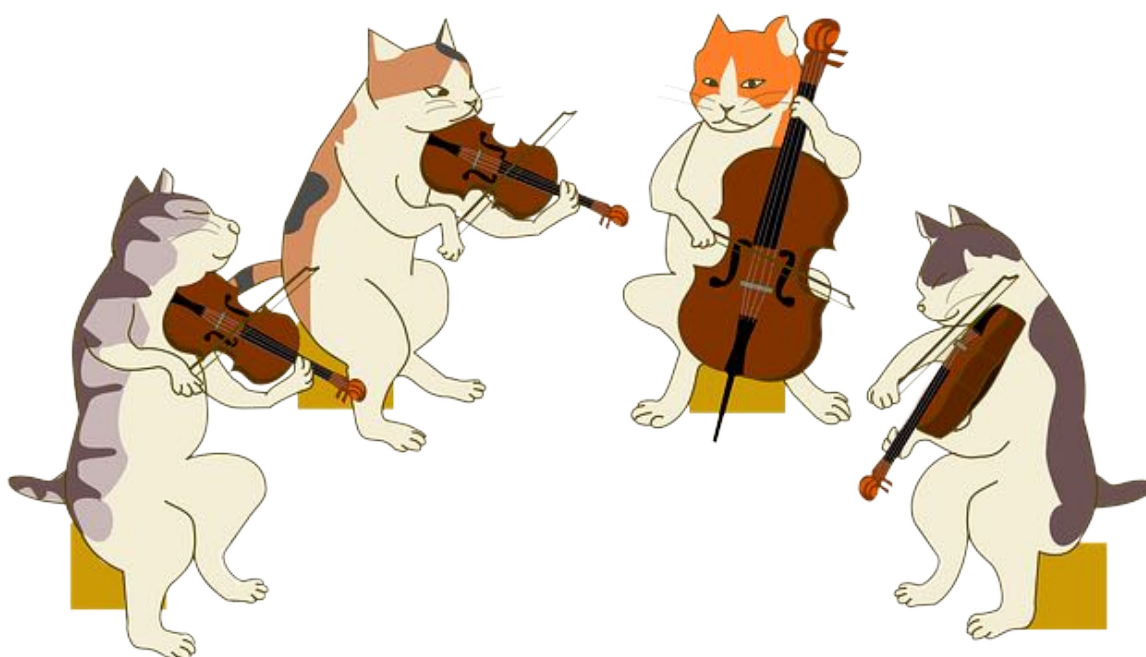


Fiddler's Four

*Pages 2-13 adapted for string quartet by Wayne Richmond from
J. Maynard Wettlaufer's book of violin quartets (Volume 1)*

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Andante from the 'Surprise Symphony' (Haydn)

V.1 *mf* *p*

V.2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf*

Drink to me only

1 **A** *mf* Fine

V.1 *mf*

V.2 *p*

Vla. *p*

Vc. *p*

9 **B**

V.1 *p*

V.2 *mf*

Vla. *mf* *f*

Vc. *p* *mf*

17 **C** D.C. al Fine

V.1 *mf*

V.2 *mf*

Vla. *ff* *f*

Vc. *f* *mf*

Orpheus

1 **A**

V.1 *f*

V.2 *mf*

Vla. *mf*

Vc. *mf*

9 **B**

V.1 *p*

V.2 *p*

Vla. *mf*

Vc. *p*

Silent Night

A

17 1

V.1 *mf*

V.2 *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *mf*

This system contains measures 17 through 24. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat) and the time signature is 3/4. Measure 17 is marked with a red 'A' in a box and a '1' above it. Dynamics include *mf* for V.1 and Vc., *p* for V.2, and alternating *p* and *mf* for the Viola.

8

V.1 *p*

V.2

Vla. *mf* *p*

Vc. *f*

This system contains measures 25 through 32. Dynamics include *p* for V.1, *mf* for the Viola, and *f* for the Violoncello. A crescendo hairpin is shown under the Vc. staff, leading to the *f* dynamic.

15

V.1 *mf* *pp*

V.2 *f* *pp* *pp*

Vla. *pp* *pp*

Vc. *mf* *pp* *pp*

4

This system contains measures 33 through 40. Dynamics include *mf* for V.1 and Vc., *pp* for V.2 and Vla., and *f* for the Vc. in measure 33. Crescendo and decrescendo hairpins are used throughout the system to shape the dynamics.

24 **B**

V.1 *pp*

V.2 *mf* *p* *p*

Vla. *pp* *mf*

Vc. *pp* *p*

32

V.1

V.2

Vla. *p*

Vc. *mf*

40

V.1 *mf* *ff*

V.2 *pp* *f*

Vla. *pp* *f*

Vc. *mp* *f*

Theme from Violin Concerto (Max Bruch)

♩=110

A

1 D Em A⁷/E D/F# Bm⁷/D Bm B \flat Gmaj⁷ A⁷/G

V.1 *mf*

V.2 *p*

Vla. *p*

Vc. *p*

9 A⁷ G D/A G A⁷/G# D

V.1

V.2 *f*

Vla.

Vc.

17 **B** A⁷/C# D A/C# D

V.1 *p* < *mf*

V.2

Vla. *p* < *mf*

Vc. *p* < *mf*

25 A⁷/G D D/F# A⁷ D/F#

V.1 *mf*

V.2 *mf*

Vla. *f*

Vc. *mf* *ff*

30 C A⁷ D

V.1 *f*

V.2 *f*

Vla. *f*

Vc. *f*

34 D rit. A⁷ D

V.1 *pp*

V.2 *pp*

Vla. *pp*

Vc. *pp*

Largo from the 'New World Symphony' (Dvorak)

1 A ♩=80

V.1 *f*

V.2 *mf*

Vla. *p*

Vc. *mf*

Detailed description: This system contains measures 1 through 4 of the score. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. A tempo marking of ♩=80 is indicated. A red box with the letter 'A' is placed above the first measure. Dynamics are marked as *f* for V.1, *mf* for V.2, *p* for Vla., and *mf* for Vc. The music consists of quarter and eighth notes with various phrasings and slurs.

5

V.1 *mf*

V.2 *f*

Vla. *p*

Vc. *p*

Detailed description: This system contains measures 5 through 8. The instrumentation remains the same. Dynamics are marked as *mf* for V.1, *f* for V.2, *p* for Vla., and *p* for Vc. The musical notation continues with similar rhythmic patterns and phrasings.

9 B

V.1 *mp*

V.2 *p*

Vla. *mf*

Vc. *pp*

Detailed description: This system contains measures 9 through 12. A red box with the letter 'B' is placed above the first measure. Dynamics are marked as *mp* for V.1, *p* for V.2, *mf* for Vla., and *pp* for Vc. The V.2 staff features a long, sustained note with a slur. The Vc. staff also features a long, sustained note with a slur.

13

V.1

V.2

Vla.

Vc.

p

mf

17

C

V.1

V.2

Vla.

Vc.

mf

21

V.1

V.2

Vla.

Vc.

p

mf

25

D

V.1

V.2

Vla.

Vc.

Now let every tongue adore Thee (Chorale by J.S. Bach)

1 **A** $\text{♩} = 70$

V.1 *f*

V.2 *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This system contains measures 1 through 7 of the chorale. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/2. A red box with the letter 'A' is placed above the first measure, and a tempo marking of a quarter note equals 70 is also present. The dynamics for all parts are marked as *f* (forte) for V.1 and *mf* (mezzo-forte) for V.2, Vla., and Vc. The music consists of quarter and eighth notes with various phrasings and slurs.

8

V.1

V.2

Vla.

Vc.

Detailed description: This system contains measures 8 through 11. It continues the four-staff arrangement (V.1, V.2, Vla., Vc.). The dynamics are not explicitly marked in this system but follow the previous system. The musical notation includes quarter notes, eighth notes, and slurs, with a repeat sign at the end of measure 11.

B

V.1 *pp* *p* *pp* rit.

V.2 *f* *pp* *pp*

Vla. *mf* *f* *pp*

Vc. *mf* *mp*

Detailed description: This system contains measures 12 through 15. A red box with the letter 'B' is placed above the first measure. The dynamics are varied: V.1 starts with *pp* (pianissimo), then *p* (piano), and ends with *pp* and a *rit.* (ritardando) marking. V.2 starts with *f* (forte) and then *pp*. Vla. starts with *mf* and then *f*. Vc. starts with *mf* and then *mp* (mezzo-piano). The music features slurs and a final cadence in measure 15.

22 **a tempo** **Broadly**

V.1 *f* *ff* *f*

V.2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Detailed description: This system contains measures 22 through 26. It features four staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The tempo is marked 'a tempo' and the performance style is 'Broadly'. Dynamics range from *f* (forte) to *ff* (fortissimo). The V.1 staff has a crescendo hairpin from measure 22 to 24, followed by a decrescendo to measure 26. The V.2 staff has a similar hairpin. The Vla. and Vc. staves have a crescendo hairpin from measure 22 to 24, followed by a decrescendo to measure 26. The V.1 staff has a fermata over the final note in measure 26. The V.2 staff has a fermata over the final note in measure 26. The Vla. staff has a fermata over the final note in measure 26. The Vc. staff has a fermata over the final note in measure 26.

27

V.1 *ff*

V.2 *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This system contains measures 27 through 31. It features four staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The dynamics are marked *ff* (fortissimo) at the end of each staff. The V.1 staff has a decrescendo hairpin from measure 27 to 30, followed by a fermata over the final note in measure 31. The V.2 staff has a decrescendo hairpin from measure 27 to 30, followed by a fermata over the final note in measure 31. The Vla. staff has a decrescendo hairpin from measure 27 to 30, followed by a fermata over the final note in measure 31. The Vc. staff has a decrescendo hairpin from measure 27 to 30, followed by a fermata over the final note in measure 31.

Theme from Violin Concerto (Mendelssohn)

1 **A** Andante
♩=100

V.1 *mf*

V.2 *p*

Vla. *p*

Vc. *p*

9

V.1 *mp*

V.2 *p*

Vla. *mf*

Vc. *p*

17

V.1 *mf*

V.2 *p*

Vla. *p*

Vc. *p*

25

V.1

V.2 *p*

Vla.

Vc. *mf*

33

V.1 *pp*

V.2 *pp* *mf*

Vla. *mf* *pp*

Vc. *pp* *mf*

41

V.1 *mf* *dim.* *ppp*

V.2 *pp* *dim.* *ppp*

Vla. *dim.* *ppp*

Vc. *pp* *dim.* *ppp*

rall.

Air on the G String (J. S. Bach)

1 **A** ♩=80

V.1 *mf*

V.2 *mf*

Vla. *mf*

Vc. *mf*

This block contains the first seven measures of the piece. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. A red box labeled 'A' is placed above the first measure, and a tempo marking of ♩=80 is also present. The dynamics are marked as mezzo-forte (mf) for all parts. The music begins with a repeat sign and a first ending bracket over measures 6 and 7.

8

V.1 1. 2.

V.2

Vla.

Vc.

This block contains measures 8 through 13. The first ending bracket from the previous block continues over measures 8 and 9. The second ending bracket, labeled '2.', covers measures 10 and 11. The dynamics remain mezzo-forte (mf). The piece concludes with a repeat sign at the end of measure 13.

14 **B**

V.1

V.2

Vla.

Vc.

This block contains measures 14 through 17. A red box labeled 'B' is placed above the first measure. The dynamics are mezzo-forte (mf). The music continues with a repeat sign at the end of measure 17.

20

V.1

V.2

Vla.

Vc.

26

V.1

V.2

Vla.

Vc.

31

V.1

V.2

Vla.

Vc.

Jupiter from 'The Planets' (Gustav Holst)

1 $\text{♩} = 70$

V.1
V.2
Vla.
Vc.

Detailed description: This system contains measures 1 through 9. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 70. The first violin (V.1) has a melodic line with eighth and sixteenth notes. The second violin (V.2) plays a rhythmic accompaniment of quarter notes. The viola (Vla.) and cello (Vc.) parts provide harmonic support with quarter and eighth notes.

10

V.1
V.2
Vla.
Vc.

Detailed description: This system contains measures 10 through 17. The musical texture continues with the first violin (V.1) leading the melodic material, supported by the other instruments. The second violin (V.2) maintains its rhythmic pattern, while the viola (Vla.) and cello (Vc.) provide a steady harmonic foundation.

18

V.1
V.2
Vla.
Vc.

Detailed description: This system contains measures 18 through 25. The first violin (V.1) part features a prominent melodic line with some dotted rhythms. The other instruments continue their respective parts, leading to the end of the section with a double bar line.