# Édouard Lalo (1823 - 1892)

# String Quartet Op. 45 (1855 / 1884)

This score has been typeset from the previously uploaded printed parts by Hamelle. This is a generally good quality edition.

- In the notes immediately below, definite mistakes in the printed parts are listed in red.
   Other suggested useful updates to the parts (mainly to harmonize them with each other) are also itemized in the notes below.
- In the score itself, all (or nearly all) editorial changes to the printed parts are marked in red - print this section in black and white to ignore the colouring.
- Engraving files of the score for each movement were made using MuseScore 2.3.2.

# **Corrections & additions to Hamelle parts**

# Violin I:

# **Movement 1:**

- Printed page 2 (= IMSLP PDF page 4), Stave 1, bars 5-7: Mark p in bar 6 (Violin 2 tune), mp in bars 5 & 7
- Printed page 3, Stave 5, first bar: mark mp crescendo (to ff)
- Printed page 3, Stave 7, third bar: mark f on high E natural (to allow crescendo, as in cello part)
- Printed page 4, Stave 1, first bar: mark <u>sempre</u> pp (as in cello part)
- Printed page 4, Stave 1, second bar: first 2 notes should be C<sup>#</sup> not C natural
- Printed page 4, Stave 3, bars 7-9: Mark p in bar 8 (violin 2 tune), mp in bars 7 & 9
- Printed page 4, Stave 4, fourth bar: mark new dynamic (at *dolce*) as *p* (or *mp*)

# Movement 2:

- Printed page 6 (= IMSLP PDF page 8), Stave 6, sixth bar: B<sup>b</sup> should be B natural
- Printed page 6, penultimate Stave, second bar: add staccato mark on first note (as in Viola part)
- Printed page 7, Stave 3, bars 3-4: mark optional pochiss. rit in bar 3, a tempo in bar 4

# Movement 3:

Generally throughout this movement, the second of each pair of slurred quavers/eighth notes should be considered *staccato*, although often not marked as such. Longer notes and tied notes should also often be slightly shortened to keep the flow fast and light.

- **Printed page 8** (= IMSLP PDF page 10), **Stave 1, bars 4-5**: Add accent to each crotchet/quarter note following the grace notes
- **Printed page 9, Stave 1, sixth bar:** add accent to first note of bar 6. Up-bow marking on the *ff* note should be changed to a down-bow (as in other parts).
- Printed page 9, Stave 3, fourth bar: mark letter G here
- Printed page 9, Stave 6, last bar: mark 3<sup>rd</sup> finger on top E<sup>b</sup> (as in previous occurrence)

#### Movement 4:

- Printed page 10 (= IMSLP PDF page 12), Stave 2, eighth bar and Stave 3, first bar: Add accent to both top E<sup>b</sup>s (as in other parts)
- Printed page 10, Stave 3, fifth bar: mark reduced *mf* dynamic on top B<sup>b</sup> (to allow *crescendo* and other parts to be heard)
- **Printed page 11, Stave 5:** *rit.* is marked two and a half bars earlier in Violin 1 part than in other parts. Harmonise in all parts by agreement
- Printed page 12, Stave 1: seventh bar: change up-bow to down-bow (as in other parts)
- Printed page 12, Stave 1: last two bars and Stave 2, first two bars: mark crescendo here (as in other parts)
- Printed page 12, Stave 3: first and fifth bars: Add accent to both top E<sup>b</sup>s (as in other parts)
- Printed page 12, Stave 3: last bar: mark reduced *mf* dynamic on top B<sup>b</sup> (to allow *crescendo* and other parts to be heard)
- Printed page 12, Stave 8: ninth bar: mark reduced p dynamic on top B<sup>b</sup> (to allow crescendo and other parts to be heard)
- Printed page 12, penultimate Stave: letter J is marked one bar too early in this part
- Printed page 13, Stave 8: fourth and eighth bars: Add accent to both top E<sup>b</sup>s (as in other parts)
- Printed page 13, penultimate Stave: fourth bar: Add accent to first note (as in Viola part)

# Violin II:

# Movement 1:

- Printed page 2 (= IMSLP PDF page 2), Stave 1, bars 3-4: Mark diminuendo from final E<sup>b</sup> in bar 3 to B<sup>b</sup> in bar 4 (as in Violin 1 part)
- Page 2, Stave 1, bars 6-7: mark mp at the D in bar 6 (tune), p again at D<sup>b</sup> in bar 7 (accompaniment)
- Page 2 Stave 2, fifth bar: mark ff on the first note (climax of crescendo)
- Page 3, Stave 3, first bar: crescendo should end at f dynamic at letter E (first note)
- Page 3, Stave 6, first bar: mark mf crescendo (to marked ff)
- Page 3, Stave 6, second bar: mark sempre ff (as in Violin 1 part)
- Page 3, Stave 7, first bar: mark sempre ff (as in Violin 1 part)
- Page 3, Stave 7, seventh bar: mark f on low D (to allow crescendo, as in cello part)
- Page 4, Stave 1, fifth bar: mark sempre pp (as in cello part)
- Page 4, Stave 5, first two bars: mark mp at the D in bar 1 (tune), p again at D<sup>b</sup> in bar 2 (acc.)

# Movement 2:

- Printed page 6 (= IMSLP PDF page 6), Stave 1, last bar & Stave 2, first bar: start the marked *crescendo* one bar earlier (to match other parts)
- Page 6, Stave 9, second bar: add staccato mark on first note (as in Viola part)
- Page 6, last Stave, first 3 bars + prior bar: add staccato marks under the slurs in the double-stopping
- Page 7, Stave 2, bars 7-8: mark optional pochiss. rit in bar 7, a tempo in bar 8
- Page 7, Stave 2, penultimate bar: change p dynamic marking to pp (as in Viola part)

# Movement 3:

Generally throughout this movement, the second of each pair of slurred quavers/eighth notes should be considered *staccato*, although often not marked as such. Longer notes and tied notes should also often be slightly shortened to keep the flow fast and light.

- Printed page 8 (= IMSLP PDF page 8), Stave 7, bars 6-7: add slur (as in previous bars)
- Page 9, Stave 1, second bar: the two notes in this bar should be tied

- Page 9, Stave 5, sixth bar: mark letter G here
- Page 9, last stave, last bar: add staccato mark (as in other parts)

#### Movement 4:

- Printed page 10 (= IMSLP PDF page 10), Stave 2, second and sixth bars: add accent and down-bow marking (as
  in Viola part)
- Page 10, Stave 2, bars 8-9 and Stave 3, fourth bar: add accent on first note (as in cello part)
- Page 10, penultimate Stave, bars 2-3: add slur (as in previous bars)
- Page 11, Stave 5, sixth bar: A<sup>b</sup> should be A natural
- Page 11, last Stave: *rit.* is marked two and a half bars earlier in Violin 1 part than in other parts. Harmonise in all parts by agreement
- Page 12, Stave 2, second bar (letter F): add staccato to first, and down-bow marking to third, notes
- Page 12, Stave 2, sixth bar: add down-bow marking to low G (as in Viola and cello parts)
- Page 12, Stave 7, last two bars: add accents (as in Viola and cello parts)
- Page 12, Stave 8, first and third bars: add accents to first note (as in Viola and cello parts)
- Page 12, Stave 9, fourth bar: add accent (as in Viola part)
- Page 12, Stave 10, second bar: mark dynamic up to p for solo (espress.)
- Page 13, Stave 9, bars 3-6: mark an accent on each F (as in Viola part)
- Page 13, Stave 10, ninth bar: mark an accent on the first note (as in Viola part)
- Page 13, Stave 11, fourth bar: mark an accent on the first note (as in Viola part)

#### Viola:

#### Movement 1:

- Printed page 2 (= IMSLP PDF page 2), Stave 2, fourth bar: mark ff on first note (climax of crescendo)
- Page 2, Stave 6, sixth bar: mark 'Solo' (or 'to fore') on last 2 notes (as at 4th bar of letter C)
- Page 3, Stave 3, second bar: mark p at the beginning of this bar (matching Violin 2)
- Page 3, Stave 7, fifth bar: mark f on first note (to allow crescendo, as in cello part)

- Page 3, Stave 8, second bar: both As in this bar should be A natural not A<sup>b</sup> (as in other parts)
- Page 4, Stave 1, first bar: mark sempre pp (as in cello part)
- Page 4, Stave 8, first bar: mark first 3 notes p (should be to the fore) then pp again
- Page 4, Stave 9, second bar and fifth bar onwards: mark *mp* (to fore) in bar 2 (rather than *mf*), followed by crescendo starting in bar 5 (to match other parts)
- Page 5, Stave 9, bar 5: the second grace note should be a C not a B<sup>b</sup> (like other parts)

# Movement 2:

- Printed page 6 (= IMSLP PDF page 6), Stave 5, first bar after 3 bars rest: mark sempre pp (as others)
- Page 6, Stave 6, bars 6-7: mark accent on first note and slur over 3<sup>rd</sup> and 4<sup>th</sup> notes of bar 6; mark *f* dynamic over 1<sup>st</sup> note of bar 7 (to allow *crescendo*, as in Violin 2 part)
- Page 6, Stave 7, bars 1-4: mark slur over 2<sup>nd</sup> and 3<sup>rd</sup> notes of bar 1; mark *f* dynamic over last note of bar 2 with *crescendo* in bars 3-4 (in line with violin parts)
- Page 6, penultimate Stave, first bar: start crescendo one bar earlier than marked (like others)
- Page 6, last Stave, last 4 bars before 3 bars rest: mark diminuendo across each pair of bars
- Page 6, last Stave, last bar before 3 bars rest: optional pochiss. rit; a tempo in following rest
- Page 7, Stave 8, first bar: mark diminuendo in second half of bar (match Violin 2 part)
- Page 7, penultimate Stave, third bar: start diminuendo half a bar earlier than marked (like others)

# Movement 3:

Generally throughout this movement, the second of each pair of slurred quavers/eighth notes should be considered *staccato*, although often not marked as such. Longer notes and tied notes should also often be slightly shortened to keep the flow fast and light.

- Printed page 8 (= IMSLP PDF page 8), Stave 1, sixth bar: add slur to grace notes
- Page 8, Stave 7, bars 1-2: slur should start earlier (on the quaver/eighth note)
- Page 8, Stave 7, fourth bar: add accent to last note of phrase (as in Violin 2 part)
- Page 9, Stave 3, penultimate bar: add tutta forza marking to 4<sup>th</sup> note (as in other parts)
- Page 9, Stave 5, seventh bar: mark letter G here

# **Movement 4:**

- Printed page 10 (= IMSLP PDF page 10), Stave 2, bars 6-7: add accents (as in cello part)
- Page 10, Stave 4, fourth bar (letter A): first note should be a quaver (eighth note)
- Page 11, Stave 4, seventh bar: mark dynamic up to **p** for solo (*espress*.)
- Page 11, Stave 7: *rit.* is marked two and a half bars earlier in Violin 1 part than in other parts. Harmonise in all parts by agreement
- Page 11, penultimate Stave, bar 4 (letter F) and last bar: add accents to lowest note (as Violin 2)
- Page 12, Stave 5, bars 4 and 6: add accents (as in Violin 2 part)
- Page 12, Stave 7, first bar: add staccato mark to first note (as in Violin 2 and cello parts)
- Page 12, Stave 9, last two bars: add accents to top A<sup>b</sup>s (as in following bars and in Violin 2 part)
- Page 13, Stave 2, bars 7-8: add crescendo mark (as in Violin 1 and cello parts)
- Page 13, Stave 6, first four bars: add crescendo leading to letter M (as in other parts)
- Page 13, Stave 8, seventh bar: dynamic marking should be ff rather than f (as in other parts)
- Page 13, penultimate Stave, sixth bar: mark letter P here

#### Cello:

#### **Movement 1:**

- Printed page 1 (= IMSLP PDF page 1), Stave 2, second bar: mark *ff* on first note (climax of *crescendo*)
- Page 1, Stave 6, third bar: the 3 beats starting from the mf marking are 'Solo' (to the fore)
- Page 2, Stave 1, third bar: mark f at start of bar
- Page 2, Stave 1, sixth bar and Stave 2, second bar: mark sempre ff (as in violin 1 and viola parts)

# Movement 2:

- Printed page 4 (= IMSLP PDF page 4), Stave 5, bars 3-4: last note of bar 3 should be tied to the next
- Page 4, Stave 7: mark (reduced) *f* dynamic on second note of bar 2 then *crescendo* to marked *ff*; similarly (reduced) *f* dynamic on second note of bar 6 then *crescendo* to marked *ff* at letter **D**
- Page 4, Stave 8, third bar: add staccato mark on first note
- Page 4, Stave 9, bars 3-4: add slur across the whole of both bars

- Page 5, Stave 1, bars 3-5: mark p in bar 3; mark optional pochiss. rit in bar 4 and a tempo in bar 5
- Page 5, penultimate Stave: letter J is logically placed here, but move 1 bar later as in other parts

# Movement 3:

Generally throughout this movement, the second of each pair of slurred quavers/eighth notes should be considered *staccato*, although often not marked as such. Longer notes and tied notes should also often be slightly shortened to keep the flow fast and light.

- Printed page 6 (= IMSLP PDF page 6), Stave 6, last 2 bars: move the final accent to the next note
- Page 7, Stave 1, bar 2: add hairpin matching that 3 bars earlier
- Page 7, penultimate Stave, fourth bar: add *ff* marking on penultimate note (as other parts)

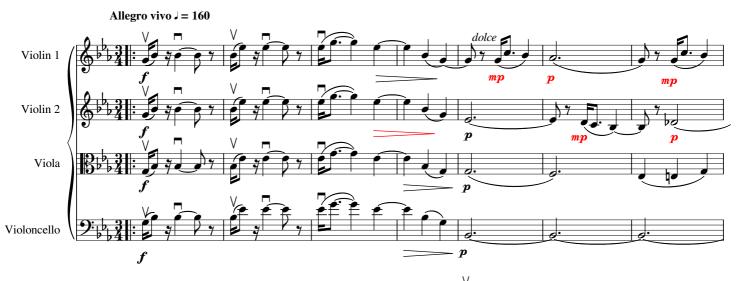
#### **Movement 4:**

- Printed page 9 (= IMSLP PDF page 9), Stave 6, bars 4 (letter F) and 8: add accents on bottom note (as Violin 2)
- **Page 9, Stave 4:** *rit.* is marked two and a half bars earlier in Violin 1 part than in other parts. Harmonise in all parts by agreement
- Page 9, Stave 8, sixth bar (second bar of letter G): mark pp (as in other parts)
- Page 10, Stave 1, first bar: add accent (as in Violin 2 part)
- Page 10, Stave 3, first bar: add accent on first note (as in Viola part)
- Page 11, penultimate Stave, second bar: add accent on first note (as in Viola part)

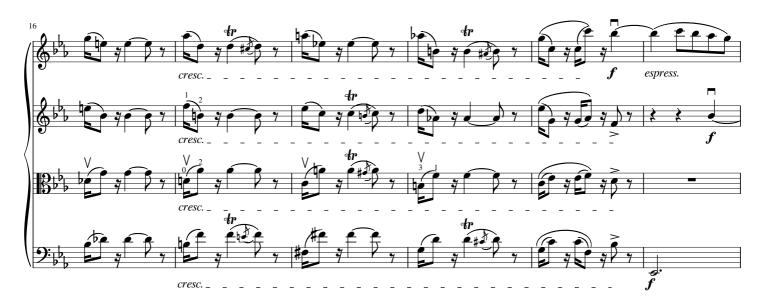
# String Quartet in E Op 45

Score compiled from Hamelle parts. Minor corrections & performance suggestions by Toby Miller

I - Allegro vivo



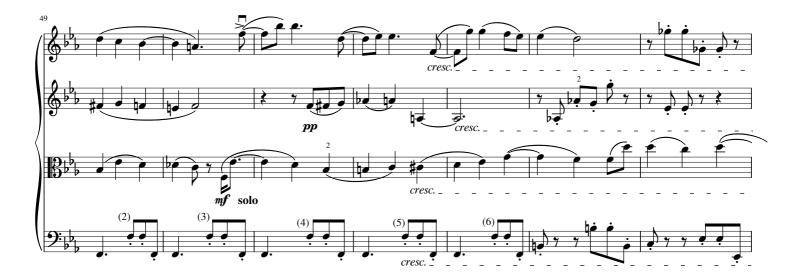




Lalo

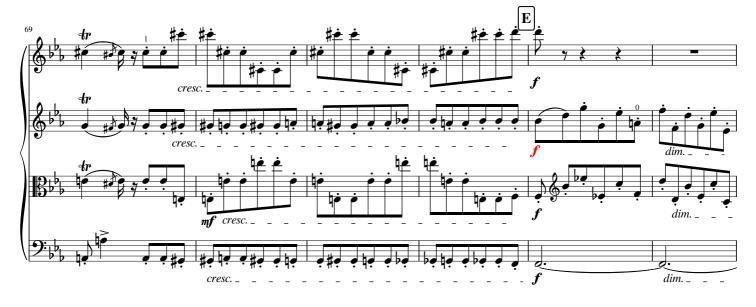








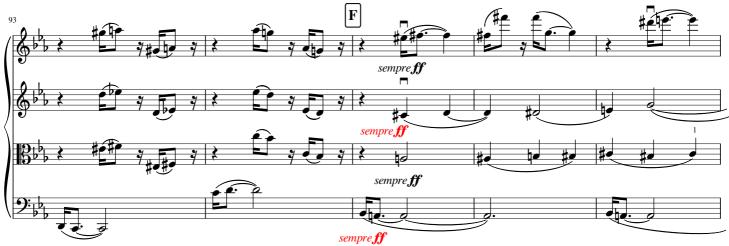






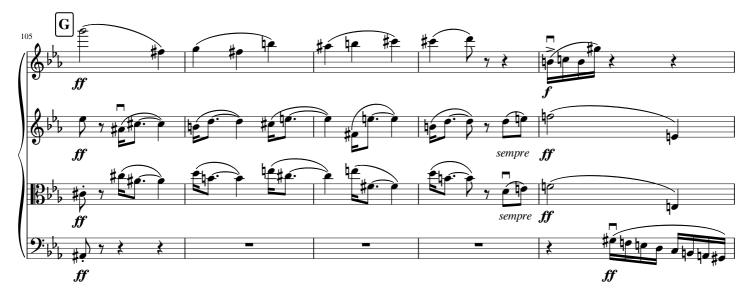


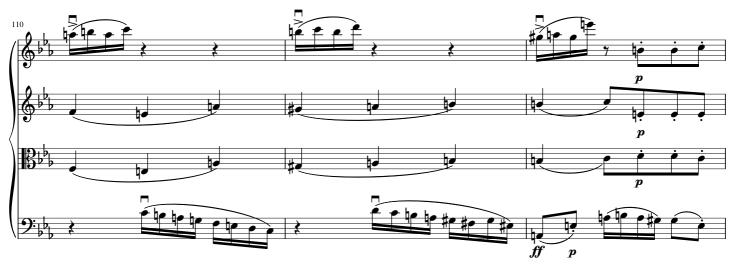








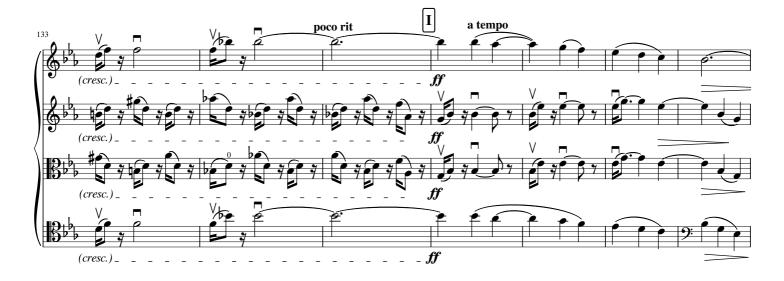






sempre **pp** 

cresc. poco a poco \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

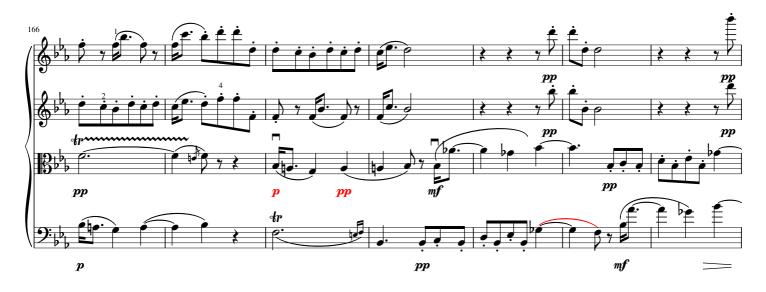


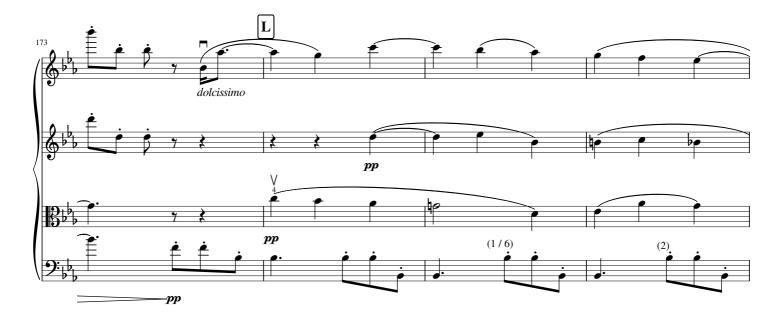


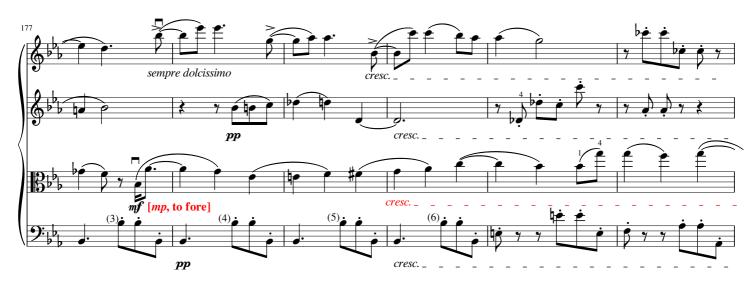






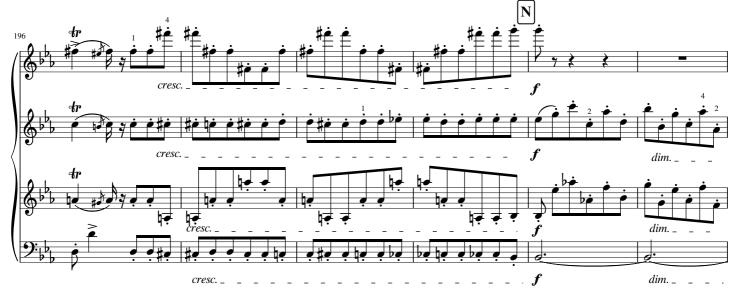












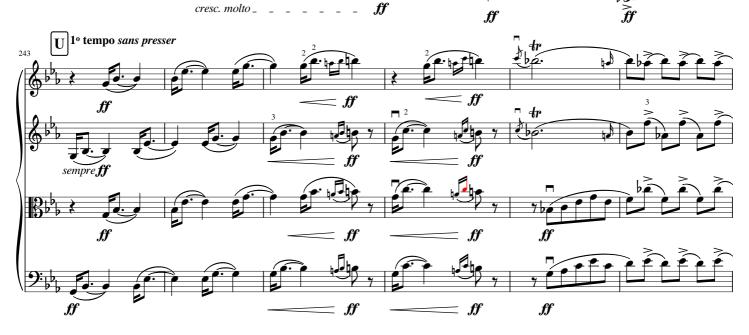


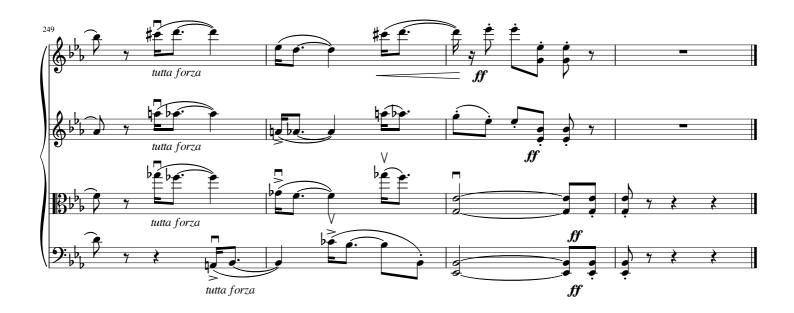








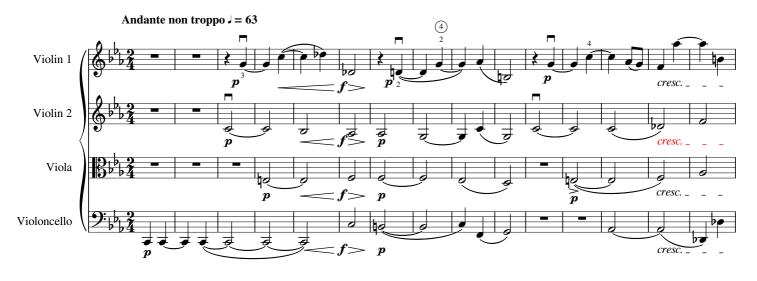




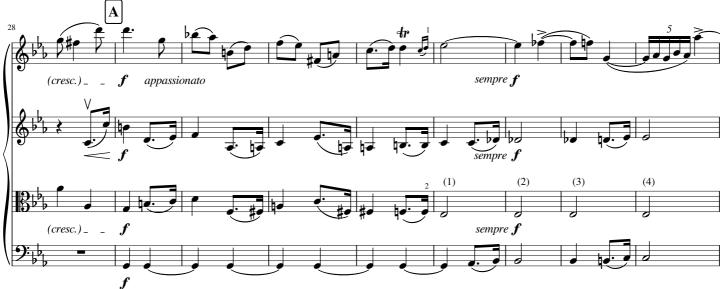
# String Quartet in E Op 45

Score compiled from Hamelle parts. Minor II - An corrections & performance suggestions by Toby Miller

II - Andante non troppo

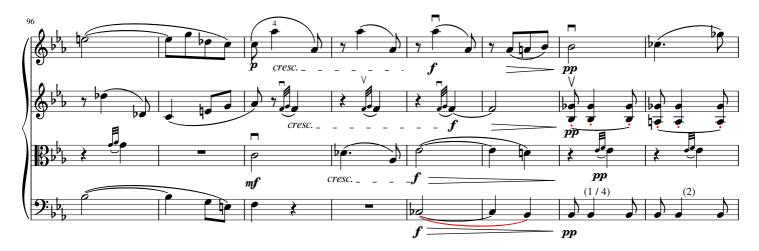


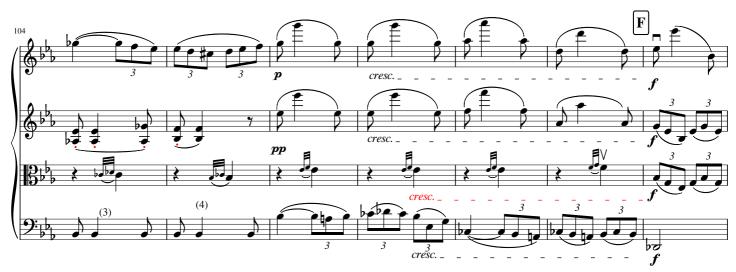


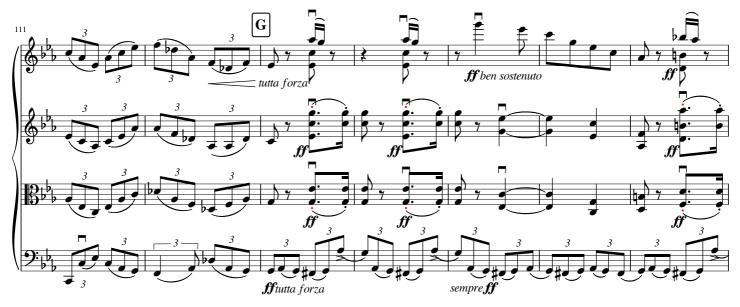






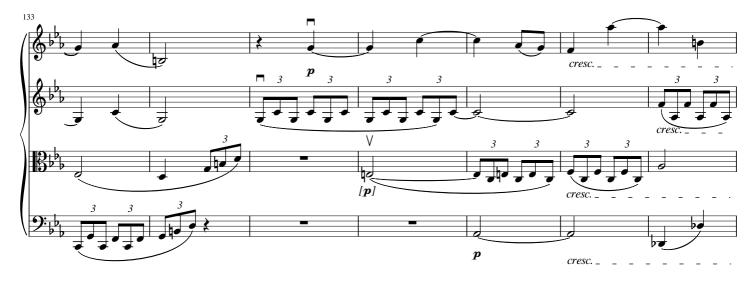


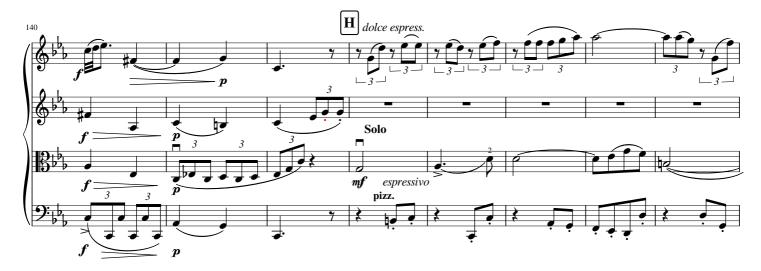


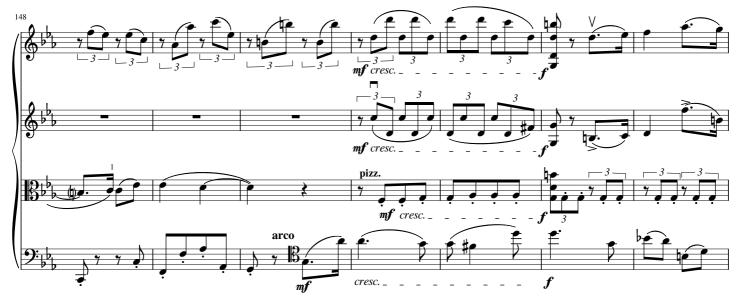


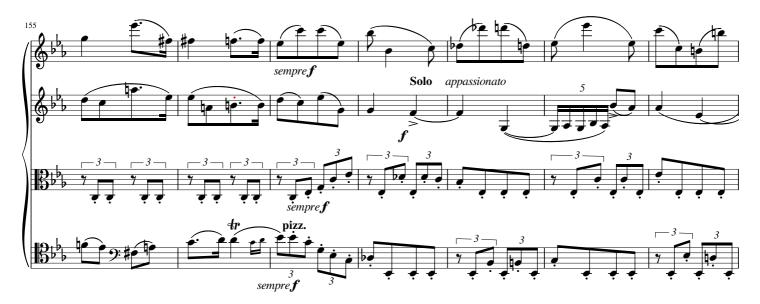


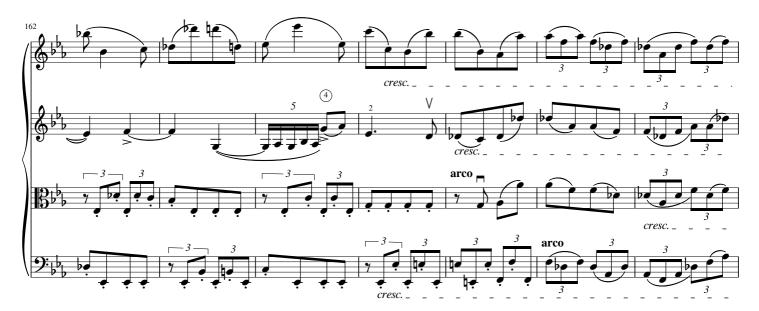


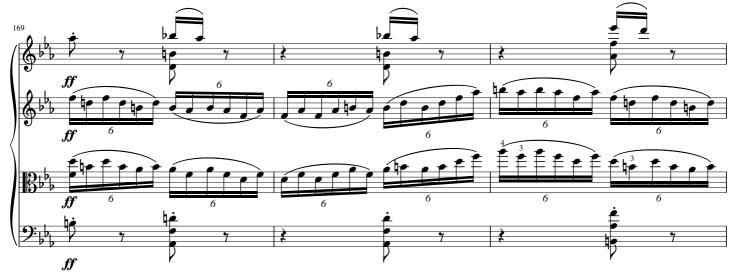




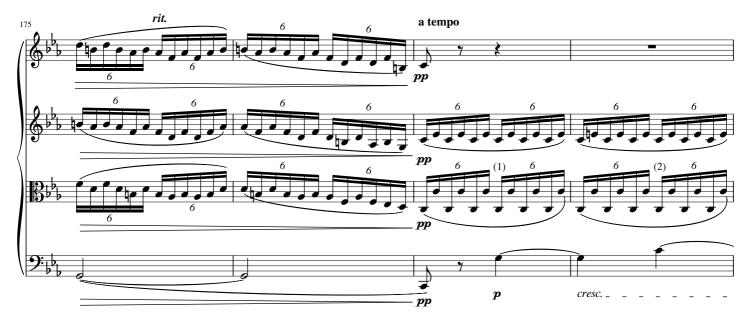


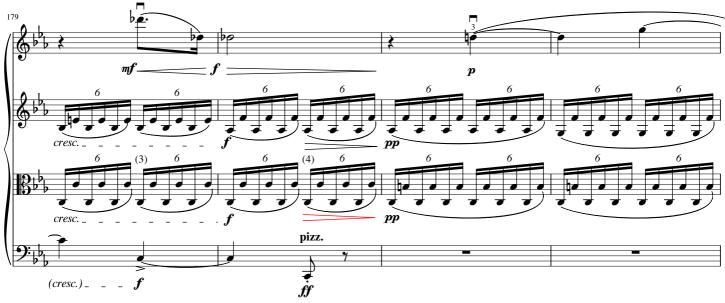


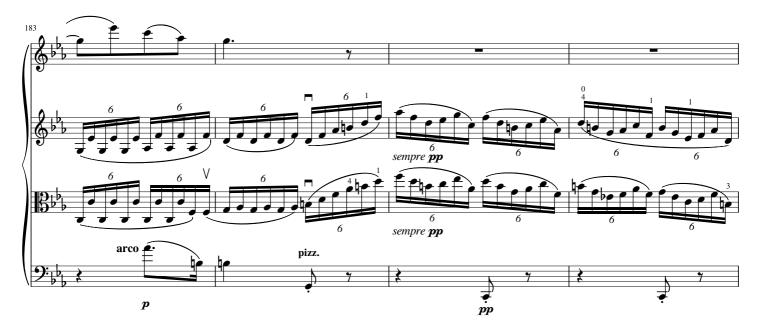
















# String Quartet in E Op 45

Score compiled from Hamelle parts. Minor corrections & performance suggestions by Toby Miller

I - Allegro vivo







Lalo

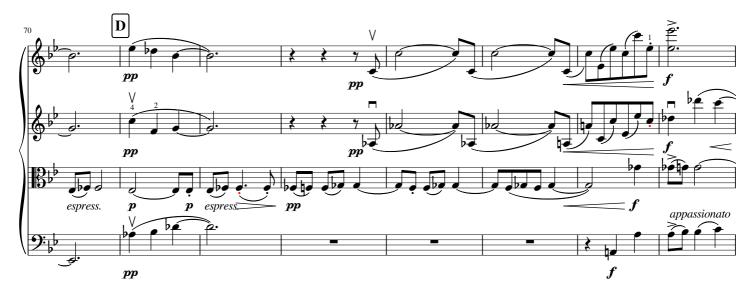


cresc. \_ \_ \_ \_

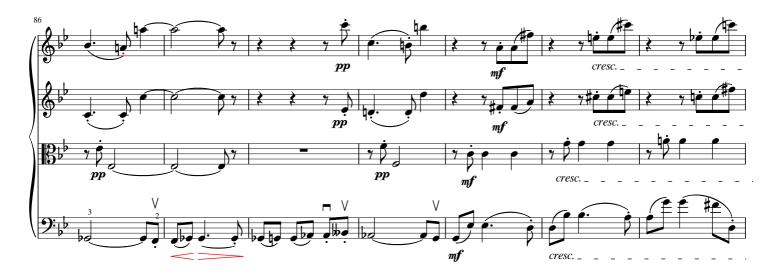




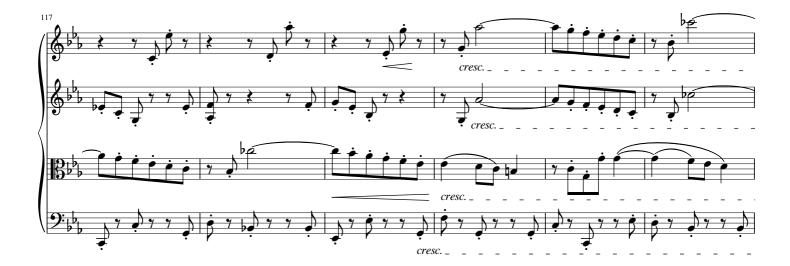






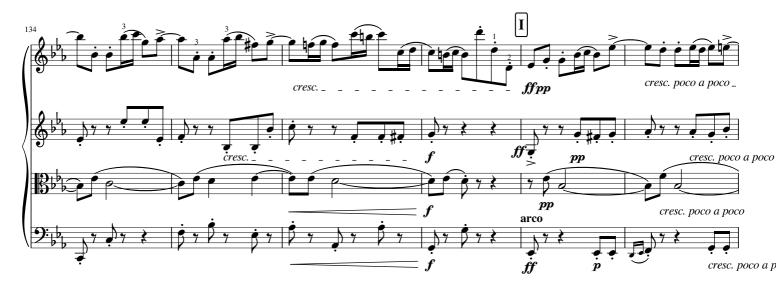






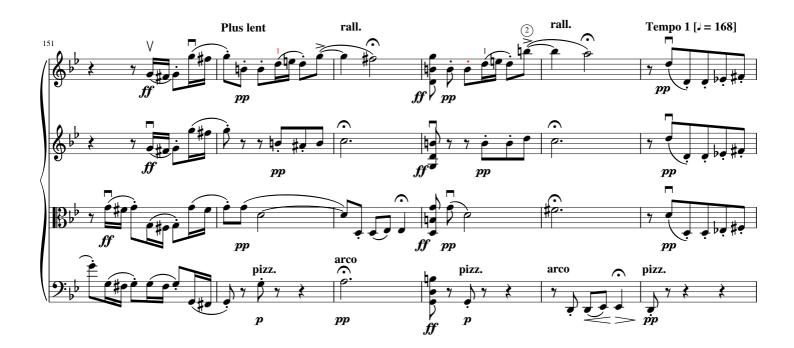


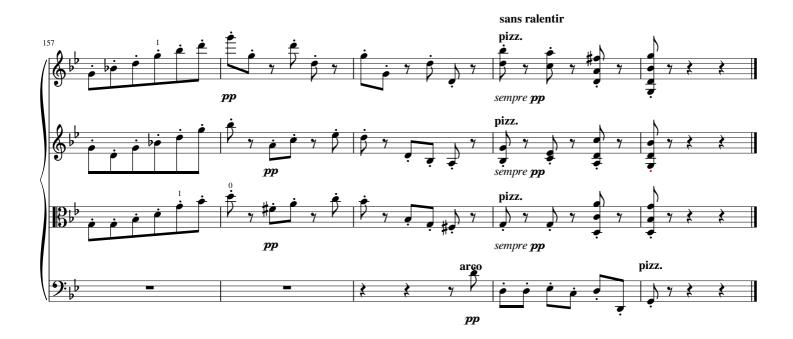






(cresc.)\_ ff





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IV - Appassionato













