



Marie-Christine Raboud-Theurillat

Composer, Interpreter, Teacher

Switzerland, St Triphon

About the artist

She was born into a family of musicians in the small town of Monthey (Switzerland) ; very early in life, she was introduced to the piano and the violin.

She writes pieces of chamber music, choral and church music.

She adds to her composer activities by being the organist and by teaching piano and organ at the cantonal academy in Sion.

Personal web: <http://www.alauda.ch>

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About the piece

Title:	Stings quartet [op48]
Composer:	Raboud-Theurillat, Marie-Christine
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Instrumentation:	String Quartet
Style:	Early 20th century

Marie-Christine Raboud-Theurillat on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-melina.htm>

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14'10"

M.-Ch. Raboud-Theurillat

[illegible]

19

Vln. 1

Vln. 2

Vla.

Vlc.

tr

6

3

24

Vln. 1

Vln. 2

Vla.

Vlc.

f *mp*

f *mp*

f *mp*

6

3

29

Vln. 1

Vln. 2

Vla.

Vlc.

3

3

3

3

34

Vln. 1

Vln. 2

Vla.

Vlc.

dim.

dim.

dim.

dim.

6

3

39

Vln. 1

Vln. 2

Vla.

Vlc.

43

Vln. 1

Vln. 2

Vla.

Vlc.

47

Vln. 1

Vln. 2

Vla.

Vlc.

52

Vln. 1

Vln. 2

Vla.

Vlc.

II

Allegro deciso ♩ = 120

Score for Quatuor op 48, II, starting at measure 10. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Allegro deciso, 120 beats per minute.

The score is divided into four systems, each containing four staves. The first system (measures 10-18) is marked *mf* and *Sempre non legato*. The second system (measures 19-27) continues the *mf* and *Sempre non legato* markings. The third system (measures 28-36) is marked *rit.* and *Più calmo*, with dynamics *sfz* and *f* in measures 28-30, and *mp* in measures 31-36. The fourth system (measures 37-45) continues the *mp* marking.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system shows the instruments entering with a *mf* dynamic and *Sempre non legato* articulation. The second system continues the melodic development. The third system introduces a *rit.* (ritardando) and *Più calmo* (more calm) tempo change, with dynamics *sfz* and *f* in measures 28-30, and *mp* in measures 31-36. The fourth system continues the *mp* marking.

58

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

mf

47

Vln. 1

Vln. 2

Vla.

Vlc.

mp

mp

mp

mp

a tempo

56

Vln. 1

Vln. 2

Vla.

Vlc.

64

Vln. 1

Vln. 2

Vla.

Vlc.

f

f

f

f

mp

mp

mp

mp

rall.

74 *Sostenuto* ♩ = 48

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

82 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

89 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

96

Vln. 1

Vln. 2

Vla.

Vcl.

105

Vln. 1

Vln. 2

Vla.

Vlc.

mp

III

Giacoso ♩ = 60

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mp

mf

mf

Vln. 1

Vln. 2

Vla.

Vlc.

mf

9

Vln. 1

Vln. 2

Vla.

Vlc.

15

Vln. 1

Vln. 2

Vla.

Vcl.

17

Vln. 1

Vln. 2

Vla.

Vcl.

20

rit.

a tempo

Vln. 1

Vln. 2

Vla.

Vcl.

mp

mf

p

25

Vln. 1

Vln. 2

Vla.

Vcl.

mp

30

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

35

Vln. 1

Vln. 2

Vla.

Vlc.

40

Vln. 1

Vln. 2

Vla.

Vlc.

IV

Con moto ♩ = 104

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

10

Vln. 1

Vln. 2

Vla.

Vlc.

mf

19

Vln. 1

Vln. 2

Vla.

Vlc.

28

Vln. 1

Vln. 2

Vla.

Vlc.

f

36

Vln. 1

Vln. 2

Vla.

Vlc.

f

rall.

meno mosso

mp

mp

mp

f

44 *stretto*

Vln. 1 *crec.* *ff*

Vln. 2 *crec.*

Vla. *crec.*

Vlc. *mp* *crec.*

52 *tempo primo*

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vlc. *ff* *mp*

61

Vln. 1 *mp*

Vln. 2

Vla.

Vlc.

71

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vlc.

87

Vln. 1

Vln. 2

Vla.

Vcl.

mf

mf

mf

90

Vln. 1

Vln. 2

Vla.

Vcl.

99

Vln. 1

Vln. 2

Vla.

Vcl.

f

108

Vln. 1

Vln. 2

Vla.

Vcl.

f

f

f

rall.