description: This system contains measures 96 to 106. It features four staves: Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vcl). The key signature is one flat (B-flat major/Dorian mode) and the time signature is 4/4. The strings play a rhythmic pattern of eighth notes. The Viola and Cello parts include the instruction 'con sord.' (con sordina) and 'alles binden' (all bowing together). The music concludes with a double bar line.

107

vln I

vln II

vla

vcl

Detailed description: This system contains measures 107 to 112. It features the same four staves as the previous system. The music continues with the same rhythmic patterns and concludes with a double bar line.

## III. Scherzo

113

vln I

vln II

vla

vcl

pizz.

arco

pizz.

arco

Detailed description: This system contains measures 113 to 122. It features the same four staves. The key signature changes to two sharps (D major/F# minor) and the time signature changes to 3/4. The music is marked with a 'S' symbol at the beginning. The Viola and Cello parts include the instructions 'pizz.' (pizzicato) and 'arco' (arco). The music concludes with a double bar line.

124

vln I

vln II

vla

vcl

This system contains measures 124 through 133. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by flowing eighth-note patterns in the strings, with various phrasings and ties across measures.

134

vln I

vln II

vla

vcl

This system contains measures 134 through 142. The instrumentation remains the same. In measure 142, the Viola and Violoncello parts include the instruction "arpegg." (arpeggiated). The musical texture continues with intricate string work.

143

vln I

vln II

vla

vcl

This system contains measures 143 through 153. The Viola and Violoncello parts are marked with "pizz. arco" (pizzicato arco), indicating a specific playing technique. The system concludes with a double bar line and a key signature change to one flat (Bb) in measure 153.

154

vln I

vln II

vla

vcl

This system contains measures 154 through 163. The key signature is now one flat (Bb). The music continues with complex string textures and phrasings across all four staves.

166

Violin I, Violin II, Viola, and Violoncello parts for measures 166-176. The score is in G major and 4/4 time. It features a complex rhythmic texture with many sixteenth and thirty-second notes, often beamed together. The strings play a steady accompaniment with some melodic lines.

177

Violin I, Violin II, Viola, and Violoncello parts for measures 177-186. The music continues with intricate string patterns. There are some rests in the lower strings and a change in dynamics or articulation in the upper strings.

187

Violin I, Violin II, Viola, and Violoncello parts for measures 187-195. This section includes performance instructions: *pizz.* (pizzicato) for the Violin II part and *arco* (arco) for the Violin II part. There is also a triplet of eighth notes in the Viola part. The music features a mix of sustained notes and moving lines.

dal segno  $\Phi$  - poi Coda 1

196

Violin I, Violin II, Viola, and Violoncello parts for measures 196-200. This section is marked with a Coda symbol (a large 'C' with a vertical line through it) and a double bar line. The music is simpler, consisting of sustained notes and short melodic phrases.

# Coda 1

200  $\oplus$  **Ruhiger**  
gesanglich

209

218

227

vln I

vln II

vla

vlc



da capo al  $\sharp$   
poi Coda 2

237

Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc) staves. The score shows a complex texture with various rhythmic patterns and accidentals. The key signature has one sharp (F#) and the time signature is 4/4.

## Coda 2

244  $\sharp$  **Ruhiger**

Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc) staves. The tempo marking is 'Ruhiger' (more slowly). The score features a more relaxed and sustained texture compared to the previous section.

256

Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc) staves. The music continues with intricate melodic and harmonic developments.

266

Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc) staves. The final section of the Coda 2, leading to the end of the piece.

## IV. Finale a la marcia funebre

275

Violin I (vln I) and Violin II (vln II) parts are in treble clef, starting with a *mf* dynamic. Viola (vla) and Violoncello (vlc) parts are in bass clef, also starting with a *mf* dynamic. The music is in 4/4 time and features a somber, funeral march character with a mix of eighth and sixteenth notes.

283

Violin I (vln I) and Violin II (vln II) parts are in treble clef. Dynamics include *f*, *p*, and *mf*. Viola (vla) and Violoncello (vlc) parts are in bass clef. Dynamics include *f*, *p*, and *mf*. The music continues with a somber, funeral march character, featuring a mix of eighth and sixteenth notes.

292

Violin I (vln I) and Violin II (vln II) parts are in treble clef. Dynamics include *f* and *p*. Viola (vla) and Violoncello (vlc) parts are in bass clef. Dynamics include *f* and *p*. The music continues with a somber, funeral march character, featuring a mix of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the Violin II part at measure 299.

300

Violin I (vln I) and Violin II (vln II) parts are in treble clef. Dynamics include *f* and *p*. Viola (vla) and Violoncello (vlc) parts are in bass clef. Dynamics include *f* and *p*. The music continues with a somber, funeral march character, featuring a mix of eighth and sixteenth notes.

Piu mosso

306

Violin I, Violin II, Viola, and Violoncello staves for measures 306-315. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Piu mosso'. The score shows a complex interplay of melodic lines and harmonic support across the four staves.

316

Violin I, Violin II, Viola, and Violoncello staves for measures 316-327. The music continues with similar melodic and harmonic textures, maintaining the 'Piu mosso' tempo.

328 *langsamer*

Violin I, Violin II, Viola, and Violoncello staves for measures 328-335. The tempo changes to 'langsamer' (slower). The music features more sustained notes and a change in rhythmic feel. A triplet of eighth notes is marked with a '3' in the Viola part.

336

Violin I, Violin II, Viola, and Violoncello staves for measures 336-345. The music returns to a more active feel with frequent triplet markings (indicated by '3') in all parts, suggesting a return to the 'Piu mosso' tempo.

343

351

359

367

376

Violin I (vln I) and Violin II (vln II) parts feature melodic lines with trills (tr) and slurs. The Viola (vla) and Violoncello (vlc) parts provide a harmonic accompaniment with sustained notes and rhythmic patterns.

387

Measures 387-397. The Violin I (vln I) and Violin II (vln II) parts have a more active melodic role. The Viola (vla) and Violoncello (vlc) parts continue with their accompaniment. Dynamics include *pp* (pianissimo) in measures 390 and 397.

398

Measures 398-407. The Violin I (vln I) part is marked *breit* (broad). The Viola (vla) part has a *Ligatur* (ligature) marking. The Violoncello (vlc) part features a wide intervallic span. The section concludes with a double bar line.

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