



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.1 (1933/34)

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).

Project supervisor: Norbert Meyn

Cultural Engagement Fellow: Dr. Terence Curran

Advisor (ICSM): Professor Erik Levi

General Editor: Dr. Bruno Bower

Assistant Editors: Catherine Cheung, Lison Favard, Ray Leung, Piyawat Louilarpprasert, Tim Maryon, Randall Scotting.

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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

This string quartet was written in Berlin in 1933-34, during Gellhorn's final year as a student at the Prussian Academy of Arts, Berlin. Considered half-Jewish, he was allowed to finish his studies after Hitler came to power in 1933, but the outlook for his professional career was bleak and he emigrated from Germany to England in 1935.<sup>1</sup>

Dr. Terence Curran and Norbert Meyn

### References:

- 1 Gellhorn, P. (2002). Interview by Geraldine Auerbach, Martin Anderson, and Betty Sagon Collick, 9 January 2002 [Video]. London: International Centre for Suppressed Music [Copy of video donated to Royal College of Music Library].

## 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 30<sup>th</sup> April 2010 and 20<sup>th</sup> 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](http://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](http://www.petergellhorn.com/sheet-music) and at [researchonline.rcm.ac.uk/69/](http://researchonline.rcm.ac.uk/69/).

## Sources

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

The fair score is written in black and blue ink on 16-stave K.U.V. (BeethovenPapier Nr.33) manuscript paper. The manuscript is formed from thirteen bifolios, of which two are interpolated, making an unbound fifty-two-page booklet measuring 337mm by 270mm. The contents are as follows:

- [p.1]: Title page
- [p.2]: Blank page
- [pp.3-19]: First movement
- [pp.20-28]: Second movement
- [pp.29-34]: Third movement
- [pp.35-36]: Fourth movement
- [pp.37-49]: Fifth movement
- [pp.50-52]: Blank pages

## Specific Editorial Remarks

Although the surviving autograph score is certainly a fair copy, with very little in the way of modifications or corrections, there are nonetheless a considerable number of inconsistencies and errors. In the final movement, Gellhorn does not seem to have been aware of the convention for how to indicate a beam continuing over a system break, notating single quavers before the barline instead. In order to ensure that the rhythm appears correctly in the parts (where the system breaks will come in different places), this has been corrected in every instance.

The following minor corrections have also been made:

Movement 1 measure 92 b beat 2: a hairpin has been added to the cello to match the other parts.

Movt.1 m.118: slurs and staccatos have been added to the second violin for consistency.

Movt.1 m.172 b.2-3: a slur has been added to the cello for consistency.

Movt.1 m.224 b.2: a *sempre cresc.* marking has been added to the cello to match the other parts.

Movt.1 m.252 b.1: the slur from m.251 has been extended to here in the cello.

Movt.1 m.252-253: a hairpin has been removed from the viola as it is made redundant by the *molto dim.* marking.

Movt.2 m.44 b.1: a tenuto has been removed from the second quaver in the first violin for consistency.

Movt.2 m.64 b.1: a flat has been added to the B in the viola to match the second violin.

Movt.3 m.145: an alto clef has been added to the viola to make harmonic sense of last few bars of the movement.

Movt.3 m.7: a bass clef has been added to the cello to make harmonic sense of last few bars of the movement.

Movt.5 m.69 b.2-m.70 b.1: slurs have been added to the second violin and viola for consistency.

Movt.5 m.93 b.2-m.94 b.1: a slur has been added to the first violin for consistency.

Movt.5 m.97 b.2: staccatos have been added to the viola for consistency.

Movt.5 m.140: slurs have been added to the viola for consistency.

Movt.5 m.144: slurs have been added to the viola for consistency.

Dr. Bruno Bower

# String Quartet No.1

Peter Gellhorn (1912–2004)

I

**Allegro moderato**  $\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

7

Vln. I

Vln. II

Vla.

Vc.

12

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

21

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f*

*ff* *dim.*

*cresc.*

*mf*

*f*

*dim.*

*cresc. marc.*

*molto cresc.*

*ff*

*dim.*

26

Vln. I

Vln. II

Vla.

Vc.

*mf*

*più f*

*dim.*

*dim.*

*mf*

*cresc.*

*dim.*

31

Vln. I

Vln. II

Vla.

Vc.

*mf*

*cresc.*

*f*

*ff*

*cresc.*

*cresc.*

*non leg.*

*cresc.*

*f*

*dim.*

*cresc.*

*mf*

*sempre cresc.*

36

Vln. I

Vln. II

Vla.

Vc.

*molto dim.*

*più f*

*mf*

*dim.*

*dim.*

*p*

*dim.*

*mf*

*f dim.*

*mf*

*dim.*

*p*

## Full Score

8

41

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*mf*

*dim.*

*poco a poco dim.*

*poco cresc.*

46

Vln. I

Vln. II

Vla.

Vc.

*p*

*3 dim.*

*poco a poco dim.*

*dim.*

*sempr. cresc.*

*3*

*poco a poco dim.*

*p*

51

Vln. I

Vln. II

Vla.

Vc.

*f*

*3*

*dim.*

*mf*

*più f*

*f*

*f*

*p subito*

*dim.*

*mf*

Vln. I

Vln. II

Vla.

Vc.

*p subito*

*mf*

*più f*

*f*

*mf*

*più f*

*f*

*più f*

*f*

*p subito*

*f*

*mf*

*più f*

59

Vln. I

Vln. II

Vla.

Vc.

*molto cresc.*

*f ff*

*dim.*

*molto cresc.*

*f ff*

*mf*

*pizz.*

*f cresc.*

*ff*

*dim.*

*mf*

63

Vln. I

Vln. II

Vla.

Vc.

*p*

*pizz.*

*mf*

*sempre p*

*mf*

*pizz.*

*mf*

*meno f*

*p*

*mf*

*pizz.*

*mf*

67

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*p marc.*

*dim.*

*p marc.*

*dim.*

*p marc.*

*arco*

*mf*

72

Vln. I

Vln. II

Vla.

Vc.

## Full Score

10

77

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

82

Vln. I

Vln. II

Vla.

Vc.

sempre cresc.

sempre più f

sempre cresc

sempre cresc

sempre più f

87

Vln. I

Vln. II

Vla.

Vc.

f

ff

arco

ff

arco

ff

arco

93

Vln. I

Vln. II

Vla.

Vc.

ffz dim.

mp

pp

sempre molto dim.

ffz dim.

mp

pp

sempre molto dim.

ffz molto dim., ma sempre marc.

sempre molto dim.

ffz dim.

mp

100

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*

106

Vln. I  
Vln. II  
Vla.  
Vc.

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

112

Vln. I  
Vln. II  
Vla.  
Vc.

*dim.* *p* *cresc.* *mf*  
*dim.* *f* *dim.* *cresc.* *mf* *dim.* *sempre cresc.*  
*dim.* *f* *dim.* *sempre cresc.*

117

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.* *piu f* *f* *molto cresc.*  
*f* *cresc.* *f* *molto cresc.*

122

Vln. I      Vln. II      Vla.      Vc.

131

Vln. I      Vln. II      Vla.      Vc.

137

Vln. I      Vln. II      Vla.      Vc.

142

Vln. I      Vln. II      Vla.      Vc.

149

Vln. I      *ff*      *fff*

Vln. II      *ff*      *fff*

Vla.      *meno f sempre cresc.*

Vc.      *meno f sempre cresc.*

157

Vln. I

Vln. II

Vla.      *molto cresc.*

Vc.      *pizz.*  
3  
*molto cresc.*

163

Vln. I      3  
3  
*>p*

Vln. II      3  
*>p*

Vla.      3  
*f*

Vc.      *mf*

168

Vln. I      *sempre cresc.*

Vln. II      *sempre cresc.*

Vla.      *f*      *sempre cresc.*

Vc.

## Full Score

14

172

Vln. I pizz. *f* *pizz.* *più f*  
Vln. II *f* *pizz.* *più f*  
Vla. *pizz.* *f sempre cresc.* arco  
Vc. arco 3 *ff*

176 *ff* arco *mf molto cresc.* *ff* *sempre dim.*  
Vln. II *ff* arco *mf molto cresc.* *ff*  
Vla. *mf molto cresc.* *ff*  
Vc. *cresc.* *mf molto cresc.* *ff*

180 *molto dim.* *ritenuto* *poco a poco in tempo*  
Vln. I *molto dim.* *p* *poco a poco cresc.*  
Vln. II *molto dim.* *p* *poco cresc.*  
Vla. *molto dim.* *p*  
Vc. *molto dim.* *p*

A tempo

186 *mf* *dim.* *mf*  
Vln. I *mf*  
Vln. II *mf*  
Vla. *mp*  
Vc. *mf*

191

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.* **f**

*cresc.* **mf**

*cresc.*

196

Vln. I  
Vln. II  
Vla.  
Vc.

**ff** *dim.* **mf**

*dim.* *cresc., marc.*

**ff** *dim.* **f** *marc.*

200

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.* **cresc.** *non leg.*

**più f** **mf** *cresc.*

205

Vln. I  
Vln. II  
Vla.  
Vc.

**mf** *cresc.* **ff** **f** *molto dim.*

*cresc.* **f** *dim.* **più f marc.**

**f** **mf** *sempre cresc.* **f** *dim.*

## Full Score

16

210

Vln. I      *mf*      dim.      *p*

Vln. II      dim.      *mf*      cresc.

Vla.      *p*

Vc.      *mf*      dim.      *p*      dim.

215

Vln. I      *mf*

Vln. II      *p*      poco cresc.

Vla.      poco a poco dim.

Vc.      poco cresc.      poco a poco dim.

220

Vln. I      *p*      dim.      *f*      *semre cresc.*

Vln. II      dim.      *f*      *semre cresc.*

Vla.      *semre dim.*      *f*      *semre cresc.*

Vc.      *p*      *3*      *f*      *3*      *semre cresc.*

225

Vln. I      *ff*      *semre ff*

Vln. II      *ff*      *semre ff*

Vla.      *ff*

Vc.      *ff*      *3*

230

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mp*

*mf*

*pizz.*

*mp*

*pizz.*

*fff*

*mf*

*mp*

*sempre cresc.*

236

Vln. I

Vln. II

Vla.

Vc.

*sempre più f*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre più f*

242

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff<sup>3</sup>*

*fff*

*arco*

*ff*

*fff*

*arco*

*ff*

*fff*

*arco*

*fff*

248

Vln. I

Vln. II

Vla.

Vc.

*ffz dim.*

*pp*

*pp*

*p*

*fz molto dim.*

*dim.*

*pp*

*poco cresc.*

## Full Score

18

256

Vln. I

Vln. II

Vla.

Vc.

*mp*

*cresc.*

*poco marc.*

*mp*

*mp*

*Vivo*

*cresc.*

*ff*

*ff*

*cresc.*

*ff*

*ff*

*cresc.*

262

Vln. I

Vln. II

Vla.

Vc.

266

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*fff*

*pizz.*

*fff*

*pizz.*

*fff*

*pizz.*

II.

Thema mit Variationen  
Andante

Vln. I

*mf*

*arco*

Vln. II

*mp*

*arco*

Vla.

*mp*

*arco*

Vc.

*mp*

7

Vln. I

Vln. II

Vla.

Vc.

poco dim.

(kurz)

(kurz)

(kurz)

(kurz)

13

Vln. I

Vln. II

Vla.

Vc.

*nie eilen!* 3

p

fp

p

fp

p

fp

17

Vln. I

Vln. II

Vla.

Vc.

pizz.

fp

sempre cresc.

pizz.

arco

fp

20

Vln. I

Vln. II

Vla.

Vc.

arco

fp

f 3

3

## Full Score

20

23

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.*

*f*

*molto dim.*

*dim.*

*f*

*molto dim.*

*f*

*3*

*3*

*3*

*3*

26

Vln. I  
Vln. II  
Vla.  
Vc.

*pp*

-

*f*

*pp*

*f ben marc.*

29

Vln. I  
Vln. II  
Vla.  
Vc.

*v.*

*mf*

*v.*

*cresc.*

32

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

*f*

*v.*

35

Vln. I

Vln. II

Vla.

Vc.

*sempre cresc.*

*f*

*sempre cresc.*

*sempre più f*

38

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*sempre poco dim.*

*ff*

*sempre poco dim.*

*ff*

*sempre poco dim.*

*ff*

*sempre poco dim.*

42

Vln. I

Vln. II

Vla.

Vc.

*mf dim.*

*p*

*mf dim.*

*p*

*mf dim.*

*p*

*dim.*

*mf*

46

Vln. I

Vln. II

Vla.

Vc.

*ffz*

*ffz*

*ffz*

*ffz*

*mp*

*ffz*

*f*

*molto dim.*

*p*

*ffz*

*ffz*

*ffz*

*ffz*

**Più lento e molto tranquillo**

Vln. I

Vln. II *p*

Vla.

Vc.

Vln. I

Vln. II

Vla. *p* *non cresc.*

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

63

pizz.  
mp  
  
pizz.  
**p**  
  
pizz.  
**p**  
  
pizz.  
**mp**

66

sempre dim.  
arco  
**p** sempre dim.  
arco  
**p** sempre dim.  
  
**pp**

sempre dim.

69  $\text{♩} = 60$

**p** senza espressione  
  
**p** senza espressione  
  
**p** senza espressione  
  
**p** senza espressione

72

## Full Score

24

74

Vln. I  
Vln. II  
Vla.  
Vc.

76

Vln. I  
Vln. II  
Vla.  
Vc.

*poco cresc.*      *f*

*poco cresc.*      *f*

*poco cresc.*      *f*

*poco cresc.*      *f*

78      Allegretto con moto

Vln. I  
Vln. II  
Vla.  
Vc.

*p ten.*      *mf*      *f*

*p ten.*      *mf*      *f*

*p ten.*      *mf staccato*      *f*

*p ten.*      *mf*      *f*

85

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*

*mf*      *semper cresc.*      *f*

*mf*      *semper cresc.*      *f*

*mf*      *semper cresc.*      *f*

*mf*      *semper cresc.*      *f*

## Full Score

25

92

Vln. I

Vln. II

Vla.

Vc.

*sempre cresc.*

*ff*

*sempre cresc.*

*ff*

*sempre cresc.*

*ff*

*ff*

100

Vln. I

Vln. II

Vla.

Vc.

*arcò*

107

Vln. I

Vln. II

Vla.

Vc.

*Andante*

*mp*

*p*

*p*

*p*

112

Vln. I

Vln. II

Vla.

Vc.

*più lento*

*mf*

Scherzo

Allegro vivace

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

Vln. I

10

Vln. II

Vla.

Vc.

*ff*

Vln. I

19

Vln. II

Vla.

Vc.

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

Vln. I

28

pizz.

*mf*

Vln. II

Vla.

Vc.

pizz.

*mf*

arco.

35

Vln. I

Vln. II

Vla.

Vc.

cresc.

pp

pizz.

mf

mf

pizz.

arco

41

Vln. I

Vln. II

Vla.

Vc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

48

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

pizz.

pizz.

pizz.

mf

57

Vln. I

Vln. II

Vla.

Vc.

cresc.

arco

cresc.

f

arco

f

arco

cresc.

cresc.

cresc.

cresc.

## Full Score

28

67

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

75

Vln. I

Vln. II

Vla.

Vc.

attacca il Trio

Fine

Trio

Vln. I

Vln. II

Vla.

Vc.

*f*

*dim.*

*mp*

94

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

105

Vln. I

Vln. II

Vla.

Vc.

*p*

114

Vln. I  
Vln. II  
Vla.  
Vc.

123

Vln. I  
Vln. II  
Vla.  
Vc.

133

Vln. I  
Vln. II  
Vla.  
Vc.

142

pizz.      f      arco      Scherzo da capo al fine

Vln. I  
Vln. II  
Vla.  
Vc.

Intermezzo  
Andante lento

Musical score for measures 30-6. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '6' over '8'). Measure 30 starts with a rest for Vln. I followed by a melodic line in Vln. I. Measures 31-32 show rhythmic patterns in Vla. and Vc. with dynamic marks 'p' (piano) and 'pizz.' (pizzicato). Measures 33-34 continue the melodic line in Vln. I with dynamic 'p'. Measures 35-36 show rhythmic patterns in Vla. and Vc. with dynamic 'p'.

Musical score for measures 7-11. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature changes to A minor (one flat). The time signature is common time. Measures 7-8 show melodic lines in Vln. I and Vln. II. Measures 9-10 show rhythmic patterns in Vla. and Vc. Measures 11 shows melodic lines in Vln. I and Vln. II.

Musical score for measures 12-16. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature changes to A major (no sharps or flats). The time signature is common time. Measures 12-13 show melodic lines in Vln. I and Vln. II. Measures 14-15 show rhythmic patterns in Vla. and Vc. Measures 16 shows melodic lines in Vln. I and Vln. II.

Musical score for measures 17-21. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature changes to A major (no sharps or flats). The time signature is common time. Measures 17-18 show melodic lines in Vln. I and Vln. II. Measures 19-20 show rhythmic patterns in Vla. and Vc. Measures 21 shows melodic lines in Vln. I and Vln. II.

20

Vln. I

Vln. II

Vla.

Vc.

*pp*

rit.

24

Vln. I

Vln. II

Vla.

Vc.

*p*

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*pp*

V

Rondo  
Allegro

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff arco*

*ff arco*

*ff*

Vln. I

Vln. II

Vla.

Vc.

10

## Full Score

32

19

Vln. I      ff

Vln. II     ff

Vla.        ff

Vc.        ff

28

Vln. I

Vln. II

Vla.

Vc.

36

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

dim.

mf

pizz.

mf

arco

mf

dim.

mf

pizz.

mf

dim.

mf

46

Vln. I

Vln. II

Vla.

Vc.

sempre cresc.

f

arco

dim.

3

sempre cresc.

f

arco

dim.

sempre cresc.

f

dim.

sempre cresc.

f

55

Vln. I      *pizz.*      *mf*      *sempre cresc.*

Vln. II      *mf*      *sempre cresc.*

Vla.      *pizz.*      *mf*      *sempre cresc.*

Vc.      *mf*      *sempre cresc.*

*arco*      *f*

63

Vln. I      *arco*

Vln. II      *f*      *dim.*

Vla.      *dim.*

Vc.      *dim.*

*mp sempre cresc.*      *sempre cresc.*

*mf sempre cresc.*

71

Vln. I

Vln. II

Vla.

Vc.

*f*

81

Vln. I

Vln. II

Vla.

Vc.

*mp*      *dim.*      *pp*

*mp*      *dim.*      *pp*

*mp*      *mp*

*mp*

## Full Score

34

92

Vln. I

Vln. II

Vla.

Vc.

*mp marc.*

102

Vln. I

Vln. II

Vla.

Vc.

*mf*

*marc.*

*f*

113

Vln. I

Vln. II

Vla.

Vc.

*f*

*dim.*

*dim.*

*dim.*

*dim.*

121

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

133

Vln. I      *mp*      *cresc.* -----

Vln. II      *mp*      *cresc.* -----

Vla.      *mp*      *cresc.* -----

Vc.      *mp*      *cresc.* -----

142

Vln. I      *f*      *mf*

Vln. II      *f*      *mf*

Vla.      *f*      *mf*      *mf*

Vc.      *f*      *mf*

152

Vln. I      *f*      *semre dim.*

Vln. II      *f*      *semre dim.*

Vla.      *f*      *semre dim.*

Vc.      *f*      *semre dim.*

161

Vln. I      *pp*      *mf*

Vln. II      *pp*      *mf*

Vla.      *pp*      *ff marc.*

Vc.      *pp*      *mf*

171

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*cresc. --*

*cresc. --*

*mp*

*cresc. --*

181

Vln. I

Vln. II

Vla.

Vc.

*f*

*sempre cresc*

*f*

*sempre cresc*

*f*

*sempre cresc*

*sempre cresc.*

192

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

201

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

*pp*

*pp*

210

Vln. I

Vln. II

Vla.

Vc.

*p* *sempre cresc.*

*p* *sempre cresc.*

*pp*

222

Vln. I

Vln. II

Vla.

Vc.

*molto cresc.* *ff*

*molto cresc.* *ff*

*f*

*molto cresc.* *ff*

*molto cresc.* *ff*

*mf*

232

Vln. I

Vln. II

Vla.

Vc.

241

Vln. I

Vln. II

Vla.

Vc.

## Full Score

38

250

Vln. I

Vln. II

Vla.

Vc.

258

Vln. I

Vln. II

Vla.

Vc.

268

Vln. I

Vln. II

Vla.

Vc.

276

Vln. I

Vln. II

Vla.

Vc.

284

Vln. I      *f*      *sempre cresc.*

Vln. II      arco  
arco      *f* *sempre cresc.*

Vla.      *f* *sempre cresc.*

Vc.      *f*      *sempre cresc.*

291

Vln. I      pizz.  
*ff*

Vln. II      pizz.  
*ff*

Vla.      pizz.  
*ff*

Vc.      pizz.      *ff*

300

Vln. I      arco

Vln. II

Vla.

Vc.

306

Vln. I

Vln. II

Vla.

Vc.

312

Vln. I

Vln. II

Vla.

Vc.

Etwas breiter

320

Vln. I

Vln. II

Vla.

Vc.

Tempo I

330

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

*fff*

335

Vln. I

Vln. II

Vla.

Vc.

# String Quartet No.1

Violin I

Peter Gellhorn (1912–2004)

I

**Allegro moderato**  $\text{♩} = 60$

2      *f*      *dim.*      *mf*

8      *cresc.*      *più f*      2

15      *mf*

20      *cresc.*      *f*

25      *ff*      *dim.*      *mf*      *più f*      *dim.*

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

36      *molto dim.*      *mf*      *dim.*

42      *cresc.*      *mf*

47      *p*

50      3      *dim.*      *f*      3      *dim.*

This is the first page of the violin I part for the string quartet. The piece begins with an Allegro moderato tempo at 60 beats per minute. The key signature changes frequently, indicated by sharp and flat symbols. The dynamics range from forte (f) to pianissimo (p). Performance instructions include crescendo (cresc.), decrescendo (dim.), and accents. Measure numbers 1 through 50 are visible along the left margin. The music features continuous eighth-note patterns with occasional sixteenth-note figures and rests.

## Violin I

2 54      6      *ff*      *dim.*      **p**

64      *sempre p*      *pizz.*      **mf**

67      *dim.*      **p marc.**

71

75

79      *mf*      *arco*      *sempre cresc.*

84      *sempre più f*      **f**

90      *ff*      *ffz dim.*

96      *mp*      **pp**      *sempre molto dim.*

## Violin I

3

100

*ff*

105

*ff*

2

111

*f*

*dim.*

*mf*

117

*cresc.*

*più f*

*f*

*molto cresc.*

122

*f*

14

141

*sempre animando*

*sempre f*

147

*ff*

153

*ffff*

2

## Violin I

4

160

165

168

172 pizz.

176

182 ritenuto poco a poco in tempo

A tempo

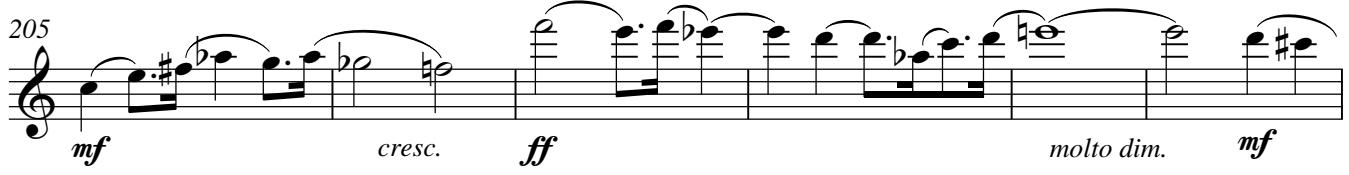
189

194

198

## Violin I

5

205 

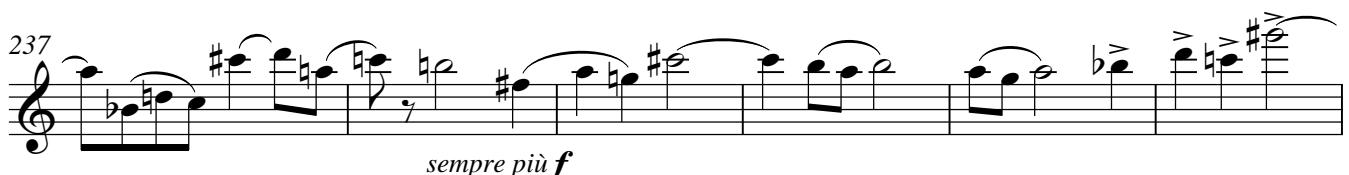
211 

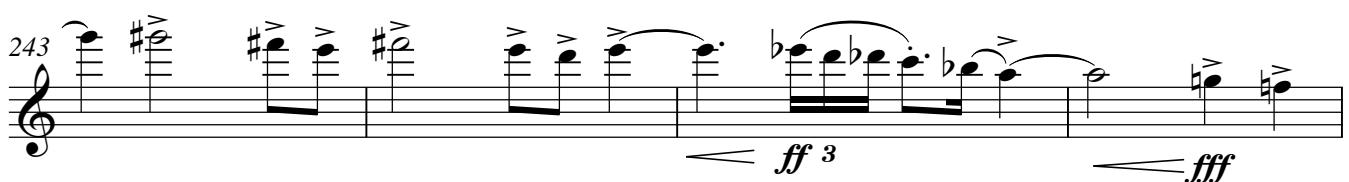
216 

221 

226 

231 

237 

243 

247 

## Violin I

6

252 *pp*

258 *mp* *cresc.*

263 **Vivo** *ff* *3*

267 *pizz.* *fff* *3*

Thema mit Variationen**Andante****II.**

*arco* *mf*

6 (kurz) *poco dim.*

13 Vla. *p* *fp* *p*

19 *pizz.* *arco* *fp* *f* *3* *3*

25 *molto dim.* *pp*

28

30

## Violin I

7

32

35

*sempre cresc.*

38

*ff*

*sempre poco dim.*

43

*mf dim. p*

*ffz*

*mp*

*Più lento e molto tranquillo*

50

53

*dim.*

*p*

57

*p non cresc.*

*mf*

60

*cresc.*

*ff*

*poco a poco dim.*

63

*pizz.*

*arco*

*p*

66

*sempre dim.*

*pp*

## Violin I

8

69  $\text{♩} = 60$   
 Vla.

72

74

76

78 Allegretto con moto  
 Vln. II  
 p ten.

84

90

99

105

111

Violin I  
III

Scherzo

Allegro vivace

9

Violin I  
III

Scherzo  
Allegro vivace

9

8

15

ff

23 pizz.  
ff  
mf

31 arco.  
pp

38 sempre cresc.

44 ff

50 2  
mf cresc.

58 f cresc.

65

72 ff

78 attacca il Trio  
Fine

Detailed description: The sheet music contains 15 staves of musical notation for Violin I. The first staff begins with a dynamic 'f'. The second staff starts with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one flat. The eleventh staff begins with a treble clef and a key signature of one sharp. The twelfth staff begins with a bass clef and a key signature of one flat. The thirteenth staff begins with a treble clef and a key signature of one sharp. The fourteenth staff begins with a bass clef and a key signature of one flat. The fifteenth staff begins with a treble clef and a key signature of one sharp. Various dynamics are indicated throughout the score, including 'ff' (fortissimo), 'pizz.' (pizzicato), 'mf' (mezzo-forte), 'pp' (pianissimo), 'arco.' (bowing), and 'cresc.' (crescendo). Performance instructions like 'attacca il Trio' and 'Fine' are also present.

## Violin I

10      *Trio*

14

*p*

102

110      *f*

117      *7*  
*dim.*

129      *mf non cresc.*

140      **3**      pizz.

146      *arco*      Scherzo da capo al fine  
*f*

IV.

Intermezzo  
Andante lento

6

*p*

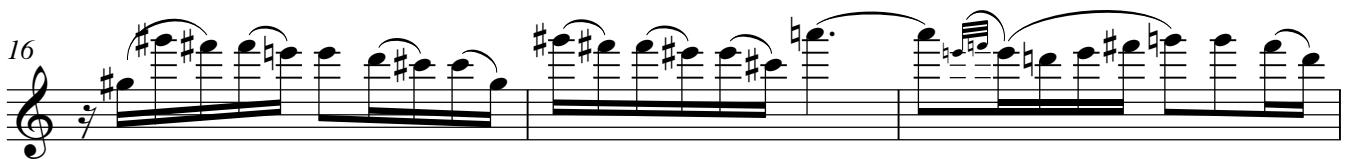
7

11

The musical score for Violin I consists of ten staves of music. Staff 1 (measures 10-117) includes markings for 'Trio' and 'f'. Staff 2 (measures 129-140) has a dynamic of 'mf non cresc.'. Staff 3 (measures 146-147) is labeled 'Scherzo da capo al fine' with dynamics 'arco' and 'f'. Staff 4 (measures 11-128) is labeled 'IV.' and 'Intermezzo' with 'Andante lento' tempo. Measure 11 features a unique 6/8 time signature. Measures 10, 129, and 140 begin with thick black bars. Measures 11 and 128 end with thick black bars. Measures 11 and 128 also feature a mix of common and bass clefs. Measure 140 ends with a fermata over the first note of the next measure.

## Violin I

11



Musical score for Violin I, page 11, measures 19-21. The key signature changes to G major (one sharp). Measure 20 includes dynamic markings ***pp*** and ***p***.

Musical score for Violin I, page 11, measures 23-24. The key signature changes to F# major (two sharps). Measure 24 includes dynamic marking ***p***.

Musical score for Violin I, page 11, measures 25-27. Measures 25-26 show descending eighth-note patterns with *dim.* and *rit.* markings. Measure 27 begins with a measure rest followed by a  $\frac{2}{4}$  time signature.

Rondo  
**Allegro**

V

Musical score for Violin I, Rondo section, Allegro, page 11, measures 1-4. The key signature is D major (two sharps). Dynamic marking ***ff*** is present.

Musical score for Violin I, Rondo section, Allegro, page 11, measures 5-7. Measures 5-6 show eighth-note patterns with slurs and grace notes. Measure 7 begins with a measure rest.

Musical score for Violin I, Rondo section, Allegro, page 11, measures 8-10. Measures 8-9 show eighth-note patterns with slurs and grace notes. Measure 10 begins with a dynamic marking ***ff***.

Musical score for Violin I, Rondo section, Allegro, page 11, measures 11-13. Measures 11-12 show eighth-note patterns with slurs and grace notes. Measure 13 ends with a half note.

Musical score for Violin I, Rondo section, Allegro, page 11, measures 14-16. Measures 14-15 show eighth-note patterns with slurs and grace notes. Measure 16 ends with a dynamic marking **6**.

## Violin I

12

44

50

55

64

73

83

92

100

111

120

## Violin I

13

130

mp

cresc.

140

f

mf

150

f

sempre dim.

160

pp

mf

171

mf

mp

180

cresc.

f

sempre cresc.

190

ff

196

-

## Violin I

14

201

*pp*

209

219

*p* *sempre cresc.*

229

*molto cresc.* *ff*

238

247

*ff*

254

262

271

*4* *mf*

## Violin I

15

281

*f*      *sempre cresc.*

290

pizz.      *ff*

*arco*

299

308

*ff* *al fine*

314

*Etwas breiter*

323

**Tempo I**

330

*fff*

335

Violin II

# String Quartet No.1

Peter Gellhorn (1912–2004)

**Allegro moderato**  $\text{♩} = 60$

I

5

9

13

17

21

25

29

33

37

41

## Violin II

2

44 *dim.*

48 *dim.* 3 *f* *mf* *più f*

54 *f* *p subito*

56 *mf* *più f* *f*

59 *molto cresc.* *f* *ff* *mf*

63 *pizz.* *mf* *mf*

67 *dim.* *p marc.*

71

74

77

81

85

89 *sempre cresc.* *ff* *arco*

## Violin II

3

94

99      *sempre molto dim.*

104      *ff*

109

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

113      *cresc.*      *mf*      *sempre cresc.*

117

*f*

121      *cresc.*      10      *f*

136

*sempre animando*

*sempre f*

142

148

*ff*

153      *ffff*

## Violin II

4

158      2      3       $\geq p$

165       $f$

168      *sempre cresc.*      3      3      3

172      pizz.       $f$        $più f$

175       $ff$

177      arco      *mf molto cresc.*       $ff$       *molto dim.*

182      *ritenuto*      *poco a poco in tempo*       $p$

187      **A tempo**

191      *cresc.*

195       $mf$

199

## Violin II

5

203 *cresc.* -

207 *poco cresc.* *dim.*

212 *cresc.*

217 *dim.*

223 *sempe cresc.* *ff* *sempe ff* *3* *mf*

227 *ff* *sempe ff* *mf*

232 *pizz.* *mp*

236 *sempe cresc.*

240 *f*

244 *ff* *ffff* *arco >*

248 *ffz* *dim.*

## Violin II

6

252

256

poco marc.

262

Vivo

cresc.

267

fff

pizz.

## II.

Thema mit Variationen**Andante**

arco

7

7

(kurz)

13

Vla.

18

fp

23

f

molto dim.

## Violin II

7

26      2

31      2

35      2

40

44

Vln. I

49 **Più lento e molto tranquillo**

54

57

59

cresc.

mf poco a poco dim.

63

pizz.

arco

p sempre dim.

## Violin II

8  
69  $\text{♩} = 60$   
Vla.

72 *p senza espressione*

74

76 *poco cresc.*

77 **Allegretto con moto**  
*f*      *p ten.*      *mf*

79 *f*

85 *mf sempre cresc.*      *f*

92 *sempre cresc.*      *ff*

99 *3*

105 **Andante**  
Vln. I

111 *più lento*  
*p*

Scherzo

Allegro vivace

## III

8

*f*

16

*ff*

24

1. 2.

*ff*      *p*

30

35

pizz.      arco  
*mf*      *sempre cresc.*

42

49

*ff*      pizz.      arco  
—      *mf*

58

*cresc.*      *f*      *cresc.*

65

73

*ff*

78

attacca il Trio

Fine

## Violin II

10 Trio

3

*p*

92

99 8

*p*

113 2

*f*                              *mp*

123

*mf*    *non cresc.*

133

*dim.*

142

*pizz.*                              *arco*

*f*

Scherzo da capo al fine

IV.

Intermezzo  
**Andante lento**

5

*p*

9

14 3

21

24

V

Rondo  
**Allegro**

9

21

29

37

3

50

55

## Violin II

12

61      2      arco  
*f*      dim.      *mf*      *sempre cresc.*

70      *f*

80      *mp*      dim.

91      *pp*

100     *mf*

112     *f*      dim. -----

120     3      *mf*

132     *mp*      *cresc.* -----

140     *f*      *mf*

149     *f*      *sempre dim.*

158     *pp*

169     *mf*

## Violin II

13

178

188

198

206

215

224

233

242

253

260

268

275

## Violin II

14

285                          arco  
*f sempre cresc.*                          pizz.  
*ff*

294                          arco  
**2**

304                          *ff al fine*

Etwas breiter

312

320                          **Tempo I**

331                          *fff*

336

Viola

# String Quartet No.1

Peter Gellhorn (1912–2004)

I

**Allegro moderato**  $\text{♩} = 60$

mf > cresc. f dim. f dim. f

8 3 p

16

22 cresc. f dim. cresc. marc. dim.

27 mf non leg.

33 cresc. dim. dim.

38 p

42 poco a poco dim.

46 sempre cresc.

50 f 3 p subito

54 mf più f f p

## Viola

2

58

*molto cresc.*      *f*      *ff*

61

*mf*      *mf*

65

*meno f*      *p*      *mf*      *dim.*      *p marc.*

69

73

77

81

85

*sempre cresc.*

89

*f*      *ff*

*arco*

>  
= = >

93

*ffz*      *molto dim., ma sempre marc.*

## Viola

99 3  


*sempre molto dim.*

104   


*mf*

109   


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

116   


*sempre cresc.* *f* *molto cresc.*

121   


*f*

131   


137   


*pizz.* *arco*

142   


*sempre animando*

148   


*meno f* *sempre cresc.*

155   


*molto cresc.*

160   


## Viola

4 164

169 *pizz.*  
*sempre cresc.* 3 3 *f sempre cresc.*

174 *arco*  
*ff* *mf molto cresc.*

178 *ff* *molto dim.*

183 *ritenuto* *poco a poco in tempo*  
*p* *poco cresc.* *mp*

189 *A tempo*

195 *dim.* *cresc., marc.*

200 *non leg.* *cresc.*

206 *f* *dim.* *mf* *dim.* *p*

211

215 *poco a poco dim.*

## Viola

219

5

*sempre dim.*

223

*f*

*sempre cresc.*

228

*ff*

*3*

*mf*

*mp*

233 pizz.

*mp*

237

*sempre cresc.*

241

*f*

*ff*

*fff*

*ffz dim.*

251

*fz molto dim.*

*p*

258

*mp*

262

**Vivo**

*cresc.*

*ff*

*3*

267

*pizz.*

*fff*

Viola

II.

Thema mit Variationen

6

Andante

arco



9



14



17



20



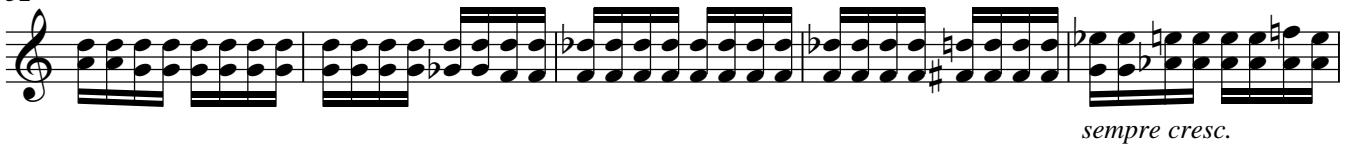
24



28



32



37



43 *Vln. I*

*mf dim. p* < < < *ffz f* *molto dim. p*

49 **Più lento e molto tranquillo** **3**

*p* *non cresc.*

55 *p*

60 *cresc.* *mf poco a poco dim.* *mp*

65 **pizz.** **arco** *j = 60*  
*p* *p sempre dim.* *pp* *p senza espressione*

70

72

74

*poco cresc.*

77 **Allegretto con moto**  
*Vln. II*

*f* *p ten.*

## Viola

8

79

2/4

*mf staccato*

*f*

85

2/4

*mf*

*sempre cresc.*

*f*

92

2/4

*sempre cresc.*

*ff*

100

2/4

107

2/4

**Andante**  
Vln. I

*p*

112

2/4

*più lento*

*mf*

ScherzoAllegro vivace**2**

III

10

18

25

31

37

45

52

61

69

76

Fine

attacca il Trio

## Viola

10 Trio

91



100



111



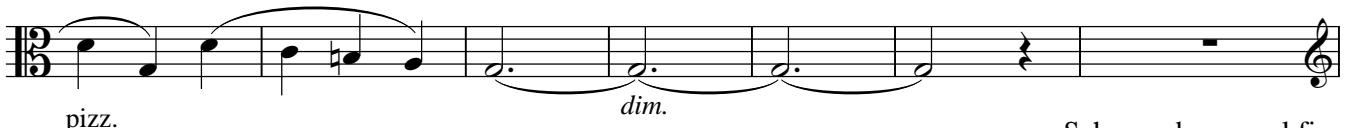
122



130



138



145 pizz.

dim.

Scherzo da capo al fine

arco  
f

IV.

Intermezzo**Andante lento**

pizz.



13



18



23

rit.



Viola  
V

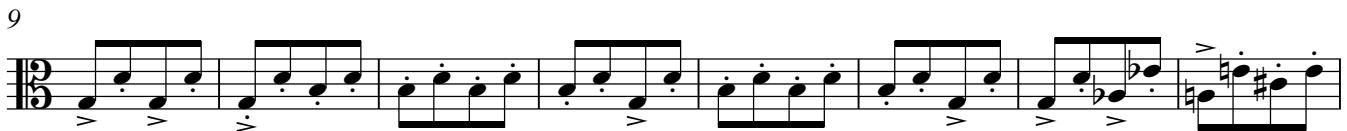
Rondo  
Allegro

11

arco  
**ff**



9



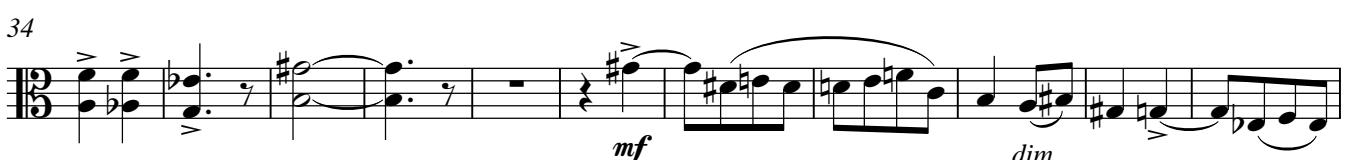
17



26



34



45 pizz.  
**mf**    *sempre cresc.*                          arco  
**f**    dim.



55 pizz.  
**mf**    *sempre cresc.*                          arco  
**f**    dim.



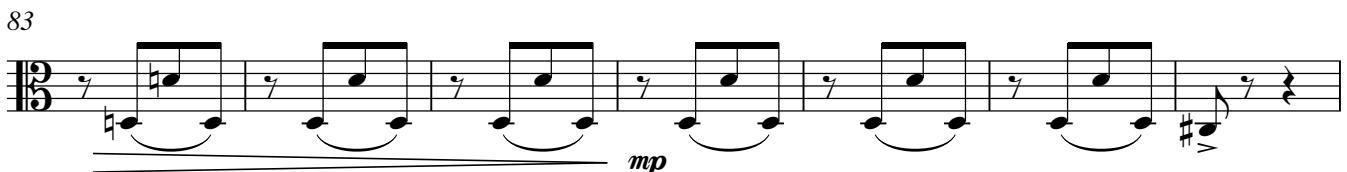
66 dim.    **mf**    *sempre cresc.*                          arco  
    **f**



76



83



## Viola

12  
90

**4**

*mp*  
*marc.*

101

*mf*

112

*f*  
*attm.*

120

*mf*

131

*mp*    *cresc.*    *mf*

141

*f*

150

*mf*  
*f*  
*semper dim.*

## Viola

160

Musical score for Viola, page 13, measures 160-161. The key signature is B-flat major (two flats). Measure 160 starts with a eighth-note bass note followed by eighth-note pairs. Measure 161 begins with a eighth-note bass note followed by eighth-note pairs, with dynamic ***pp***. The measure ends with a forte dynamic ***ff marc.***

13

172

Musical score for Viola, page 13, measures 172-173. The key signature changes to A major (no sharps or flats). Measure 172 consists of eighth-note pairs. Measure 173 begins with eighth-note pairs, with dynamic ***mp***, followed by a crescendo ***cresc.*** and a dashed line indicating the continuation of the pattern.

182

Musical score for Viola, page 13, measures 182-183. The key signature changes to E-flat major (one flat). Measure 182 starts with a forte dynamic ***f***. Measure 183 continues with eighth-note pairs, with dynamic ***ff***.

193

Musical score for Viola, page 13, measures 193-194. The key signature changes to D major (one sharp). Measure 193 consists of eighth-note pairs. Measure 194 continues with eighth-note pairs.

201

Musical score for Viola, page 13, measures 201-202. The key signature changes to G major (one sharp). Measure 201 consists of eighth-note pairs. Measure 202 begins with eighth-note pairs, with dynamic ***> pp***.

210

Musical score for Viola, page 13, measures 210-211. The key signature changes to C major (no sharps or flats). Measure 210 consists of eighth-note pairs. Measure 211 continues with eighth-note pairs.

216

Musical score for Viola, page 13, measures 216-217. The key signature changes to F major (one sharp). Measure 216 consists of eighth-note pairs. Measure 217 begins with eighth-note pairs, with dynamic ***Vln. I*** and a bold number **5**.

## Viola

14  
226

*f*

*molto cresc.*

*ff*

235

243

*ff*

251

259

267

273

*mf*

*dim.*

pizz.

280

*sempre cresc.*

*arco*

*f sempre cresc.*

*ff*

pizz.

## Viola

292

15



301



309

**Etwas breiter**

316

**Tempo I**

325



332



337



Violoncello

# String Quartet No.1

Peter Gellhorn (1912–2004)

I

**Allegro moderato**  $\text{♩} = 60$

**2**

The musical score consists of ten staves of music for Violoncello. The first staff begins with a dynamic **f**. Measures 9 and 15 show dynamics **mf**, **f**, and **poco dim.**. Measure 22 includes dynamics **ff**, **dim.**, **mf**, and **cresc.**. Measures 30, 36, and 42 feature dynamics **dim.**, **cresc.**, **mf**, and **sempre cresc.**. Measure 50 shows dynamics **f**, **dim.**, **mf**, and **più f**. Measures 56 and 58 include dynamics **f**, **p subito**, **più f**, **f cresc.**, and **ff**.

## Violoncello

61 pizz.  
*dim.* *mf*

65 arco  
*mf*

71

77 pizz.

82

87 *sempre più f*

91 arco  
*ff*

95 *ffz dim.* *mp*

99 *ff* *4* *3* *2* *3*

107 *f*

113 *f* *dim.* *mf cresc.*

## Violoncello

4

119      3

128

133

*mf*

137

arco      pizz.

143      *sempre animando*

arco      ff

150

*meno f sempre cresc.*

156

*molto cresc.*

162

*mf*

168

*ff*

173

*cresc.*

## Violoncello

177 5  
*mf* *molto cresc.* *ff* *molto dim.*  
*ritenuto poco a poco in tempo*  
*p*

181 *A tempo*  
*mf*

189 *ff dim.* *f marc.* *più f*

196 *mf cresc.* *f* *mf sempre cresc.*

202 *f dim.* *mf* *dim. p* *dim.*

208 *poco cresc.* *poco a poco dim.* *p*

214 *f* *sempre cresc.*

222 *3* *3*  
*pizz.*  
*ff* *fff* *mf* *mp*

228 *3*  
*pizz.*  
*ff* *fff* *mf* *mp*

233 *pizz.*

236

## Violoncello

6 239



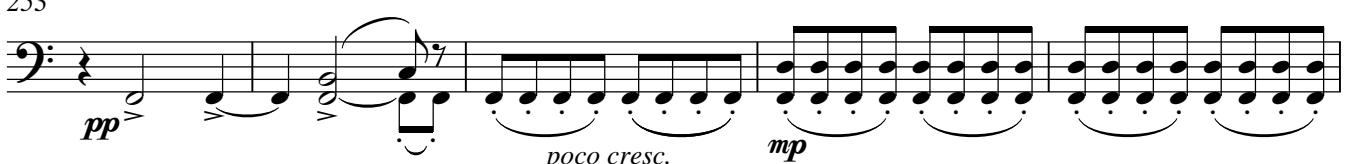
244



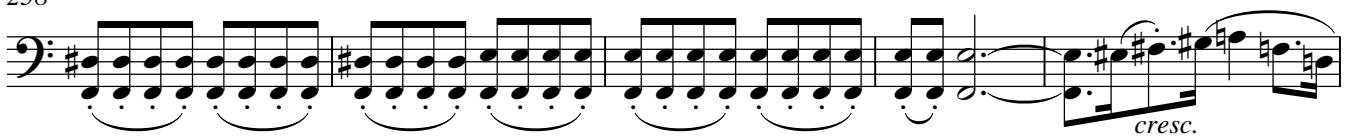
248



253



258



263



267



## II.

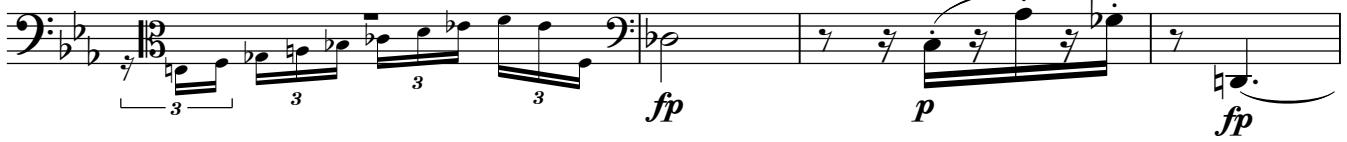
Thema mit Variationen**Andante**

7



13

Vla.



17



## Violoncello

22

7

*cresc. f*

27

*f ben marc.*

31

*cresc.*

*f*

35

38

*sempre più f*

*ff*

*sempre poco dim.*

43

*dim.*

*mf*

*Vln. I*

*ffz*

49 Più lento e molto tranquillo

5

57

*cresc.*

61

*f*

*poco a poco dim.*

64

*mp*

*sempre dim.*

*pp*

## Violoncello

8

69  $\text{♩} = 60$

*p senza espressione*

71

73

75

*poco cresc.*

77

**Allegretto con moto**  
Vln. II pizz.  
*f*                    *p ten.*                    *mf*

80

*f*                    *mf*

88

*sempre cresc.*                    *f*                    *sempre cresc.*

96

*ff*

104

*arco*  
**Andante**  
Vln. I  
*p*

111

*più lento*  
*p*

Scherzo

Allegro vivace

2

III

*f*

9

17

*ff*

24

1. 2.

*pizz.*

*ff*

*mf*

32

*cresc.*

*pp*

39

*sempre cresc.*

45

*pizz.*

*ff*

54

4

*arco*

*f*

*cresc.*

65

73

*ff*

78

*attacca il Trio*

*Fine*

## Violoncello

10 Trio 

94

103

112 3

123

130

138 pizz.

144 pizz. 2 pizz. Scherzo da capo al fine

Intermezzo  
Andante lento IV.  
pizz.  


7

## Violoncello

13

11



18



23

*rit.*

Rondo  
**Allegro**



8



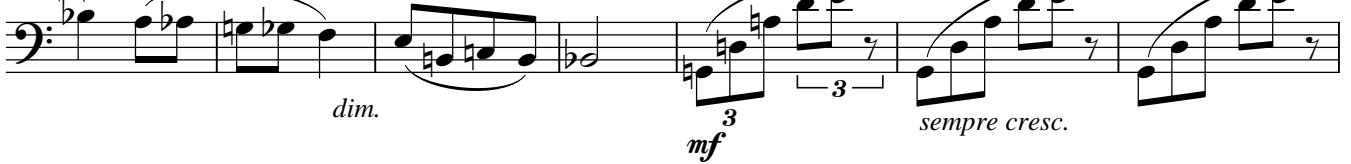
20



30



41



48



## Violoncello

12  
55

61

69

75

85

12

105

113

120

129

139

149

## Violoncello

13

159



169



179



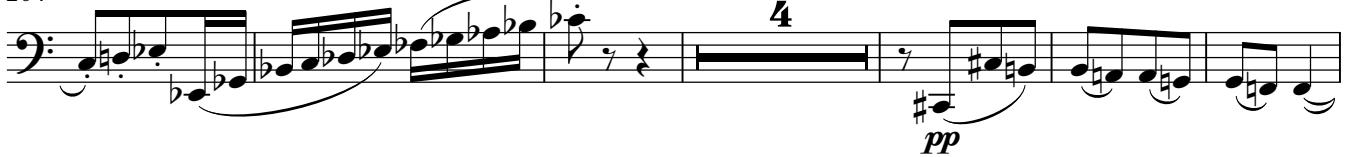
189



197



204



214



226



235



244



250



## Violoncello

14

256

265

272

*mf*

*dim.*

*mf* <sup>3</sup>

280

*sempre cresc.*

*f*

286

*pizz.*

*sempre cresc.*

*ff*

295

*arco*

305

*ff al fine*

315

**Etwas breiter**

320

**Tempo I**

325

*fff*

334