

Rhapsodia alla Zingarese

für

Streichquartett

von

Georg Mehling

Grave langsam
beginnen

VI *f*

V II *f* *mf* leichter

Vla *f*

Vc *f*



musicalion
click for more

animato ♩ = ca. 140

VI *mf*

V II *mf*

Vla *mf* pizz.

Vc *mf* pizz.



7

VI

VII

Vla

Vc

arcoV

11 pizz. crescendo

VI

VII

Vla

Vc

pizz.

musicalion
click for more

15

VI

VII

Vla

Vc

arco

19 arco

VI

VII

Vla

Vc

23

VI

VII

Vla

Vc

musicalion
click for more

27

VI

VII

Vla

Vc

VI

32

V II

Vla

Vc

f

ff

VI

35

V II

Vla

Vc

f

mf

rit.

langsam beginnen,
dann ♩ = ca. 100

musicalion
click for more

VI

36

V II

Vla

Vc

f

mp

mf

pizz.

rit.

♩ = ca. 100

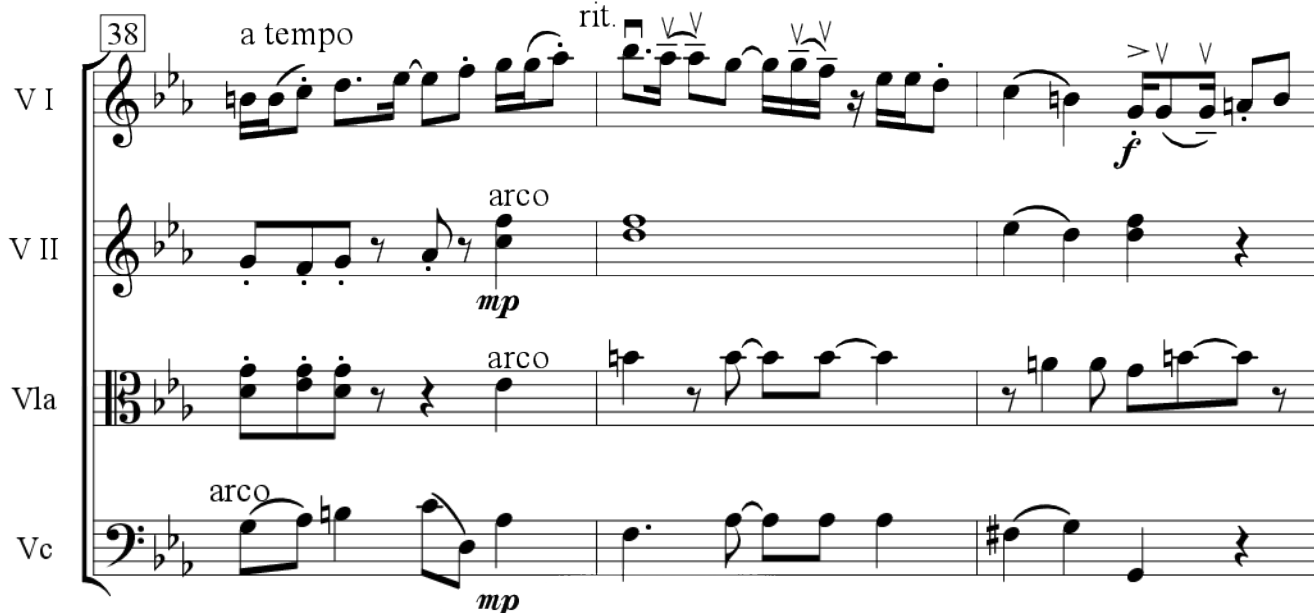
38 a tempo rit. *f*

VI

V II arco *mp*

Vla arco

Vc arco *mp*



41 a tempo rit. *mf*

VI

V II

Vla

Vc pizz. *mf*

musicalion
click for more



43 a tempo rit. *f*

VI

V II *mp* *p*

Vla arco *mp* *p*

Vc arco *mp* *p* *f*



45

rit. accel.

V I

V II

Vla

Vc

mp *p*

pizz. arco

pizz. arco

pizz. arco

48

pizz. = ca. 140

V I

V II

Vla

Vc

mf *f* *mf* *mf*

arco

arco

arco

musicalion
click for more

52

arco

V I

V II

Vla

Vc

f *mf* *mf*

pizz.

56

ritard.

V I

V II

Vla

Vc

arco

59

V I

V II

Vla

Vc

musicalion

click for more

61

giocosso

$\bullet = \text{ca. } 120$

V I

V II

Vla

Vc

f

pizz.

mf

pizz.

mf

mf

63

pizz. *mf*

arco *f*

V I

V II

Vla

Vc

66

arco *mf*

V I

V II

Vla

Vc

musicalion
click for more

69

arco: beliebig (free) *f*

pizz. *mf*

pizz. *mf*

pizz. *mf*

V I

V II

Vla

Vc

mp

71

VI

V II

Vla

Vc

73

VI

V II

Vla

Vc

musicalion
click for more

75

VI

V II

Vla

Vc

mf

arco *v*

77

VI

V II

Vla

Vc

arco

mf

p

6/8

79

VI

V II

Vla

Vc

mf

8va

tr

f

arco

f

6/8

musicalion
click for more

83

VI

V II

Vla

Vc

f

8va

tr

arco

f

pizz.

mf

pizz.

mf

6/8

86

tr

8va

tr

tr

tr

tr

VI

V II

Vla

Vc

90

8va

V

V

V

V

VI

V II

Vla

Vc

musicalion
click for more

93

8va

tr

tr

tr

tr

tr

tr

VI

V II

Vla

Vc

96

tr 8va

tr

tr

tr

tr

arco

arco

arco

p

V I

V II

Vla

Vc

pizzicato (or alternately: col legno)

100

pizz. 8va

col leg

f

musicalion
click for more

f

"Rhythmical tapping on the instrument body (or alternately: pizzicato)"

V I

V II

Vla

Vc

104

(8va)

V I

V II

Vla

Vc

Musical score for measures 107-110 of "The Swan" from "The Nutcracker". The score is for four staves: Violin I (V I), Violin II (V II), Viola (Vla), and Violoncello (Vc). The key signature is B-flat major (two flats). The time signature is 3/4. The score begins with a measure number box containing "107". Above the first staff, the word "arco" is written, and above the second staff, "8va" is written. The first staff (V I) contains trills (tr) on the first, third, and fifth measures, and a trill on the eighth measure. The second staff (V II) contains an "arco" marking above the first measure. The third staff (Vla) contains trills (tr) on the first, third, fifth, and eighth measures. The fourth staff (Vc) contains an "arco" marking above the first measure and a mezzo-forte (mf) dynamic marking below the first measure. The score ends with a double bar line at the end of measure 110.

col legno (or alternately: pizz.)

111

8va

V I

mf

col legno (or alternately: pizz.)

V II

mf

col le ξ

Vla

mf

Vc

mf "Rhythmical tapping on the instrument body (or alternately: pizzicato)"

musicalion
click for more

Musical score for measures 116-120 of "The Swan" from "The Nutcracker". The score is for four parts: Violin I (V I), Violin II (V II), Viola (Vla), and Violoncello (Vc). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The score begins with a double bar line and a measure rest in the first measure. The tempo is marked "And.te" (Andante). The dynamics are marked "f" (forte) in measures 116, 117, and 118. The playing techniques are marked "arco" (bowed) for Violin I and Violin II, and "pizz." (pizzicato) for Viola and Violoncello. The score includes various musical notations such as slurs, ties, trills (tr), and accents (^).

121

tr. ^{8va}

V I

arco

V II

arco tr.

Vla

f

Vc

arco *f*

125

ritard. ^{8va}

V I

V II

Vla

Vc

f

musicalion
click for more

128

pizz.

V I

mf

V II

pizz. *mf*

Vla

arco *mf*

Vc

pizz. *mf*

arco

131

V I

V II

Vla

Vc

arco

134

arco: beliebig (free) rit.

VI

VI

Vla

Vc

mp *mf*

pizz.

musicalion
click for more

langsam beginnen, dann ♩ = ca. 100

136

V I

V II

Vla

Vc

arco

arco

arco

arco

tr

mf

mf

3/4

3/4

3/4

3/4

[illegible]

A snippet of a musical score for four staves: Violin I (V I), Violin II (V II), Viola (Vla), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'f'. A large, semi-transparent orange oval watermark with the text 'musicalion' and 'click for more' is centered over the middle staves.

144 a tempo rit. a tempo

V I

V II

Vla

Vc

pizz. arco

mf *mp* *p*

147 rit. *rit. molto*

V I

V II

Vla

Vc

f *mp*

150 accel.

V I

V II

Vla

Vc

f *mf* *mf*

musicalion
click for more

152

V I

V II

Vla

Vc

arco

154

VI

V II

Vla

Vc

arco

f

156

VI

V II

Vla

Vc

mf

8va

tr

tr

tr

tr

arco

f

musicalion
click for more

160

VI

V II

Vla

Vc

accel.

f

pizz.

mf

pizz.

mf

162

V I

V II

Vla

Vc

arco

mp

rit.

164 pizz.

V I

V II

Vla

Vc

mf

pizz.

mf

arco

musicalion
click for more

166 arco

V I

V II

Vla

Vc

mf

rit.

168

VI

VII

Vla

Vc

arco



170

VI

VII

Vla

Vc

pizz.

musicalion
click for more



171

VI

VII

Vla

Vc

accel.

f

mf

pizz.

mf

mf



[illegible]

A musical score snippet featuring four staves labeled VI, VII, Vla, and Vc. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'mf' and 'f'. A large, stylized orange oval with the word 'musicalion' in lowercase and 'click for more' in smaller text is superimposed over the center of the score. The background is white with faint musical staff lines.

Violin Concerto in D major, Op. 35, Johannes Brahms, measures 178-181. The score shows four staves: VI (Violin I), VII (Violin II), Vla (Viola), and Vc (Violoncello). The key signature is D major (two sharps). The time signature is 4/4. The tempo is marked 'ritard. molto' at the beginning of measure 178. The dynamics are: VI (mp), VII (mf, f, mf, p, mf), Vla (mp, p), and Vc (f, mf, mp). A 'langsam beginnen' marking is present in measure 181. The score ends with a double bar line and repeat signs.

181 animato ♩ = ca. 140

VI

VII

Vla

Vc

mf

mf

pizz.

mf

pizz.

mf

185

VI

VII

Vla

Vc

arco

arco

musicalion
click for more

189

VI

VII

Vla

Vc

pizz.

crescendo

pizz.

192

VI

V II

Vla

Vc

arco

195

VI

V II

Vla

Vc

musicalion
click for more

197

Grave

VI

V II

Vla

Vc

rit.

f *ff*

Type: Sheet music

Título: [Rhapsodia alla Zingarese](#)

Compositor: [Georg Mehling](#)

Época: Siglo XXI

Tema: .Misceláneas

Categoría: Música de cámara

Dificultad: Schwer

Instrumentación Grupo: Música de cámara cuerdas

Arrangement: Violín 2+[Vla+Vc]

Instrumentación: Violín = VI(2), Viola = Vla(1), Violoncello (Cello) = Vc(1)

"Rhapsodia alla Zingarese" is a piece of chamber music for string quartet that traces the long distances the Roma traveled on their nomadic journey from present day India to Europe via Central Asia and Asia Minor. With them they brought a unique musical tradition that influenced and merged with the local cultures they traversed, bridging the gap between East and West. "Rhapsodia alla Zingarese" attempts to capture this influence on the folk music of various regions in Europe, from the Balkans to Romania and Hungary to Andalusia in Spain. It relies on so called minor "gypsy" scales, homophony, polyphony, heterophony, and a crescendo that ends in unison. Rhythmically, it is characterized by syncopation and frequent meter changes, occasionally even a combination of two different meters simultaneously (7/8 and 4/4). Unfortunately, the composition software used for the score of this piece cannot include glissandi in the score or MP3 output, which are an important element of Roma music. Therefore, when performing this piece, performers should feel free to include glissandi as they see fit. (Glissando in the sense of setting a note lower or higher in order to reach the correct pitch by looping on it!)