

Aloys Kontarsky  
(\*1931)

**I. Quartett in D**  
for 2 violins, viola and cello

(1948)



Ruhig bewegt (jede Stimme mit Ausdruck)

39

arco sul D sul A sul D sul G

pp espr. p 3

50

sul D sul G

mf mf mf p non rit. 3

59

Tempo I

Bei Wiederholung Dämpfer weg

Dämpfer weg

Dämpfer weg

Bei Wiederholung Dämpfer weg

Dämpfer weg

ff

69

ff f sim. f sempre

76

vln I

vln II

vla

vc

*fff* *sim.* *ff* *ff*

83

vln I

vln II

vla

vc

*fff* *am Steg* *pizz.* *ff* *arco* *fff*

90

vln I

vln II

vla

vc

*fff* *gewöhnlich* *fff* *sim.* *fff*

99

vln I

vln II

vla

vc

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

105

vln I

vln II

vla

vc

*f* *ff* *fff* *fff* *fff* *fff*

pizz. *fff* pizz. *fff* pizz. *fff* pizz. *fff* arco *f* subito

**Ruhig bewegt. Jede Stimme mit Ausdruck**

113

vln I

vln II

vla

vc

arco *pp* *p* *ppp* *pp* *pp*

gedämpft *pp* *ppp* *pp* *pp*

molto rit. *pp* *ppp* *pp* *pp*

125

vln I

vln II

vla

vc

sul D *mf* sul G *mf* *mf* *p*

133

vln I

vln II

vla

vc

gedämpft *p* *mf* *ff* *mf*

molto espr. *p* *ff*

rit. 3 *p* *ff*

Dämpfer weg *mf*

morendo *mf*

144

Violin I (vln I) and Violin II (vln II) parts play a melodic line with slurs and accents. The Viola (vla) and Violoncello (vc) parts play a rhythmic accompaniment. Dynamics include *p*, *mf*, *f*, and *ff*.

150

Violin I (vln I) and Violin II (vln II) parts play a melodic line with slurs and accents. The Viola (vla) and Violoncello (vc) parts play a rhythmic accompaniment. Dynamics include *fff* and *pizz.* (pizzicato).

# II

Andantino, quasi Allegretto

Musical score for strings, measures 156-186. The score is in 4/8 time and features four staves: Violin I (vln I), Violin II (vln II), Viola (vln II), and Violoncello (vc). The key signature is three flats (B-flat major or D-flat minor). The tempo is marked 'Andantino, quasi Allegretto'. The score includes various dynamics such as *pp*, *p*, *mp*, *ff*, *f*, and *mf*, as well as performance instructions like 'arco', 'pizz.', and 'con dolore'. The score is divided into four systems, each starting with a measure number (156, 167, 176, 186). The first system (measures 156-166) shows the Violin I and II parts with *pp* dynamics and 'arco' markings, while the Viola and Cello parts are mostly silent. The second system (measures 167-175) features more active parts with dynamics ranging from *mp* to *ff*. The third system (measures 176-185) continues the development with *mp* and *pp* dynamics. The fourth system (measures 186-195) includes the instruction 'con dolore' for the Violin I and II parts, with dynamics reaching *mf* and *f*.

194

Violin I (vln I) and Violin II (vln II) parts are in treble clef. Viola (vln) and Violoncello (vc) parts are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The score includes dynamic markings: *mf*, *ff*, and *f*. There are also performance instructions: *V* (Violin), *espr.* (espressivo), and *pizz.* (pizzicato).

202

Violin I (vln I) and Violin II (vln II) parts are in treble clef. Viola (vln) and Violoncello (vc) parts are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The score includes dynamic markings: *f*, *ff*, and *p*. There are also performance instructions: *V* (Violin), *arco* (arco), and *pizz.* (pizzicato).

At this point the page 6 of my autograph manuscript ends and the further pages are missing.