

To E. P. Andrews on his birthday 1st Violin
with the best wishes of his
Quartette.
338695 March 28th 1976

over B+H. ed.
with...

Trois
QUATUORS

pour 2 Violons, Alto et Violoncelle

composés et dédiés

A MONSIEUR

le Comte Mathieu Michowski

par

ANTOINE RUBINSTEIN.

— Op. 17. —

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Unter den Eichen.

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GLASS
SHELF

M
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1881

QUATUOR.

Violino I.

Allegro con moto.

A. Rubinstein, Op.17.Nº 1.

The musical score for Violino I consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Allegro con moto". The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc* (crescendo). There are also technical markings like triplets (indicated by a '3' over a group of notes) and accents (indicated by a wedge-shaped symbol above a note). The music is written in a single system with ten staves.

Violino I.

f animato.

p

a tempo.

p *p* *rit.* *p*

f

1. 2.

p dim.

f *ff*

f

p

1

Violino I.

The musical score for Violino I consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo)
- Staff 2: *rit. pp* (ritardando, pianissimo)
- Staff 3: *f* (forte)
- Staff 4: *rit. pp*, *a tempo.*, *rit.*, *a tempo.*, *rit.*, *a tempo.*
- Staff 5: *f* (forte)
- Staff 6: *p* (piano)
- Staff 7: *cresc.* (crescendo), *f* (forte)
- Staff 8: *f* (forte)
- Staff 9: *f* (forte)
- Staff 10: *p cresc.* (piano, crescendo), *p cresc.* (piano, crescendo), *f* (forte)
- Staff 11: *cresc.* (crescendo), *p più mosso.* (piano, più mosso)
- Staff 12: *sf* (sforzando)

Violino I.

Andante non troppo.

The musical score for Violino I consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/8. The tempo is marked 'Andante non troppo'. The score includes various dynamics such as *p*, *f*, *pp*, and *cresc.*, as well as articulation marks like accents and slurs. There are also first endings marked with a '1' and triplets marked with a '3'. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The overall texture is melodic and expressive.

Violino I.

This page of a Violino I score contains ten staves of music. The key signature is one flat (B-flat major or D minor). The music is characterized by dense, flowing passages with frequent slurs and dynamic markings. The first staff begins with a trill (tr) and a first ending bracket (1). The second staff continues with similar textures, also featuring a trill and first ending. The third staff shows a dynamic shift from forte (f) to piano (p). The fourth staff starts with piano (p) and includes a crescendo (cresc.) marking. The fifth staff continues the melodic development. The sixth staff features a trill (tr) and piano (p) dynamics. The seventh staff has a trill (tr) and dynamic markings of piano (p), forte (f), and forte (f). The eighth staff includes a second ending bracket (2). The ninth and tenth staves conclude the page with piano (p) dynamics.

SCHERZO.
Vivace.

Violino I.

The musical score is written for Violino I in G minor, 3/4 time, with a tempo of Vivace. It consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff continues with piano (*p*) dynamics. The third staff features a forte (*f*) dynamic. The fourth staff includes first and second endings, marked with '1.' and '2.', and a piano (*p*) dynamic. The fifth staff has piano (*p*) and forte (*f*) dynamics. The sixth staff is marked forte (*f*). The seventh staff includes a trill (*trill*) and forte (*f*) dynamics. The eighth staff also features a trill (*trill*). The ninth staff is marked fortissimo (*ff*). The tenth and eleventh staves continue with various dynamics, including forte (*f*).

Violino I.

1. 3. 2. 2.

Fine.

TRIO.
Listesso tempo.

1. *p* 1.

2. 3. 4. 5. 6. 7.

1. 2. 3. 4. 5. 6. 1.

1. 2. 3. 4. 5. 6. *cre*

scen - *do* *pù cresc.* 1.

f 1.

1. 2. 3. 4. 5. 6.

p 7. 8.

p

1. 2. 3. 4. 5. 6. *Da Capo il Scherzo.*

Violino I.

Allegro assai.

The musical score for Violino I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro assai'. The score begins with a dynamic marking of *p* (piano) and includes various articulations such as slurs and accents. A *cresc* (crescendo) marking is present in the third staff. The dynamics fluctuate, including *f* (forte) and *ff* (fortissimo) markings. The piece features several triplet figures and concludes with a dynamic marking of *mp* (mezzo-piano).

Violino I.

This page of a musical score for Violino I contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a mezzo-forte (*mf*) dynamic. The first staff features a melodic line with slurs and ties. The second staff continues this melodic line. The third staff shows a more active melodic line with slurs. The fourth staff consists of a series of chords, marked with a forte (*f*) dynamic. The fifth staff contains a first ending (marked '1.') with a series of sixteenth-note patterns. The sixth staff contains a second ending (marked '2.') with a series of sixteenth-note patterns, also marked with a forte (*f*) dynamic. The seventh staff continues with sixteenth-note patterns, marked with a forte (*f*) dynamic. The eighth staff features a melodic line with slurs, marked with a piano (*p*) dynamic. The ninth staff continues with a melodic line, marked with a piano (*p*) dynamic. The tenth staff concludes the page with a melodic line and a final double bar line, marked with a piano (*p*) dynamic. The page number '10' is written at the end of the final staff.

Violino I.

p *cresc.*

mf *p* *p* *a tempo.*

rit. *p*

p

cresc.

f

f *p*

f *3* *3*

3 *3* *3* *3* *3* *3*

Detailed description: This page of a musical score for Violino I consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The second staff features a mezzo-forte (*mf*) dynamic, followed by piano (*p*) dynamics and a tempo marking of *a tempo.*. The third staff includes a ritardando (*rit.*) hairpin and a piano (*p*) dynamic. The fourth staff continues with piano (*p*) dynamics. The fifth staff has a piano (*p*) dynamic. The sixth staff features a piano (*p*) dynamic. The seventh staff includes a crescendo (*cresc.*) hairpin. The eighth staff is marked forte (*f*). The ninth staff starts with forte (*f*) and piano (*p*) dynamics. The tenth staff contains several triplet markings (*3*) and ends with a forte (*f*) dynamic.

Violino I.

This page of a musical score for Violino I contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score features a variety of musical techniques, including triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes, followed by a triplet of sixteenth notes. A forte (*f*) dynamic marking is present. The second staff starts with a triplet of sixteenth notes and includes a piano (*p*) dynamic marking. The third and fourth staves consist of continuous eighth-note patterns. The fifth staff features a forte (*f*) dynamic marking and a slur. The sixth staff includes a piano (*p*) dynamic marking. The seventh, eighth, and ninth staves are marked with *cresc.* (crescendo). The tenth staff begins with a forte (*f*) dynamic marking and concludes with a double bar line and the number 15.

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octette, Septette und Sextette für die Violine u. s. w.

Beethoven, L. v. , Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. n. 1 9
— Dasselbe in Partitur n. 1 3
— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlls. par M. C. Fischer 2 —
— Op. 84b. Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es n. — 24
— Dasselbe in Partitur n. — 48
Beethoven, L. v. , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll in Es. nach dem Octett Op. 103. . n. 1 6
— Dasselbe in Partitur n. 1 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C n. 1 —
— Dasselbe in Partitur n. — 27
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. 2 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. C dur. arr. 1 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D n. — 9
— Dasselbe in Partitur n. — 6
David, F. , Op. 41. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur. 1 10

David, F. , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle 3 —
Gade, N. W. , Op. 17. Ottetto p. 4 Vlns., A. et 2 Vlls. F dur 3 20
Mendelssohn Bartholdy, F. , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vlls. Es dur 3 15
— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pffe. zu 4 Händen v. C. Burchard 3 —

Svendsen, J. S. , Op. 3. Octett für 4 Viol. 2 Bratschen u. 2 Violoncelle
— Dasselbe in Partitur. 8
Winter, P. , Op. 9. Sestetto p. 2 Vlns., 2 Cors. et Basse. D moll
— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar. et Basse. Es dur
— Ottetto p. Vln., A., Vlle., Flûte, Clar., Ba. et 2 Cors.

Quintette für die Violine u. s. w.

Beethoven, L. v. , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll in Es. nach dem Octett Op. 103. . n. 1 6
— Dasselbe in Partitur n. 1 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C n. 1 —
— Dasselbe in Partitur n. — 27
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. 2 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. C dur. arr. 1 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D n. — 9
— Dasselbe in Partitur n. — 6
David, F. , Op. 41. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur. 1 10

Gade, N. W. , Op. 8. Quintuor p. 2 V., 2 A. et B. E moll 3 —
Haydn, J. , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 4 et 2 à 3 —
Kummer, F. A. , Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. G dur — 15
Mendelssohn Bartholdy, F. , Op. 87. Quintett f. 2 V., 2 A. et B. B dur. (Nachlass No. 46.) 2 20
Mozart, W. A. , Quintette für 2 V., 2 Br. u. Violonc. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David No. 1. C moll, No. 2. C dur, No. 3. G moll, No. 4. D dur, No. 5. Es dur à 4 15
Onslow, G. , Quintuors p. 2 V., 2 A. et B. No. 1. E moll. Op. 4. No. 1. 1 15
— 2. Es dur. — 1. — 2. 1 15
— 3. D moll. — 4. — 3. 1 15

Onslow, G. , Quintuors p. 2 V., 2 A. et B. No. 4. G moll. — 17.
— 5. D dur. — 18.
— 6. E moll. — 19.
— 7. Es dur. — 23.
— 8. D moll. — 24.
— 9. C dur. — 25.
— 10. F moll. — 32.
— 11. B dur. — 33.
— 12. A moll. — 34.
— 13. G dur. — 35.
— 14. F dur. — 37.
Ries, F. , Op. 471. Grand Quintuor p. 2 V., 2 B. G dur.
Speier, W. , Op. 17. Quintuor p. 2 V., 2 A. C moll
Spohr, L. , Op. 429. Quintuor p. 2 V., 2 A. E moll. No. 6

Quartette für 2 Violinen, Bratsche und Violoncell.

Auber, D. F. E. , La Muette de Portici, Opéra, arr. Liv. 4. 4 Acte 3 —
— 2. 2 Acte 2 15
— 3. 3 et 4 Acte 2 15
Beethoven, L. v. , Quartette f. 2 V., Br. u. Vcll. No. 1. Op. 18. No. 1. in F n. 1 —
— 2. — 18. — 2. — G n. — 24
— 3. — 18. — 3. — D n. — 27
— 4. — 18. — 4. — C m n. — 27
— 5. — 18. — 5. — A n. — 27
— 6. — 18. — 6. — B n. — 24
— 7. — 59. — 1. — F n. 1 12
— 8. — 59. — 2. — E m n. 1 —
— 9. — 59. — 3. — C n. 1 3
— 10. — 74. in Es n. 1 —
— 11. — 95. — F m n. — 27
— 12. — 127. — Es n. 1 12
— 13. — 130. — B n. 1 12
— 14. — 131. — Cism n. 1 15
— 15. — 132. — A m n. 1 12
— 16. — 135. — F n. 1 —
Grosse Fuge in B. Op. 133 n. — 27
— Dieselben in Partitur.
No. 1. Op. 18. No. 1. in F n. — 24
— 2. — 18. — 2. — G n. — 18
— 3. — 18. — 3. — D n. — 24
— 4. — 18. — 4. — C m n. — 18
— 5. — 18. — 5. — A n. — 18
— 6. — 18. — 6. — B n. — 18
— 7. — 59. — 1. — F n. 1 —
— 8. — 59. — 2. — E m n. — 24
— 9. — 59. — 3. — C n. — 24
— 10. — 74. in Es n. — 24
— 11. — 95. — F m n. — 24
— 12. — 127. — Es n. — 27
— 13. — 130. — B n. 1 3
— 14. — 131. — Cism n. 1 3
— 15. — 132. — A moll n. — 27
— 16. — 135. — F n. — 18
Grosse Fuge in B. Op. 133 n. — 24
Bruch, M. , Op. 9. Quartett. C moll 2 10
— Op. 40. Quartett. E dur 2 20
David, F. , Op. 32. Quatuor. A moll. 2 10
Dotzauer, J. J. F. , Op. 39. 3 Quatuors: No. 1. F moll. No. 2. C dur. No. 3. A dur. à 1 —
Dussek, J. L. , Op. 60. 3 Quatuors: No. 1. G dur. No. 2. B dur. No. 3. Es dur. à 1 10
Haydn, J. , Op. 77. 2 Quatuors. F dur, F dur . . 1 10
— Dernier Quatuor. B dur. No. 82 — 20
— Symphonie. D dur. No. 2. arr. 1 15

Haydn, J. , Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David. No. 1. (Op. 20 No. 4) D dur 1 5
— 2. (Op. 33 No. 2) Es dur 1 —
— 3. (Op. 33 No. 3) C dur 1 —
— 4. (Op. 54 No. 4) G dur 1 5
— 5. (Op. 64 No. 3) B dur 1 5
— 6. (Op. 64 No. 4) G dur 1 —
— 7. (Op. 64 No. 5) D dur 1 5
— 8. (Op. 74 No. 3) G moll 1 5
— 9. (Op. 76 No. 4) G dur 1 5
— 10. (Op. 76 No. 2) D moll 1 5
— 11. (Op. 76 No. 3) C dur 1 5
— 12. (Op. 76 No. 4) B dur 1 5
— 13. (Op. 76 No. 5) D dur 1 —
— 14. (Op. 77 No. 4) C dur 1 10
— 15. (Op. 77 No. 2) F dur 1 10
Hermann, F. , Op. 8. Quartett 1 20
Kreuzer, R. , Op. 1. 6 Quatuors concertans: Liv. 4. D dur, G dur, C dur 1 —
— 2. B dur, F dur, A dur 1 —
— Op. 3. 3 Quatuors. C dur, B dur, A moll 2 —
— 2 Quatuors. A dur, G dur. (No. 1. et 2) 1 10
— Thème varié. A dur — 20
Mendelssohn Bartholdy, F. , Quatuors: No. 2. A moll. Op. 43. 1 20
— 3. D dur. — 44. No. 4. 2 5
— 4. E moll. — 44. — 2. 2 5
— 5. Es dur. — 44. — 3. 2 5
— 6. E moll. — 80. (Nachlass No. 8.) 2 —
— Op. 84. Andante, Scherzo, Capriccio et Fugue 2 —
Meyerbeer, G. , Les Huguenots. Opéra, arr. 8 —
Mozart, W. A. , 12 Quatuors. Oeuvres complètes. Aeltere Typendruck-Ausgabe. Cah. I. G dur, D dur, B dur. Cah. II. Es dur, A dur, C dur. Cah. III. D dur, B dur, F dur. Cah. IV. D dur, C dur, Es dur. à 2 —
— Symphonie. C dur. (m. d. Fuge). No. 4. arr. 1 15
— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. G dur, No. 2. D moll. No. 3. B dur. No. 4. Es dur. No. 5. A dur. No. 6. C dur. No. 7. D dur. No. 8. B dur. No. 9. F dur. No. 10. D dur. à 1 —
Onslow, G. , Quatuors: No. 1. B dur. Op. 4. No. 1. } 3 —
— 2. D dur. — 4. — 2. }
— 3. A moll. — 4. — 3. }

Onslow, G. , Quatuors: No. 4. C moll. Op. 8. No. 1.
— 5. F dur. — 8. — 2.
— 6. A dur. — 8. — 3.
— 7. G moll. — 9. — 4.
— 8. C dur. — 9. — 2.
— 9. F moll. — 9. — 3.
— 10. G dur. — 10. — 1.
— 11. D moll. — 10. — 2.
— 12. Es dur. — 10. — 3.
— 13. B dur. — 24. — 4.
— 14. E moll. — 24. — 2.
— 15. Es dur. — 24. — 3.
— 16. E moll. — 36. — 4.
— 17. E dur. — 36. — 2.
— 18. D dur. — 36. — 3.
Reicha, A. , Op. 48. 3 Quatuors. C dur, G dur, — Op. 49. 3 Quatuors. C moll, C dur, B dur — Op. 52. Grand Quatuor. C dur
Richter, E. F. , Op. 25. Quatuor. No. 4. E m —
Rode, P. , Op. 40. Air varié. G dur
— 44. Quatuor. Es dur. No. 4.
— 44. do. F dur. — 2.
— 45. do. D dur. — 3.
— 46. Andante varié. A moll
— 48. Quatuor. G dur. No. 4.
Romberg, A. , Op. 4. 3 Quatuors. Es dur, G dur, F dur
— Op. 7. 3 Quatuors. D dur, E dur, C dur — Op. 14. Quatuor. A dur
Romberg, B. , Op. 4. 3 Quatuors. Es dur, B dur, —
Rubinstein, A. , Op. 17. Drei Quartette für 2 Violinen, Bratsche und Violoncell. No. 1. G dur
— No. 2. C moll
— No. 3. F dur
— Op. 47. 3 Quatuors. No. 4. E moll. No. 2. E No. 3. D moll.
Schmitt, A. , Op. 70. 3 Quatuors: No. 1. B dur. No. 2. G dur. No. 3. F m —
Schneider, Fr. , Op. 90. Quatuor. G moll
Schumann, R. , Op. 41. 3 Quatuors: No. 1. A moll. No. 2. F dur. No. 3. A d —
Spohr, L. , Op. 132. Quatuor. A dur. No. 30. —
Taubert, W. , Op. 93. Quatuor. B dur.
Veit, W. H. , Op. 7. Quatuor. Es dur. No. 3. —
Viotti, J. P. , 3 Quatuors concert. F dur, B dur, G — 3 Quatuors. F moll, C dur, E dur. Liv. 2
Volckmar, W. , Op. 58. Drei leichte Quartette 2 Violinen, Viola u. Violoncell No. 1
— No. 2 und 3
Volkman, R. , Op. 9. Quatuor. A moll

Trios für Violine, Bratsche und Violoncell.

Beethoven, L. v. , Trios in Stimmen. No. 1. Op. 3. in Es n. 1 —
— 2. — 9. No. 1. in G n. — 24
— 3. — 9. — 2. in D n. — 24
— 4. — 9. — 3. in C m n. — 24
— 5. — 8. Serenade in D n. — 24

Beethoven, L. v. , Dieselben in Partitur. No. 1. Op. 3. in Es n. — 24
— 2. — 9. No. 1. in G n. — 48
— 3. — 9. — 2. in D n. — 48
— 4. — 9. — 3. in C m n. — 45
— 5. — 8. Serenade in D n. — 45

Bruyck, C. van. , 8 Fugen und 4 Präludien J. Seb. Bach's wohltemperirtem Klavier Trios für Violine, Viola und Violoncell a Heft 1. Fuga I—IV
— 2. Fuga V—VIII
— 3. Präludium I—IV