

QUINTUOR.

Allegro vivace.

Basso.

F. Schubert, Opus 114

1 Pfte. 2 3 4 5 6 7 8 9 10 1 2 3 4 5

6 7 8 *cresc.* *f* *fz* *pizz.* *p*

arco *pizz.* *arco* *fz* *fz* *p* *fz* *p* *fz*

pizz. *arco* *pizz.* *arco* *p* *fz* *fz* *p* *fz*

B1 *p* *fz* *fz* *cresc.* *f* *fz* *fz* *p*

C *fz* *fz* *p* *p*

fp *dimin.* *p* *Pfte. Viol.* *p*

D *8* *p*

E 1 2 3 4 5 6 *pp* *pp* *cresc.*

F *ff* *p* *f* *p*

G *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *fp*

H *cresc.* *f* *p* *fp* *pp*

fz f p cresc. - - f fz

pp

6 Vcello. I

p

K

f

p cresc.

Lb

f p

1 2 3 4 5 6 7

dim. cresc.

M

fz p fz p fz

pizz. arco pizz. arco

N

fz p fz p fz p fz

pizz. arco

p fz p fz p fz p fz

pizz. arco

0 1

3 3 3 3 > > > >

cresc. - - - *f* *fz* → *p* *f* *fz* → *p* >

P

p *fp* >

dim. p

Q **8** Pfte. Viol.

p

R **S**

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

f *p* *f* *p* *f* *p* *f* *p* *fz* *p*

T

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

fz *ff* *p* *cresc.* - - *f* *fz*

Andante.

p

A

p *fp* *fp*

fp *fp* *fp* *p*

decresc. *pp*

B

fp

decresc.
pp
decresc. **C** 1 2 3
ppp 4 5 6 7
D *p*
E *fz fz fz*
fz fz p
F *fp*
decresc.
pp *decresc.*
G 1 2 3
ppp 4 5 6 7
dim.

Scherzo.
Presto.

The musical score consists of ten staves of bass clef notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics such as *f*, *sf*, *fp*, *fz*, *p*, *pp*, and *ff*. Performance markings include accents, slurs, and hairpins. There are several first and second endings, marked with '1.' and '2.'. A 'Trio' section begins on the eighth staff, marked 'Pfte.' and 'p'. The score concludes with a 'G.P.' (Grave) section and the instruction 'Scherzo da Capo'. Specific markings include 'H 3', '3', '4', and 'K'.

Tema.
Andantino.

Bass clef, 2/4 time signature, key signature of two sharps (F# and C#). The first staff contains the beginning of the main theme, marked *pp* and ending with a repeat sign and a first ending bracket labeled 'L' marked *p*.

Second staff of the main theme, continuing the melodic line with various articulations and dynamics.

First variation (Var. I), marked *pizz.* and *p*. It features a more rhythmic and textured bass line. A first ending bracket labeled 'M' is marked *p*.

Second staff of the first variation, continuing the rhythmic pattern.

Second variation (Var. II), marked *arco* and *p*. It features a more melodic and sustained bass line. A first ending bracket labeled 'N' is present.

Second staff of the second variation, continuing the melodic line.

Third variation (Var. III), marked *p*. It features a more rhythmic and textured bass line. A first ending bracket labeled 'O' is marked *p*.

Second staff of the third variation, continuing the rhythmic pattern.

Fourth variation (Var. IV), marked *ff*. It features a highly rhythmic and textured bass line with triplets and sixteenth notes. The variation ends with a first ending bracket marked *pp*.

Second staff of the fourth variation, continuing the rhythmic pattern with sixteenth-note runs.

Third staff of the fourth variation, concluding with dynamic markings: *decresc. pp*, *cresc.*, *p dim. pp*.

Var V.

pp

pp

dim.

Allegretto.

Viol. Vcello.

p

6

pp

10

Viol. Vcello.

S

Vcello. p

decresc.

pp

dim.

Finale.
Allegro giusto.

Viola.

pp

4

p

7

Pfte.

A

2

4

f

Viol.

6

fz

f

fz

Pfte.

B

4

1

1

1

1

p

dim.

pp

mf

C

p

mf *cresc.* *decresc.* *pp* **D** 1. 2.

3. 4. 5. 6. 7. 8. 1. 2. 3.

4. 5. 6. 7. 8. *cresc.*

decresc. **E** 1 2 3 4 5 *p*

6 7 8 9 10 11 12 13 14 15 16 4 **F** 1 *fz*

1 1 1 1 *fz* *f*

G 2 2 2 3 *pp*

f

Viola. **H** 8 *p*

I *ff* 2 3 *Pfte.* *G.P.* *p*

f *G.P.* *S.*

pp **K₂** *p* **4**

p **7** *Pfte.* **L** **2** *p* **4**

ff *fz* **6** *Vcello.*

ff *fz* **M 4** *Pfte.*

fp *fp* *dím.*

pp *mf* **N**

p *pp* **0 1 2**

3 4 5 6 7 8 1 2

3 4 5 6 7 8 *cresc.*

decresc.

P 1 2 3 4 5 6 7 8 9 10 11 12 13
p

14 15 16 4 Q 1 1
fz fz

1 1 R 3 3 3 3
pp

f

S 8 Viola.
p

T 2 3 Prte.
ff G.P.

p ff