

# 12 Variationen ueber ein Gloria (12 Variations on a Gloria)

for string quartet

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Thema: (Glorialied / Gloria-Song) "Gott in der Höh sei Preis und Ehr" - Augsburg 1659

Violine I *♩ = ca. 100*

Violine II

Viola

Cello

7

VI. I

VI. II

Vla.

Vc.

12

VI. I

VI. II

Vla.

Vc.

# Gloria-Variationen GL 464

Var. I

2

$\bullet = \text{ca. } 130$

VI. I  
VI. II  
Vla.  
Vc.

VI. I  
VI. II  
Vla.  
Vc.

VI. I  
VI. II  
Vla.  
Vc.

Var. II  $\bullet = \text{ca. } 90$

30

VI. I  
VI. II  
Vla.  
Vc.

35

VI. I *mf* *p* *mf*

VI. II *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *mf*

Detailed description: This system contains measures 35 through 40. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 35 starts with a double bar line and a repeat sign. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf*. There are slurs and accents throughout. A repeat sign is at the end of measure 40.

41

VI. I 1. 2. rit. *pp*

VI. II 1. 2. rit. *pp*

Vla. 1. 2. rit. *pp*

Vc. 1. 2. rit. *pp*

Detailed description: This system contains measures 41 through 45. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats, and the time signature is 3/4. Measures 41-44 are in 3/4 time. At measure 45, the time signature changes to 3/4 with a common time signature (C) above it. Dynamics include *pp* (pianissimo) and *rit.* (ritardando). There are first and second endings for measures 42-44. A repeat sign is at the end of measure 45.

Var. III

46  $\text{♩} = \text{ca. } 90$

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This system contains measures 46 through 54. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats, and the time signature is 3/4. The tempo is marked as  $\text{♩} = \text{ca. } 90$ . Dynamics include *mf* (mezzo-forte). There are first and second endings for measures 47-48. A repeat sign is at the end of measure 54.

55

VI. I

VI. II

Vla.

Vc.

Detailed description: This system contains measures 55 through 60. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats, and the time signature is 3/4. Dynamics are not explicitly marked in this system. A repeat sign is at the end of measure 60.

Gloria-Variationen GL 464

4

VI. I *rit.* *ppp*

VI. II *rit.*

Vla. *rit.*

Vc. *rit.*

Var. IV *f* = ca. 200

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

VI. I

VI. II

Vla.

Vc.

Var. V *mf* = ca. 60

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

102

VI. I

VI. II

Vla.

Vc.

*f*

115

VI. I

VI. II

Vla.

Vc.

*p*

Var. VI

$\bullet = \text{ca. } 160$

126

VI. I

VI. II

Vla.

Vc.

*f*

*p*

*p*

*p*

*p*

*p* pizz.

arco

*p* pizz.

135

VI. I

VI. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

arco

# Gloria-Variationen GL 464

6

VI. I <sup>145</sup> *p* *mf* 1. 2. *rit.*

VI. II *p* *mf* 1. 2. *rit.*

Vla. *p* *mf* 1. 2. *rit.*

Vc. *p* *mf* pizz. arco 1. 2. *rit.* arco

VI. I <sup>156</sup>

VI. II

Vla.

Vc.

Var. VII  $\text{♩} = \text{ca. } 80$

VI. I <sup>158</sup> *p*

VI. II *p*

Vla. *p*

Vc. *p*

VI. I <sup>167</sup> *pp* *p*

VI. II

Vla.

Vc.

174 *rit.*  
VI. I *mf* *rit.* *p*  
VI. II *mf* *rit.* *p*  
Vla. *mf* *rit.* *p*  
Vc. *mf* *rit.* *p*

Var. VIII  
178 ♩ = ca. 120  
VI. I *mf*  
VI. II *pizz.* *mf*  
Vla. *mf*  
Vc. *mf*

188 *tr*  
VI. I *tr*  
VI. II *arco*  
Vla. *arco*  
Vc. *arco*

198 *rit.* *ff* *a tempo* *mf*  
VI. I *rit.* *ff* *a tempo* *mf*  
VI. II *rit.* *ff* *a tempo* *mf* *pizz.*  
Vla. *rit.* *ff* *a tempo* *mf*  
Vc. *rit.* *ff* *a tempo* *mf*

Gloria-Variationen GL 464

8

Var. IX  $\text{♩} = \text{ca. } 110$

VI. I *pp* *arco* *mf* *pp*

VI. II *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

VI. I *rit.* *pp*

VI. II *p*

Vla. *p*

Vc. *p*

VI. I *a tempo* *mf* 1. 2. *rit.*

VI. II *a tempo* *mf* 1. 2. *rit.*

Vla. *a tempo* *mf* 1. 2. *rit.*

Vc. *a tempo* *mf* 1. 2. *rit.*



Gloria-Variationen GL 464

224 Var. X  $\text{♩} = \text{ca. } 160$

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

237 Var. XI  $\text{♩} = \text{ca. } 85$

VI. I *mp* *pp*

VI. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

246

VI. I *mp* *pp* *mp*

VI. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

Gloria-Variationen GL 464

10

255

VI. I

VI. II

Vla.

Vc.

265

VI. I

VI. II

Vla.

Vc.

*p*

*rit.*

Var. XII

274

$\text{♩} = \text{ca. } 120$

VI. I

VI. II

Vla.

Vc.

*mf*

283

$\text{♩} = \text{ca. } 120$

VI. I

VI. II

Vla.

Vc.

*allargando*

*ff*

291

VI. I

VI. II

Vla.

Vc.

*f*

*f*

*f*

*f*

299

VI. I

VI. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

309

VI. I

VI. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

319

VI. I

VI. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

