

# Andante for Four Violins

JULIUS EICHBERG

Andante

PIANO

*mp*

First system of piano accompaniment. The right hand (treble clef) plays a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note chords and rests.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

Ⓐ VIOLIN I

3

*pp*

VIOLIN II

*pp*

VIOLIN III

*pp*

VIOLIN IV

Ⓐ *pp*

Violin and piano staves. Violin I has a triplet of eighth notes. Violin II has a half note. Violin III has a half note. Violin IV has a half note. The piano accompaniment continues with the same patterns as in the previous systems.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each in a treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with a fermata over a dotted half note, followed by a quarter note, and then a half note with a fermata. Above the first staff, there are markings '2\*' and '0'. A '3' is written below the final note of the first staff. The fifth staff is a piano accompaniment, with a treble clef and a bass clef. It features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together.

The second system of the musical score consists of five staves, similar in layout to the first system. The top four staves are vocal parts in treble clef with a key signature of one sharp. The fifth staff is a piano accompaniment in treble and bass clefs. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, similar to the first system.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written in grand staff notation (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The first vocal line includes fingerings '2' and '0' under specific notes. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score continues the vocal and piano parts. It begins with a circled letter 'B' and a fermata over the first vocal line. The piano part continues with its characteristic rhythmic accompaniment. The vocal staves show further melodic development, with the piano accompaniment providing harmonic support. The system concludes with a fermata over the final vocal line.

The first system of the musical score consists of four staves. The top two staves are for a string quartet (Violin I, Violin II), and the bottom two are for a piano. The key signature is one sharp (F#) and the time signature is 3/4. The first two measures of the system are marked with a *poco cresc.* dynamic. The string parts feature long, flowing lines with various fingerings indicated by numbers 2 and 0. The piano accompaniment consists of rhythmic patterns in both hands, with the right hand playing eighth-note chords and the left hand playing a similar pattern.

The second system of the musical score consists of four staves, continuing from the first system. It maintains the same instrumentation and key signature. The piano accompaniment continues with its rhythmic patterns. The string parts have more complex phrasing, including triplets and specific fingerings (2, 3, 0, 2, 1) indicated above the notes. The overall texture remains consistent with the first system.

1 0 2 SOLO *mf*

*dim.*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has a melodic line with a slur over the first two measures, a fermata over the third measure, and a final note in the fourth measure. Above the first measure is a '1', above the second is a '0', and above the third is a '2'. The word 'SOLO' is written above the fourth measure, and '*mf*' is written below it. The second, third, and fourth staves have similar melodic lines with slurs. The fifth staff is the piano accompaniment, starting with a 'dim.' marking and featuring a rhythmic pattern of eighth notes with slurs.

SOLO *mf*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has a melodic line with a slur over the first two measures, a fermata over the third measure, and a final note in the fourth measure. Above the first measure is a circled 'C' and a '3', above the second is a '3', and above the third is a '1'. The word 'SOLO' is written above the fourth measure, and '*mf*' is written below it. The second, third, and fourth staves are mostly empty. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes with slurs.

*mp*

Detailed description: This system contains five staves. The top four staves are empty. The fifth staff is the piano accompaniment, starting with a circled 'C' and a '*mp*' marking. It features a rhythmic pattern of eighth notes with slurs.

System 1 of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano part is in grand staff (treble and bass clefs). The first vocal staff has a slur over a phrase of notes, with a '4' above it. The second vocal staff has dynamics *p* and *mf* indicated. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

System 2 of the musical score. It continues the vocal and piano parts from the first system. The vocal staves show further melodic development with slurs and a '3' above a note in the first staff. The piano accompaniment maintains its rhythmic accompaniment.

System 3 of the musical score. The vocal staves conclude with a final phrase, marked with a circled 'D' and a dynamic of *mf*. The piano accompaniment also concludes with a final chord. The system includes fingerings like '0' and '2' above notes.

First system of musical notation. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one sharp (F#). The first staff contains a melodic line with slurs and dynamic markings *p* and *mf*. The second staff contains a melodic line with slurs and fingerings 3 and 4. The third and fourth staves contain a piano accompaniment with sixteenth-note patterns and slurs.

Second system of musical notation, continuing from the first system. It consists of four staves. The first staff contains a melodic line with slurs. The second staff contains a melodic line with slurs and a fingering of 2. The third and fourth staves contain a piano accompaniment with sixteenth-note patterns and slurs.

Third system of musical notation, concluding the piece. It consists of four staves. The first staff contains a melodic line with slurs, fingerings 4 and 0, and dynamic markings *dim.* and *rall.*. The second staff contains a melodic line with slurs, fingerings 3 and 3, and dynamic markings *dim.* and *rall.*. The third and fourth staves contain a piano accompaniment with sixteenth-note patterns, slurs, and dynamic markings *dim.* and *rall.*.

**ⓔ TUTTI**  
*a tempo*

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *pp* and a tempo marking of *a tempo*. The music features a crescendo, indicated by the *cresc.* marking. The piano accompaniment starts with a *pp* dynamic and includes a *cresc.* marking. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal staves show a dynamic shift from *p* to *f*. The piano accompaniment features a *f* dynamic and includes triplet markings (indicated by the number '3') over groups of notes. The piano part continues with a complex rhythmic pattern, including triplets and beamed notes.



The musical score is arranged in two systems. Each system contains four vocal staves and a piano accompaniment. The vocal staves are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The first system shows the vocal lines with various melodic phrases and the piano accompaniment with a complex rhythmic pattern involving triplets and sixteenth notes. The second system continues the vocal and piano parts with similar melodic and rhythmic elements.

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# Andante for Four Violins

VIOLIN I

JULIUS EICHBERG

Andante

3

Piano

3

2\*

0

3

2

0

2

3

0 2

1

3

3

1

4

3

3

0

2

D

mf

p

mf

0

3

4

E

TUTTI

a tempo

dim.

rall.

pp

cresc.

f

2

0

2

F

mp

Prit.

pp



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# Andante for Four Violins

## VIOLIN II

JULIUS EICHBERG

Andante

3  
Piano  
pp  
A

B

poco cresc.  
dim.  
pp

C SOLO  
mf  
p  
mf

D  
mf

3  
4  
2  
3  
dim.  
rall.

E TUTTI  
a tempo  
pp  
cresc.  
f

F  
mp  
Prit.  
pp



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# Andante for Four Violins

VIOLIN III

JULIUS EICHBERG

Andante

3

Piano

(A) *pp*

(B) *pp* *poco cresc.*

(C) *dim.* 7 (D) 6

V.I. (E) *rall.* *pp* *a tempo* *cresc.* 3 *f*

(F) *mp* *Prit.* *pp*

\*

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# Andante for Four Violins

VIOLIN IV

JULIUS EICHBERG

Andante

3

Piano

(A)

pp

(B)

pp

poco cresc.

(C) 7 (D) 6

dim.

V.I.

(E) *a tempo*

rall. pp cresc. f

2\*

1

(F)

pp

Prit.

pp

\*

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