

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 *sempre pp* (as in cello part)
- Printed page 4, Stave 1, second bar: first 2 notes should be **C[#]** 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^b 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 3rd finger on top E^b (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^bs (as in other parts)
- **Printed page 10, Stave 3, fifth bar**: mark reduced *mf* dynamic on top B^b (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^bs (as in other parts)
- **Printed page 12, Stave 3: last bar**: mark reduced *mf* dynamic on top B^b (to allow *crescendo* and other parts to be heard)
- **Printed page 12, Stave 8: ninth bar**: mark reduced *p* dynamic on top B^b (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^bs (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^b in bar 3 to B^b 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^b 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^b 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^b 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^b** (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^b** (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 3rd and 4th notes of bar 6; mark ***f*** dynamic over 1st note of bar 7 (to allow *crescendo*, as in Violin 2 part)
- **Page 6, Stave 7, bars 1-4:** mark slur over 2nd and 3rd 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 4th 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^bs (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 \flat Op 45

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

I - Allegro vivo

Lalo

Allegro vivo ♩ = 160

Violin 1

Violin 2

Viola

Violoncello

f *mp* *p* *mp* *p* *mp* *p*

dolce

[illegible]

16

cresc. *f* *espress.*

cresc. *f*

cresc.

cresc. *f*

22

cresc. *ff* *espress.*

f *tr* *cresc.* *ff*

cresc. *ff*

30

ff *sempre ff*

ff *ff* *tr* *ff*

ff *ff* *sempre ff*

36

pp *ff* *pp* *tr* *pp* *tr*

pp *pp* *tr*

pp *pp* *tr*

42

pp *pp* *dolcissimo* *pp*

pp *pp* *pp* *pp* *pp* *pp*

mf *pp* *pp* *pp* *pp* *pp*

sempre pp *mf [to fore]* *pp*

(1 / 6)

69

69

tr *cresc.* *f* *E* *f* *dim.*

tr *cresc.* *f* *dim.*

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

cresc. *f* *dim.*

75

p *dim.* *pp* *p espress.* *mf* *cresc.*

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

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

tr *pp* *mf* *cresc.*

82

(cresc.) *f* *p* *f* *ff* *p*

(cresc.) *f* *p* *f* *ff* *p*

(cresc.) *f* *p* *f* *ff* *p*

(cresc.) *f* *p* *f* *ff* *p*

88

Measures 88-92 of a musical score in B-flat major. The score is written for four staves: two treble staves and two bass staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, *p*, *mp*, and *sempre ff*. Some markings are in red ink. A crescendo hairpin is visible in the first staff.

93

Measures 93-97 of the musical score. Measure 93 contains a boxed letter 'F'. The music continues with similar rhythmic patterns. Dynamic markings include *sempre ff* and *sempre ff* in red ink. A first ending bracket with a '1' is present in the third staff.

98

Measures 98-102 of the musical score. Measure 98 features a large, sweeping melodic line in the first staff. Dynamic markings include *f* and *ff* in red ink. A 'V' marking is present above a note in the second staff.

102

f

cresc.

cresc.

cresc.

cresc.

105

G

ff

ff

sempre ff

sempre ff

ff

f

ff

110

p

p

p

ff

p

113

cresc. *f*

cresc. *f*

cresc.

cresc.

118

H

ff *dim.* *p* *sempre pp*

ff *dim.* *p dim.* *sempre pp*

ff *dim.* *sempre pp*

ff *dim.* *sempre pp*

123

ff *dim.* *p* *sempre pp*

ff *dim.* *p dim.* *sempre pp*

ff *dim.* *sempre pp*

ff *dim.* *sempre pp*

128

sempre pp *cresc. poco a poco* *f*

sempre pp *cresc. poco a poco* *f*

sempre pp *cresc. poco a poco* *f*

sempre pp *cresc. poco a poco* *f*

133

(cresc.) *poco rit* **I** *a tempo*
 (cresc.) *ff*
 (cresc.) *ff*
 (cresc.) *ff*

140

dolce *mp* *p* *mp* *f* *ff* *mp* *dolce*
p *mp* *p* *f* *ff* *p*
p *f* *ff* *p*
p *f* *ff* *p*

148

J *f* *p* *f* *p* *cresc.* *tr*
f *p* *f* *p* *cresc.* *tr*
f *p* *f* *p* *cresc.* *tr*
f *p* *f* *p* *cresc.* *tr*

154

K

(cresc.) *f* *espress.*

(cresc.) *f*

(cresc.) *f* *tr*

(cresc.) *f*

161

cresc. *ff* *pp*

cresc. *f* *ff* *pp*

cresc. *f* *ff*

cresc. *f* *ff*

166

pp *p* *pp* *mf* *pp* *pp*

p *pp* *mf*

190

190

196

196

cresc. *f* *dim.*

202

202

mf *sempre* *cresc.*

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

(dim.) *pp* *cresc.*

(dim.) *pp* *mf* *cresc.*

(cresc.) - - - - - **f** *sempre cresc.* - - - - - **ff**

(cresc.) - - - - - **f** *sempre cresc.* - - - - - **ff**

(cresc.) - - - - - **f** *sempre cresc.* - - - - - **ff**

(cresc.) - - - - - **f** *sempre cresc.* - - - - - **ff**

Solo 0

O

ff *con espressione*

cresc. - - - - -

P

rall. **Lento** **a tempo**

(cresc.) - - - - - **ff** **p** **pp**

(cresc.) - - - - - **f** **ff** **p** **pp**

(cresc.) - - - - - **ff** **p** **pp**

(cresc.) - - - - - **ff** **pp**

230

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

235

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

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

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

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

Q *rall.* *tr* *tr* *tr*

243

U 1^o tempo sans presser

ff *ff* *ff* *ff*

sempre ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

musical score for four staves, measures 249-252. The score is in 3/4 time and B-flat major. The first staff (treble clef) features a melodic line with a *tutta forza* marking at measure 249 and a *ff* marking at measure 251. The second staff (treble clef) also features a *tutta forza* marking at measure 249 and a *ff* marking at measure 251. The third staff (bass clef) features a *tutta forza* marking at measure 249 and a *ff* marking at measure 251. The fourth staff (bass clef) features a *tutta forza* marking at measure 249 and a *ff* marking at measure 251. The score includes various musical notations such as notes, rests, and dynamic markings.

String Quartet in E \flat Op 45

Lalo

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

II - Andante non troppo

Andante non troppo $\text{♩} = 63$

Violin 1

Violin 2

Viola

Violoncello

16

28

A

(cresc.) *f*

(cresc.) *f* *sempre cresc.*

(cresc.) *ff* *f* *cresc.*

(cresc.) *f* *cresc.* *ff*

cresc.

(cresc.) *f* *sempre cresc.*

ff *f* *cresc.* *ff*

f *cresc.* *ff*

(cresc.) *ff*

(cresc.) *ff*

ff

cresc. *ff*

poco rit. *f* *pp*

sec *pp* (1/4) (2) (3) (4)

sec *pp*

ff *sec* *pp*

96

p *cresc.* *f* *pp*

cresc. *f* *pp*

mf *cresc.* *f* *pp* (1/4) (2)

f *pp*

104

p *cresc.* *f*

pp *cresc.* *f*

cresc. *f*

f

111

tutta forza *ff* *ben sostenuto* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *tutta forza* *sempre ff*

[*pochiss. rit...*

a tempo]

133

140

[illegible]

148

148

Violin I: *mf* cresc. *f*

Violin II: *mf* cresc. *f*

Cello: *pizz.* *mf* cresc. *f*

Double Bass: *arco* *mf* cresc. *f*

155

[illegible]

162

cresc.

cresc.

arco

cresc.

arco

cresc.

169

ff

ff

ff

172

I

ff

ff

ff

175

rit. **a tempo**

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

179

mf *f* *p*

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

cresc. *f* *pp* *pizz.* *ff*

(cresc.) *f*

183

arco *p* *pizz.* *pp* *pp*

sempre pp *sempre pp*

187

p cresc. f

cresc. f dim.

cresc. f dim.

cresc. ff dim.

191

pp pp pp pp pp

ten. ten. ten. ten.

dim. dim. dim. dim.

(1) (2) (3) (4) (5)

196

mf f mf pp ppp

mf dim. pp ppp

mf arco pizz. arco ppp

String Quartet in E \flat Op 45

Lalo

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

I - Allegro vivo

Vivace $\text{♩} = 168$

Violin 1

Violin 2

Viola

Violoncello

7

13

A

ff

ff

ff

ff

ff

pp *espress.*

p

f

p

pp

20

pp *cresc.* *cresc.* *cresc.* *mf* *cresc.*

27

(cresc.) *ff* *pp* *(cresc.)* *ff* *pp* *(cresc.)* *ff* *pp* *(cresc.)* *ff* *pp*

33

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp*

39

cresc. *cresc.* *cresc.* *cresc.*

46

(cresc.) - - - - - *ff*

(cresc.) - - - - - *f* *ff*

(cresc.) - - - - - *f* *ff*

(cresc.) - - - - - *f* *ff*

53

ff

ff

ff

ff

60

ff *cresc.* - - - - - *ff* *p*

p *cresc.* - - - - - *ff* *p*

p *cresc.* - - - - - *ff* *p* *mf*

fp *mf* *cresc.* - - - - - *ff* *p*

dolce

70

D

pp *pp* *f*

pp *pp* *f*

espress. *p* *p* *espress.* *pp* *f*

pp *f* *appassionato*

86

pp *mf* *cresc.*

pp *mf* *cresc.*

pp *pp* *mf* *cresc.*

3 2 V V V *mf* *cresc.*

93

(cresc.) - *ff*

(cresc.) - *ff*

(cresc.) - *ff*

(cresc.) - *ff*

F

molto cresc. tutta forza

ff

2º: al Coda

99

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

106

Même mouvement

ff *pp*

ff *pp*

ff *pp*

ff *pizz.* *p*

112

f *p*

f *p*

f *p*

f *p*

G

117

cresc.

cresc.

cresc.

cresc.

(cresc.)

f

(cresc.)

f

(cresc.)

f

arco

(cresc.)

f

H

molto cresc.

ff pp

f *molto cresc.*

ff pp

f *molto cresc.*

ff pp

pizz.

f *molto cresc.*

ff

134

cresc. - - - - - **ffpp** *cresc. poco a poco* -

cresc. - - - - - **f** **ff** **pp** *cresc. poco a poco*

cresc. - - - - - **f** **pp** *cresc. poco a poco*

cresc. - - - - - **f** **ff** **p** *cresc. poco a poco*

I

140

(cresc.) - - - - - **f** *cresc.* - - - - -

(cresc.) - - - - - **f** *cresc.* - - - - -

(cresc.) - - - - - **f** *cresc.* - - - - -

(cresc.) - - - - - **f** *cresc.* - - - - -

145

D.S. al Coda

CODA

(cresc.) - - - - - **ff**

(cresc.) - - - - - **ff**

(cresc.) - - - - - **ff**

(cresc.) - - - - - **ff**

ff

151

Plus lent rall. ② rall. Tempo 1 [♩ = 168]

ff pp ff pp pp

pizz. arco pizz. arco pizz.

p pp ff p pp

157

sans ralentir pizz. sempre pp

pizz. sempre pp

pizz. sempre pp

arco pizz. pp

String Quartet in E \flat Op 45

Lalo

Score compiled from Hamelle parts. Minor

IV - Appassionato

corrections & performance suggestions by Toby Miller

Appassionato $\text{♩} = 160$

Violin 1

Violin 2

Viola

Violoncello

11

23

32 **A**

pp

ff

pp

p

cresc.

41

mf espress.

cresc.

cresc.

cresc.

cresc.

50 **B**

(cresc.)

f

(cresc.)

f

(cresc.)

f

(cresc.)

f

60

f

cresc.

105

pp

pp

cresc.

114

pp

p espress.

cresc.

124

(cresc.)

f

cresc.

f

cresc.

ff

(cresc.)

f

cresc.

f

cresc.

134

E

(cresc.) - - ff

ff

p espress.: 2^a corda

rit.: [Vn 1 only]

poco rit.

147

a tempo

pp

pp

pp

pp

dim. - - - - - pp

156

F

cresc. - - - - - ff

ff

ff

ff

ff

ff

ff

201

201

pp *cresc.* **H**

(1) (2) (3) (4) (5) (6)

pp *cresc.*

210

(*cresc.*) *ff* *f* *ff*

(*cresc.*) *ff* *ff*

(*cresc.*) *ff* *ff*

(*cresc.*) *ff* *f* *ff*

222

mf *ff* *ff* *ff*

233

pp *ff* *pp* *ff* *pp* *ff* *pp*

241

p *espress.* *cresc.*

(*cresc.*) *f* **I**

(*cresc.*) *f*

cresc. *f*

cresc. *f*

f *f*

f *f*

f *f*

f *f*

mf *p* *p*

p *p* *p* *p* *p* *p* *p* *p*

(1) (2) (3) (4) (5) (6) (7) (8)

p

277

277

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

cresc. *f*

cresc. *f*

286

286

cresc. *cresc.* *V* *V*

cresc.

cresc.

295

295

ff *pp* *V* *Vn I* *pp*

ff *pp*

ff *pp*

ff *pp*

305

pp

pp

Va

pp

pp

315

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

324

(cresc.)

f

(cresc.)

f

(cresc.)

f

(cresc.)

f

334 **M**

(cresc.) - - **ff** **ff** dim. - - - - - **p**

(cresc.) - - **ff** **ff** *espress.* dim. - - - - - **p**

(cresc.) - - **ff** dim. - - - - - **p**

(cresc.) - - **ff** **ff** dim. - - - - - **p**

347 **N** a tempo

p **p** **pp** cresc. - - - - - **f**

p **p** **pp** cresc. - - - - - **f**

p **pp** cresc. - - - - - **f**

p **pp** cresc. - - - - - **f**

357 **O** rit. rall. a tempo

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

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

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

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

372

Musical score for measures 372-381. The score is written for four staves (treble and bass clef, with a grand staff bracket). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. A red box with the letter 'P' is placed above the first staff in measure 375. The dynamic marking *ff* (fortissimo) is present in measures 375, 376, 377, and 378. There are also red accents and slurs throughout the passage.

382

Musical score for measures 382-391. The score continues on four staves. The key signature remains two flats. The music includes trills (marked 'tr') and triplets. The dynamic marking *ff* (fortissimo) is present in measures 382, 383, 384, 385, 386, 387, 388, 389, 390, and 391. The passage concludes with a double bar line in measure 391.