



MERTON MUSIC

B E N G T S S O N

STRING QUINTET

in A minor

for

2 Violins, 2 Violas and Violoncello

SCORE

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Gustaf Bengtsson, String Quintet A minor

Gustaf Adolf Tiburtius Bengtsson (1886-1965)

Gustaf Bengtsson was born in Vadstena, where his father and grandfather played the organ in the Monastery Church. In the family chamber music was important and the members were even able to form a string quartet among themselves. Tradition tells that all the Haydn quartets were highly appreciated and some were learned by heart.

Studies in Stockholm and abroad

In 1904 Bengtsson moved to the capital of Sweden and began studies at the Royal Academy of Music. He graduated with degrees in organ playing 1906, church singer 1909 and music teaching 1916. Parallel to these studies at the academy, he also started private studies with Johan Lindegren, and it is probably from his teaching Bengtsson found inspiration to write the string quintet. The years 1910-12 were spent abroad. Bengtsson went to Berlin (studies with Paul Juon), Paris and Leipzig (studies with Hugo Riemann).

The friends in the royal opera orchestra

After doing his military service in the years 1906-07, Bengtsson entered a temporary position as violinist in the Royal Opera Orchestra. Together with friends in this orchestra the quintet was tried out for the first time. On the first page of the score there is written:

Quintetto

for

2 violins, 2 violas and cello

by

Gustaf Bengtsson, 1907

played for the first time 1907 by an ensemble from The Royal Opera Orchestra.
(Carlborg, Enstedt, Larsén, the Composer and Lindgren).

At least the slow movement has been performed in recent times, but there are no notes of any modern performance of the whole work.

In a comment the composer's daughter says: My father revised the score in his last years. The fact that the work never was published indicates that he didn't find the music good enough for publishing. However, he decided to give the work a thorough revision, and that must have meant that he found certain qualities in this quintet. (The third symphony was also revised at the same time.)

Three young composers

After the studies abroad Bengtsson was allowed with his fellow composers to conduct his own music in an extra concert with the Opera Orchestra. The two young colleagues were Kurt Atterberg and Oskar Lindberg. At this occasion the second symphony was performed.

Teaching

In 1910 Bengtsson took the post of organist in Motala church. These were good times and the Motala Quartet Singers under Bengtsson's baton became famous. After that he turned his attention to music teaching, first in Linköping, later in Karlstad and finally back in Linköping again where he 1949 became the first head of the new municipal school of music.

Composing

All his life Bengtsson kept contact with his native Vadstena and he bought a "composers lodge" across the bay of Vadstena. He stated: "I have always been interested in nature itself, and here around Nässja ... I have composed most of my music. To compose at the piano is nothing for me. The music must be ready inside your head; the theme, the exposition, development etc. and should only be written down. Here at the wonderful lake Vättern I have got all my inspiration and I have even tried to describe the lake and its atmosphere in my tone poem "[Lake] Vättern".

General comments to this edition

This is the first publication of Bengtsson's string quintet. It is a work of a talented young student composer in his early twenties.

Source

The score and parts have been made available by kind permission of the composer's family, namely his daughter Gunhild and his grandson Fredrik. The text of this commentary is based on a printout of an interview given shortly before the composer's 75th birthday and on the recollections of Magnus Tiburtius

Bengtsson, the composer's son, who recalled some conversations with his father regarding composition in general and the quintet in particular.

The composer's revisions

The score (S in comments below) was revised by the composer as late as 1964-65. This revised score was taken to represent the composer's considered intentions and was used as the basis of this edition. The parts (P in the comments below) are of an earlier date and are copies, presumably of the original parts. They are richer in comments and may include extra articulations added by the musicians while studying the piece. So far as the actual notes are concerned there are few differences between the sources

Articulations

The articulation differs extensively between score and parts, and between parts. There is even inconsistency between the exposition and the recapitulation in the first movement, which is written in sonata form. The same problem occurs in the ternary second movement, as well as the scherzo. In the last movement, a rondo, there are many places where semiquavers are sometimes slurred, sometimes dotted or sometimes both. Staccato and marcato markings may occur at the same time in different parts.

Dynamics

The composer appears often to have put dynamic markings in only one part when he intended them to apply to all parts.

Editing practice

A rather thorough editing has been done in order to make the material playable. That is, when playing homophonic passages, the same articulation has been adopted in all parts involved. A first play-through of this edition was undertaken at Sunds Folkhögskole, Inderøy, Norway, on July 2, 2003. The participants were Mats Bengtsson, Ulrika Lundgren, Göran Swedin, Sara Åsbrink and Krister Persson. A second play-through was undertaken in Vancouver, Canada by Peter Lang and his friends, later the same year.

Different revisions of this material

Score and parts

1st revision: Feb 2003. 2nd rev: July 2003. 3rd rev: March 2004. 4th rev: May 2004.

Detta förord / This preface

1st revision: Feb 2003. 2nd rev: Nov 2003. 3rd rev: Oct 2004.

Teckenförklaring / Legend

v = violins	S = score	Crotchet = quarter note
v1/2 = violin 1/2	P = part/parts	Semiquaver = 16th note
va1/2 = viola 1/2	B = bar	
vc = cello	Quaver = eighth note	

Editionskommentarer / Editorial notes

Movement I, Allegro moderato con spirito

	P	bar	Part of bar	comment
1.	all	5	3 rd -4 th beat	va2 and vc: legato (cf b113) chosen. va1: no legato (cf v1) chosen.
		5, 113	3 rd -4 th beat	va2 differs: b5 dotted crotchet+quaver, b113: two crotchets.
	va1	10	3 rd beat	changed to G from F#.
2.	all	11	1 st beat	articulation changed in all P to ">" (In S only in v1)
3.	all	11	1 st beat	S: "ff". P: v1 "f", v2/va2/vc "ffz", va1 "fz" altered in all parts to "ffz"
4.	all	11	1 st 16 th /2 nd beat	S: v1/va2/vc: "f", added f in v2/va1
5.	all	11-13		P: crescendo hairpins replaced with "cresc".
6.	vc	13		espressivo in P not in S
7.	v/va	13-14		v1: "< >" added. v2/va: cresc hairpins moved to the end of b14
8.	vc	14		"< >" added
9.	va2, vc	15	1 st beat	suggestion: ">" added (cf v1, v2 and va1)
10.	v	16-17		suggestion: v: "<>" added.
11.	v2	17	1 st beat	suggestion: v2: added tenuto (cf v1)
12.	v2/vc		last 3 notes 3 rd beat	suggestion: v2: added marcato (cf v1) va2: added "f"
13.	vc	17		suggestion: "< f >" added
14.	all	25		diminuendo extends over last two crotchets.
15.	v1/va2	38, 136		See b136.
16.	v2/va1	40, 138	3 rd -4 th beat	rhythm differs P: v2: D ^b -E ^b -D ^b (syncope) va1: dotted crotchet E ^b + quaver E ^b . Cf b138 suggestion: might be better change va1: E ^b -G ^b -E ^b (as in b138).
17.	va1/vc	45	1 st beat	va1 and vc playing 8 ^{va} . vc: In S 1 st note changed to E.
18.	v2/va1	47	last note	suggestion: va1 G [#] changed to G. Cf v2 already G

19.	all	47		suggestion: "a tempo" added, cf P
20.	all	48		suggestion: "cresc e poco string" added. (P are differing.)
21.	v2/vc	48		replaced "string e cresc" -> cresc and "poco rit" above syst.
22.	va1	51	3 rd beat	added ">" (cf. b53).
23.	v/va1	56 ^{II}		second ending, suggestion: "fz" in all P.
24.	v1, va2	57 ^I -58 ^I		first ending, different notations in P. The composer has in ink put "poco largamente" and in lead pencil "A tempo" from last beat of b58 ^I
25.	v2	57 ^{II}	2 nd beat	second ending, suggestion: changed A to A ^b (cf v1 3 rd beat)
26.	va2/vc	62	3 rd beat	suggestion: a second "f" omitted
27.	vc	64		added cresc hairpin
28.	v1	65-66		crescendo-diminuendo (other P no change of dynamics)
29.	vc	66	all bar	suggestion: crescendo-diminuendo (cf v1 b65-66)
30.	vc	67	all bar	suggestion: crescendo-diminuendo
31.	va2	76		suggestion: fugue entry marcato (as in v/va1 before)
32.	vc	77		suggestion: fugue entry marcato (as in v/va1 before)
33.	va1	82	1 st two quavers	suggestion: added legato, cf v1
34.	v1	93	last beat	added # on thrill (G [#]).
35.	v2	99	2 nd note	">" deleted (already erased by composer in other parts).
36.	va1	98		suggestion: "p" added, spiccato dots added
37.	va1	100	3 rd beat	suggestion: added ">", marcato on last four notes
38.	all	101		added "a tempo" - only mentioned in vc
39.	all	104		suggestion: added "mf crescendo" in all P
40.	all	105		suggestion: "f" in all P
41.	va2, vc	110		suggestion: "f" added
42.		113		See b5.
43.	all	114		suggestion: dim hairpin in all P (S: only dim in v1/2)
44.	va2/vc	117-118		suggestion: added cresc hairpin (cf v/va1)
45.	va1	118	3 rd beat	different versions: here: G, in b10: F [#] .
46.	v2/va2	120	last beat	suggestion: staccato dots (as v1/vc)
47.	va1	127	2 nd but last 8 th	changed to D [#] (from D as it says in P)
48.	va1	128	1 st quaver	Should it be D [#] ? (following harmony in b127).
49.	va1	129		all other parts "p", va1: "pp" explicitly written in S
50.	va1	129, 130	last notes	changed to E (from E [#] as it says in P)
51.	v2	132		suggestion: "p" (cf b129 and v1 b130).
52.	v1/va2	136		portamento added as indicated in va2 (P & S differs). Cf b38: legato
53.	v2	147-148	crotchets	suggestion: same articulation as v1 (staccato on crotchets)

Movement II, Andante sostenuto

	P	bar	Part of bar	comment
54.	va2	9	1 st beat	mf added (as already in all the other P)
55.	va2	18	3 rd beat	suggestion: tenuto-signs on last three notes in bar (v2 b17)
56.	vc	19	3 rd beat	suggestion: tenuto-signs on last three notes in bar (v2 b17)
57.	all	23		Added "p" in all P. (S: va1/2, vc: "p", P: va1 "p".)
58.	vc	23-24		added same articulation as in vc b18-19
59.	va1	26	last beat	Suggestion: articulation changed from staccato to tenuto. (cf va2 b18)
60.	v1, va2	27		"molto dim" added
61.	v1/2, va1	28		S: violins "mf", va1 "pp". P: "mf" (the latter chosen)
62.	va2, vc	29		"mf" added.
63.	v2	32	last beat	legato added.
64.	all	34-37		suggestion: crescendo-"sf" in each bar suggested.
65.	all	45-47		b46: "molto cresc" added in all P. cresc hairpin in all P: (v1: b-45-47, the other parts: v46-47.)
66.	v1	57		cresc hairpin added
67.	va1/vc	59	last beat	va2: written "3" as triplet, but notation is 2 quavers. Changed to triplet: crotchet+quaver
68.	va2	81	1-2 beat	diminuendo hairpin added.
69.	va2	90	first beat	suggestion: ">" omitted
70.	vc	97		crescendo hairpin added
71.	vc	107		"p" added
72.	v/va	115-116		v2, va1/2: dim hairpin added

Movement III, Allegro energico

	P	bar	Part of bar	comment
73.	v2-vc	11-12		suggestion: cresc + dim hairpin as in v1 (there are indications of that in v2 and va1)
74.	v2	13		">" added
75.	all	17		crescendo hairpin adjusted to last through all bar in all parts.
76.	all	19		suggestion (P and S somewhat unclear) v1/vc: "f", the others: "fz"
77.	va2	21		suggestion: added ">" (cf v1 and va1 in their entries b19 and 20).
78.	all	24		suggestion: "p" in all P. The sources P and S differ.
79.	vc	38, 40		added staccato dot on 2 nd note in each bar. Cf b34.
80.	va2	43		changed "f" to "ff"

String Quintet / Stråkkvintett

Gustaf Bengtsson
(1886-1965)

I. Allegro moderato con spirito

Violin I
Violin II
Viola I
Viola II
Cello

Bengtsson String Quintet A minor

31 **A** a tempo

p dolce
p
legato
p dolce
mf
p
p
mp
p

38

p *mf* *cresc. molto*
p *mf* *cresc. molto* *pp* *cresc.*
p *mf* *cresc. molto* *pp* *cresc.*
p *mf* *cresc. molto* *pp* *cresc.*
p *mf* *cresc. molto* *pp* *cresc.*

45 (string.) a tempo

cresc. *mf* *cresc e poco string.* *f*
p *cresc e poco string.* *f*
p *cresc e poco string.* *f*
p *cresc e poco string.* *f*
p *cresc e poco string.* *f*

51

ff *fz* *fz*
ff *fz* *fz*
ff *fz* *fz*
ff *fz* *fz*
ff *fz* *fz*

Bengtsson String Quintet A minor

56 *poco largamente* *a tempo* *a tempo*

Violin I: *fz*, *f*, *p*

Violin II: *fz*, *f*, *pp*, *p*

Viola: *fz*, *f*, *p*

Violoncello: *fz*, *f*, *p*

Contrabasso: *p*, *fz*, *f*, *p*

60

Violin I: *f*, *p*

Violin II: *f*, *p*

Viola: *f*, *p*

Violoncello: *molto cresc.*, *f*, *p*

Contrabasso: *molto cresc.*, *f*, *p*

67 **B** *pizz.* *poco meno mosso* *arco*

Violin I: *pizz.* *p*, *arco* *f marcato*

Violin II: *pizz.* *p*, *arco* *f marcato*, *mf*

Viola: *pizz.* *p*, *arco* *mf marcato*, *mf*

Violoncello: *pizz.* *p*, *arco* *mf marcato*, *mf*

Contrabasso: *pizz.* *p*, *arco* *f marcato*, *f*

75

Violin I: *f*, *f*

Violin II: *f*, *f*

Viola: *f*, *f*

Violoncello: *arco* *f marcato*, *arco* *f*

Contrabasso: *f marcato*, *f*

82

Musical score for measures 82-89. The score is in A minor and 3/4 time. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mf* and *f*. There are accents and slurs throughout the passage.

90

Musical score for measures 90-96. The score continues with five staves. Dynamics include *p* and *f*. There are accents and slurs throughout the passage.

97

C

poco rit. *a tempo*

Musical score for measures 97-101. This section is marked with a 'C' in a box. It includes performance instructions: *poco rit.* and *a tempo*. Dynamics range from *p* to *pp*. The score includes *cresc.* markings and *molto* dynamics. The Viola and Violoncello parts are marked *spiccato*. There are accents and slurs throughout the passage.

102

G.P.

Musical score for measures 102-106. This section is marked 'G.P.' (Grave Part). Dynamics range from *mf* to *ff*. There are accents and slurs throughout the passage.

109 *Tempo I.*

f p p pp f

116

ffz ffz ffz ffz

123 *pochissimo rit.* **D** *a tempo*

p p p espressivo pp p

130

p p mf mf mf mf

137 *cresc. poco a poco* *f* *pp* *cresc.* *string.*

144 *a tempo* *string.* *p* *cresc.* *f*

149 *a tempo* *ff* *mf*

154 *cresc.* *f* *fz*

Bengtsson String Quintet A minor

62 *ritenuto*

f *fz* *fz* *fz*

68 **F** *a tempo* *poco rit.* *a tempo*

p *trattissimo* *solo* *p* *solo* *mf* *sostenuto* *ppp* *p* *p legato*

77

ff tenuto *f* *ff tenuto* *f*

85

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Bengtsson String Quintet A minor

92 **G**

cresc. *p*
cresc. *p*
cresc. *p*
cresc. *pp*
cresc. *pp*

98

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

105

mf *p*
mf *p*
mf *p*
mf *p*

112 *poco rit.* *a tempo* *poco rit.*

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

III. Allegro energico

Violin I

Violin II

Viola I

Viola II

Cello

8

17

26

f *cresc.* *fz* *pizz.* *fz* *pizz.* *fz* *pizz.* *fz*

f *cresc.* *fz* *fz* *fz* *fz*

f *cresc.* *fz* *fz* *fz* *fz*

f *cresc.* *fz* *fz* *fz* *fz*

f *cresc.* *fz* *fz* *fz* *fz*

mf *arco* *mf* *mf* *mf* *mf*

arco *f* *p* *f* *p* *f* *p*

arco *f* *p* *f* *p* *f* *p*

f *cresc.* *molto* *ff* *p* *ff*

fz *fz* *ff* *p* *ff*

fz *f cresc.* *molto* *ff* *p* *ff*

fz *f cresc. molto* *ff* *p* *ff*

p *f* *ff* *ffz*

p *f* *ff* *ffz*

p *f* *ff* *ffz*

p *f* *ff* *ffz*

p *f* *ff* *ffz*

ff *ffz* *p*

32

Violin I: *p*, *ff*, *p*, *mf*, *mf*

Violin II: *p*, *ff*, *p*, *mf*, *p*, *mf*

Viola: *p*, *ff*, *p*, *mf*, *p*, *mf*

Cello: *p*, *ff*, *p*, *mf*, *p*, *mf*

Double Bass: *p*, *ff*, *p*, *mf*, *p*, *mf*

41

Violin I: *cresc.*, *ff*, *ff*, *ff*, *ff marcato*, *f*, *cresc.*

Violin II: *cresc.*, *ff*, *ff*, *ff*, *ff marcato*, *cresc.*

Viola: *cresc.*, *ff*, *ff*, *ff*, *ff marcato*, *cresc.*

Cello: *cresc.*, *ff*, *ff*, *ff*, *ff marcato*, *cresc.*

Double Bass: *cresc.*, *ff*, *ff*, *ff*, *ff marcato*, *cresc.*

49

Violin I: *ff*, *ff*, *cresc.*, *ff*, *ff*, *ff cresc.*

Violin II: *ff*, *ff*, *cresc.*, *ff*, *ff*, *cresc.*

Viola: *ff*, *ff*, *cresc.*, *ff*, *ff*, *cresc.*

Cello: *ff*, *ff*, *cresc.*, *ff*, *ff*, *cresc.*

Double Bass: *ff*, *ff*, *cresc.*, *ff*, *ff*, *cresc.*

57

Violin I: *p*, *p*, *p*, *ff*, *p*

Violin II: *p*, *p*, *p*, *ff*, *p*

Viola: *p*, *p*, *p*, *ff*, *p*

Cello: *p*, *pp*, *p*, *pp*, *ff*, *p*

Double Bass: *p*, *p*, *p*, *ff*, *p*

Bengtsson String Quintet A minor

I

66

f *p molto cresc.* *ffz*

74

f *pizz.* *arco* *p* *poco cresc.*

82

ff *f* *p molto dim.* *pp* *Fine*

Attacca

Trio: Canon. Tranquillo et con espressione

1

p *legato* *poco a poco cresc.* *p*

legato *poco a poco cresc.*

legato *poco a poco cresc.*

Viola II tacet

legato *p* *poco a poco cresc.* *p*

10

First system of the musical score, measures 10-19. It features four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in A minor. The music begins with a piano (*p*) dynamic. The first ending bracket spans measures 17-19.

Second system of the musical score, measures 10-19. It continues the four-staff arrangement from the first system. The second ending bracket spans measures 17-19.

25

First system of the musical score, measures 25-32. It features four staves. The music includes dynamic markings *f* and *fz*. The tempo changes from *poco rit.* to *a tempo* at measure 29. The dynamic *p* is used at the end of the system.

33

First system of the musical score, measures 33-36. It features four staves. The music begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The instruction *D.C. al Fine* appears at the end of each staff.

IV. Rondo: Allegro moderato

Violin I *risoluto*
 Violin II
 Viola I
 Viola II
 Cello

f *p* *pizz.* *arco* *cresc.* *poco a poco*

f *p* *arco* *cresc.* *poco a poco*

f *p* *arco* *cresc.* *poco a poco*

f *(p)* *cresc.* *poco a poco*

f *(p)* *cresc.* *poco a poco*

9 *f* *solo* *f* *solo* *f*

17 *p* *p* *p* *p* *p*

25 *poco rit.* *a tempo*
f *mf* *espressivo*
f *mf* *espressivo*
f *mf* *con agilita*
f *mf*
f *mf*

32

K

39

46

Tranquillo

53

90

Musical score for measures 90-96. The score is for a string quintet in A minor. It features five staves: two violins, two violas, and a cello. The music is characterized by rhythmic patterns and dynamic markings. The first violin part starts with a rest, followed by a series of eighth notes. The second violin part has a similar pattern. The viola parts play chords and moving lines. The cello part has a prominent bass line. Dynamic markings include *p*, *f*, *cresc.*, *mf*, *pizz.*, and *arco*.

97

Musical score for measures 97-103. This section continues the rhythmic and dynamic development. The first violin part has a melodic line with dynamic markings *p*, *f*, *p*, and *molto cresc.*. The second violin part has a similar line with *f*, *mf*, *f*, *mf*, *p*, and *molto cresc.*. The viola parts have chords and moving lines with *f*, *p*, *f*, *p*, *p*, and *molto cresc.*. The cello part has a bass line with *f*, *p*, *f*, *p*, *p*, and *molto cresc.*.

104

M

Musical score for measures 104-111. This section features a marked change in dynamics and articulation. The first violin part has a melodic line with *ff*, *p*, *pizz.*, and *arco*. The second violin part has a similar line with *ff*, *p*, *pizz.*, and *arco*. The viola parts have chords and moving lines with *ff*, *p*, and *arco*. The cello part has a bass line with *ff*.

112

Musical score for measures 112-118. This section features a marked change in dynamics and articulation. The first violin part has a melodic line with *cresc.* and *f*. The second violin part has a similar line with *cresc.* and *f*. The viola parts have chords and moving lines with *cresc.* and *f*. The cello part has a bass line with *cresc.*.

Bengtsson String Quintet A minor

120 *poco rit.*

f *mf* *dim.*

126 **N** *a tempo*

mf *p* *pizz.* *arco* *mf* *p* *arco* *p* *arco* *p*

135

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

142

dim. *pizz.* *p* *dim.* *pizz.* *p* *pizz.* *p* *dim.*

150 **Nn** a tempo meno mosso

Musical score for measures 150-159. The score is in A minor (three sharps) and 3/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *p* (piano) and *mf* (mezzo-forte). The section concludes with an *arco* instruction and a *mf* dynamic.

Musical score for measures 160-167. The score continues with five staves. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section concludes with an *arco* instruction and a *f* dynamic.

Musical score for measures 168-174. The score continues with five staves. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section concludes with an *arco* instruction and a *f* dynamic.

Musical score for measures 175-184. The score continues with five staves. Dynamics include *mf* (mezzo-forte) and *p* (piano). The section concludes with a *p* dynamic.

183

mf p mf f

191

ff f mf f

199

p f

207

f mf pizz. arco p

pizz. arco

pizz. arco legato

f

Bengtsson String Quintet A minor

215

f *mf*

223

mf *ff* *f*

230

f *ff* *fz* *ff* *fz* *ff* *fz* *ff*

238

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

245 **P** *Tempo I.*

p *f* *p* *pizz.* *arco* *f*

252

f *f* *f* *f* *f* *f*

259

ff *ff* *ff* *G.P.* *f cresc.* *pizz.* *cresc.* *p* *cresc.* *G.P.* *G.P.* *G.P.* *G.P.* *G.P.* *p* *cresc.*

266 **Q** *a tempo*

molto cresc. *ff* *p* *pizz.* *arco* *p* *molto cresc.* *ff* *p* *pizz.* *arco* *p* *molto cresc.* *ff* *p* *p* *molto cresc.* *ff* *p* *p* *molto cresc.* *ff* *p* *p*

274

f *mf* *p* *fz* *p* *spiccato* *p* *spiccato* *fz* *p*

281

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

287

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

293

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

Bengtsson String Quintet A minor

300

R

p

mf

p

mf

p

309

pizz.

arco

pizz.

arco

pizz.

arco

f

318

pizz.

f

pizz.

f

arco

mf

f

pizz.

arco

mf

f

f

p

f

326

ff

ff

ff

ff

ff

mf

ff

ff

mf

ff

ff