

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

**Ф. БЛУМЕНФЕЛДЪ**

**КВАРТЕТЪ**

ДЛЯ

**ДВУХЪ СКРИПОКЪ, АЛТА И ВИОЛОНЧЕЛИ**

СОЧ. 26

**F. BLUMENFELD**

**QUATUOR**

POUR

**DEUX VIOLONS, ALTO ET VIOLONCELLE**

OP. 26

Parties séparées

1898  
1899

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Musique pour Instruments d'archets.

Violon.		A.	R.	Violon.		A.	R.	Violoncelle.		A.	R.
<b>Akimenko (Th.).</b> Op. 9. 2 Morceaux pour Violon et Piano. Complet . . .	2.—	—	70	<b>Sokolow (Nicolas).</b> Op. 22. Rêverie pour Violon et Piano . . . . .	1.20	—	45	<b>Ewald (V.).</b> Op. 2. Romance pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—	50
Séparément.				— Op. 35. Berceuse pour Violon avec accompagnement de Piano . . . . .	1.—	—	35	— Op. 3. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	1.40	—	50
No. 1. Romance . . . . .	1.40	—	50	— Op. 37. Rêverie pour Violon et Piano . . . . .	1.40	—	50	Séparément.			
No. 2. Mazurka . . . . .	1.40	—	50	<b>Tschérépnine (Nicolas).</b> Op. 9. Poème lyrique pour Violon avec accompagnement de Piano . . . . .	2.—	—	70	No. 1. si . . . . .	—	80	30
— Op. 12. Eclogue pour Violon et Piano . . . . .	1.40	—	50	— Op. 13. Rêverie pour Violon avec accompagnement de Piano . . . . .	1.20	—	45	No. 2. Si . . . . .	1.20	—	45
— Op. 15. Berceuse pour Violon et Piano . . . . .	1.20	—	45	<b>Wihtol (Joseph).</b> Op. 2. Mélodie et Mazurka pour Violon et Piano. Complet . . . . .	1.60	—	60	<b>Glazounow (Alexandre).</b> Op. 17. Une pensée à François Liszt. Elégie pour Violoncelle et Piano . . . . .	1.80	—	65
<b>Alenëff (E.).</b> Op. 12. 6 Morceaux pour Violon et Piano. Complet . . . . .	4.50	1.60		Séparément.				— Op. 20. 2 Morceaux pour Violoncelle avec accompagnement d'Orchestre.			
Séparément.				No. 1. Mélodie . . . . .	1.—	—	35	Partition d'orchestre . . . . .	4.—	1.40	
No. 1. Serenata . . . . .	1.—	—	35	No. 2. Mazurka . . . . .	1.40	—	50	Violoncelle principal . . . . .	—	40	15
No. 2. Alla Marcia funebre . . . . .	1.40	—	50	— Op. 15. Romance pour Violon avec accompagnement de Piano . . . . .	1.40	—	50	Parties d'orchestre . . . . .	5.50	1.95	
No. 3. Scherzo . . . . .	1.40	—	50	<b>Winkler (Alexandre).</b> Op. 10. Sonate pour Piano et Alto (ou Violon) . . . . .	4.50	1.60		Parties supplémentaires . . . . .	—	40	15
No. 4. Canzonetta . . . . .	—	80	30	<b>Zolotareff (B.).</b> Op. 2. Suite en forme de Variations pour Violon et Piano . . . . .	3.—	1.05		Réduction pour Violoncelle et Piano par l'auteur. Complet . . . . .	2.—	—	70
No. 5. Feuillet d'Album . . . . .	—	80	30					Séparément.			
No. 6. Quasi Valse . . . . .	1.40	—	50	<b>Flûte et Violon.</b>				No. 1. Mélodie . . . . .	1.60	—	60
<b>Borodine (A.).</b> Potpourri de l'Opéra „Le Prince Igor“ pour Violon et Piano . . . . .	3.—	1.05		<b>Cui (César).</b> Op. 56. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse . . . . .	3.—	1.05		No. 2. Sérénade espagnole . . . . .	1.40	—	50
— Fantaisie pour Violon et Piano sur des thèmes de l'Opéra „Le Prince Igor“ (A. Kadlec) . . . . .	1.60	—	60					— Op. 71. Chant du ménestrel. Morceau pour Violoncelle avec accompagnement d'Orchestre ou de Piano.			
<b>Cui (César).</b> Op. 25. Suite concertante pour le Violon avec accompagnement d'Orchestre ou de Piano. (I. Intermezzo scherzando. II. Canzonetta. III. Cavatina. IV. Finale-Tarantella.)				Partition d'orchestre . . . . .	9.—	3.15		Partition d'orchestre . . . . .	1.40	—	50
Partition d'orchestre . . . . .	9.—	3.15		Parties d'orchestre . . . . .	13.—	4.55		Violoncelle principal . . . . .	—	30	10
Parties d'orchestre . . . . .	13.—	4.55		Parties supplémentaires . . . . .	—	80	30	Parties d'orchestre . . . . .	3.—	1.05	
Parties supplémentaires . . . . .	—	80	30	Violon principal . . . . .	1.60	—	60	Parties supplémentaires . . . . .	—	30	10
Violon principal . . . . .	1.60	—	60	Pour Violon avec accompagnement de Piano. Complet . . . . .	4.50	1.60		Pour Violoncelle et Piano . . . . .	1.—	—	35
Pour Violon avec accompagnement de Piano. Complet . . . . .	4.50	1.60		Séparément.				<b>Glière (R.).</b> Op. 4. Ballade pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—	50
Séparément.				No. 1. Intermezzo scherzando . . . . .	1.60	—	60	<b>Grodzki (B.).</b> Op. 20. Mélodie pour Violoncelle avec accompagnement de Piano . . . . .	—	80	30
No. 1. Intermezzo scherzando . . . . .	1.60	—	60	No. 2. Canzonetta . . . . .	1.40	—	50	— Op. 24. Feuille d'album pour Violoncelle avec accompagnement de Piano . . . . .	—	60	25
No. 2. Canzonetta . . . . .	1.40	—	50	No. 3. Cavatina . . . . .	1.40	—	50	— Op. 25. Valse pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—	50
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<b>Glazounow (Alexandre).</b> Op. 32. Méditation pour Violon avec accompagnement de Piano . . . . .	—	80	30	<b>Gretchaninow (A.).</b> Op. 9. Regrets, pour Violon et Piano . . . . .	1.40	—	50	— Op. 38. Fragment pour Violoncelle avec accompagnement de Piano . . . . .	—	60	25
<b>Gretchaninow (A.).</b> Op. 9. Regrets, pour Violon et Piano . . . . .	1.40	—	50	<b>Glière (R.).</b> Op. 3. Romance pour Violon avec accompagnement de Piano . . . . .	1.20	—	45	<b>Rimsky-Korsakow (Nicolas).</b> Op. 37. Sérénade pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—	50
<b>Glière (R.).</b> Op. 3. Romance pour Violon avec accompagnement de Piano . . . . .	1.20	—	45	<b>Grodzki (B.).</b> Op. 21. Romance pour Violon avec accompagnement de Piano . . . . .	—	80	30	<b>Sokolow (Nicolas).</b> Op. 13. Elégie et Barcarolle pour Violoncelle et Piano. Complet . . . . .	1.60	—	60
<b>Grodzki (B.).</b> Op. 21. Romance pour Violon avec accompagnement de Piano . . . . .	—	80	30	— Op. 32. Eclogue pour Violon avec accompagnement de Piano . . . . .	—	80	30	Séparément.			
— Op. 32. Eclogue pour Violon avec accompagnement de Piano . . . . .	—	80	30	— Op. 39. Canzonetta pour Violon avec accompagnement de Piano . . . . .	—	80	30	No. 1. Elégie . . . . .	1.—	—	35
— Op. 39. Canzonetta pour Violon avec accompagnement de Piano . . . . .	—	80	30	— Op. 48. Méditation pour Violon avec accompagnement de Piano . . . . .	—	80	30	No. 2. Barcarolle . . . . .	1.—	—	35
— Op. 48. Méditation pour Violon avec accompagnement de Piano . . . . .	—	80	30	<b>Kopylow (A.).</b> Op. 29. Souvenir de Peterhof, pour Violon avec accompagnement de Piano . . . . .	1.60	—	60	— Op. 16. Mélodie pour Violoncelle avec accompagnement de Piano . . . . .	—	80	30
<b>Kopylow (A.).</b> Op. 29. Souvenir de Peterhof, pour Violon avec accompagnement de Piano . . . . .	1.60	—	60	<b>Malichevsky (W.).</b> Op. 1. Sonate pour Violon et Piano . . . . .	5.50	1.95		— Op. 19. Romance pour Violoncelle avec accompagnement de Piano . . . . .	1.20	—	45
<b>Malichevsky (W.).</b> Op. 1. Sonate pour Violon et Piano . . . . .	5.50	1.95		<b>Rimsky-Korsakow (Nicolas).</b> Op. 33. Fantaisie de concert pour Violon et Orchestre sur des thèmes russes.				— Op. 26. Suite pour Violoncelle et Piano. Complet . . . . .	2.50	—	90
<b>Rimsky-Korsakow (Nicolas).</b> Op. 33. Fantaisie de concert pour Violon et Orchestre sur des thèmes russes.				Partition d'orchestre . . . . .	4.50	1.60		Séparément.			
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Parties d'orchestre . . . . .	6.—	2.10		Parties supplémentaires . . . . .	—	40	15	No. 2. Nocturne . . . . .	1.—	—	35
Parties supplémentaires . . . . .	—	40	15	Violon principal . . . . .	—	60	25	No. 3. Scherzo . . . . .	1.60	—	60
Violon principal . . . . .	—	60	25	Pour Violon et Piano . . . . .	2.50	—	90	<b>Wihtol (Joseph).</b> Op. 12. Esquisse pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—	50
Pour Violon et Piano . . . . .	2.50	—	90	— Potpourri de l'Opéra „La Nuit de Mai“ pour Violon et Piano . . . . .	3.—	1.05		— Op. 14. Récit pour Alto ou Violoncelle avec accompagnement de Piano . . . . .	1.60	—	60
— Potpourri de l'Opéra „La Nuit de Mai“ pour Violon et Piano . . . . .	3.—	1.05		<b>Sokolow (Nicolas).</b> Op. 17. Elégie pour Violon avec accompagnement de Piano . . . . .	—	80	30	<b>Zarembo (Sigismond).</b> Op. 46. Récit. Morceau de Salon pour Violoncelle avec accompagnement de Piano . . . . .	—	80	30
<b>Sokolow (Nicolas).</b> Op. 17. Elégie pour Violon avec accompagnement de Piano . . . . .	—	80	30	— Op. 18. 4 Morceaux pour Violon avec accompagnement de Piano. Complet . . . . .	1.60	—	60	— Op. 54. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	1.80	—	65
— Op. 18. 4 Morceaux pour Violon avec accompagnement de Piano. Complet . . . . .	1.60	—	60	Séparément.				Séparément.			
Séparément.				No. 1. Prélude . . . . .	—	80	30	No. 1. Romance . . . . .	1.20	—	45
No. 1. Prélude . . . . .	—	80	30	No. 2. Nocturne . . . . .	—	80	30	No. 2. Polonaise mélancolique . . . . .	1.20	—	45
No. 2. Nocturne . . . . .	—	80	30	No. 3. Aveu . . . . .	—	80	30				
No. 3. Aveu . . . . .	—	80	30	No. 4. Bagatelle . . . . .	—	80	30				
No. 4. Bagatelle . . . . .	—	80	30								

à Monsieur  
M. P. Belaïeff.

# Quatuor

en Fa

pour

deux Violons, Alto et Violoncelle

composé  
par

# Félix Blumenfeld.

OP. 26.

Partition Pr.  $\frac{M. 80}{R. 30}$   
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Enregistré aux Archives de l'Union.

M. P. Belaïeff, Leipzig.

1898

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaïa 9.

1859 1860

Just Lith. de C. G. Roder G.m.b.H. Leipzig.



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# Quatuor.

## Violino I.

### I.

Félix Blumenfeld, Op. 26.

Allegro.  $\text{♩} = 100.$   
*energico*

*f*

*f sempre*

*dim.*

*p*

*sf*

*ps*

*p*

*pp*

*p*

*poco f*

*dim.*

*poco più f*

*f*

*mf dim.*

*p*

*f*

*più p*

*tr*

1

2

3

4

5

6

5

211644 International 3.40

2 Poco più tranquillo.

Violino I.

Solo.

7 Solo. *p* *pp* *p* *tr* *trb* *tr* *trb* *poco strin-*  
*-gendo* *Tempo I.* *poco cresc.*

8 *pp* *p* *tr* *trb* *ff* *f* *cresc.* *ff*

9 *ff* *cresc.* *ff*

10 *mf* *sff* *f* *dim.*

11 *p* *cresc.* *ff*

12 *p* *cresc.* *f* *f* *mp* *dim.* *pp*

Violino I.

Violino I musical score page 3. The score consists of ten staves of music. The first staff begins with measure 13, marked *meno p*. The second staff is marked *poco espress.* and includes dynamics *pp p* and *mp*. The third staff includes dynamics *mf*, *f*, and *dim.*. The fourth staff includes a trill (*tr*) and dynamics *p mp cant.* and *mf*. The fifth staff includes the instruction *string. poco a*. The sixth staff includes *poco* and *cresc. sempre*. The seventh staff is marked *Allegro molto.* and includes dynamics *ff* and *fff*. The eighth staff includes dynamics *f* and *mf*. The ninth staff includes *senza accel.*, *p cresc.*, *poco pesante*, and *a tempo*. The tenth staff includes the instruction *pesante*. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated in boxes. The score features various musical notations including slurs, accents, and dynamic markings.

# Violino I.

## II.

**Presto.** ♩ = 184.

*pp* *cresc. poco* *p* *cresc. poco* *mf* *dim.* *p* *cresc.* *f* *p* *pp* *p* *cresc.* *molto* *ff* *dim.:-*

**Molto meno mosso.** ♩ = 90.

*1* *2* *3* *4* *5*

*Vcllo.* *poco rubato* *pp* *ff spr. poco stretto* *f* *calando* *cresc. rall.* *ff* *a tempo (tranquillo)* *1*

*accel.* *cresc.* *sempre molto legato* *p* *mf* *dim.* *p*

*dim.* *poco più vivo* *1* *pp* *1* *poco f* *1* *poco meno mosso* *1* *mf*

1859



Violino I.

*poco stretto* *poco rit.* **6** *a tempo* *p* *cresc.* *mf*

*p* *cresc. molto* *ff* *dim.* *a tempo* *p pp tranquillo*

**7** *dim.*

*rit.* **8** **Tempo del Scherzo. (Presto)** *sempre* *f* *pp* *cresc. poco*

*cresc. poco*

*mf* *dim.* **9** *p*

*cresc.*

**10** *f*

*dim.* *p* *pp* *p*

*cresc. molto* **11** *ff*

**12** **Più mosso.** *pp* *cresc.* *f* *cresc.*

*fff*

Violino I.

III.

Andantino. ♩ = 72.

pp

mp

pp *p cantabile ma dolce*

mf

p

f

9 [3] Poco più mosso. ♩ = 84.

p

*p cant. ed espr.*

f

p

p

f

p

p

poco cresc.

1 4

p

f

Largamente.

mf

mp cresc.

molto ff

a tempo

f

mf

dim. poco a poco

p dim.

poco rit.

6 a tempo espr.

pp

f

pp

meno p

4

Violino I.

Tempo I.

Musical score for Violino I, page 7. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of 12 measures, with measure numbers 7, 8, 9, 10, 11, and 12 indicated in boxes. The dynamics range from *mp* (mezzo-piano) to *ppp* (pianissimo). Performance instructions include *rit.* (ritardando), *a tempo*, *p cresc. molto*, *ff* (fortissimo), *rall.* (rallentando), and *dim.* (diminuendo). The score features various musical techniques such as triplets, slurs, and accents. A specific instruction 'sul G' is present in measure 11. The first measure of the page is marked with a '1' and the instruction 'p ma cant.'.

Violino I.

Finale.  
Allegro molto. ♩ = 160.  
energico e giocoso

IV.

ff

2 Pochiss. 1 meno mosso.

f mp cresc.

f mf p

mp ff

sf mp sf p sf mp

sf cresc. f.

3 ff p simile

4 f mf f

5 Un poco più tranquillo.

dim. calando p espress.

Violino I.

mf *f*

7 *più f*

*dim* *p* *p*

*poco* *mp*

8 *p*

9 *cresc. poco a poco*

*Più mosso.* *poco accel.* *f* *cresc.*

10 *ff*

*cresc.* *fff*

11 *f* *dim.* *calando*

*pizz.* 12 *Tempo I. (tranquillo.)* *arco* *schierzando* *mf* *dim.* *calando*

3 *p* 3

Violino I.

*mf espress.* *mf p*

13 *mf* *poco espress.* *mf p*

14

15 *f* *p* *stacc. sempre.*

*stacc.* 16 *mf* *cresc.*

*cresc. poco a poco*

17 *f* *cresc.*

*poco a poco* *ff* *p* *f cresc.*

18 *ff* *fff* *f* *mp* *cresc.*

*f* *mf* *f*

19 *ff*

*stacc.* *p*

Violino I.

20 *f* *mf* *f* *ff*

21 *Più tranquillo.* *p* *cant. espress.*

*dim. poco a poco*

22 *mf* *f*

*più f*

23 *mf* *p* *dim.* *poco*

24 *mp* *p dolce*

25 *cresc.*

*Più mosso.* *f*

26 *cresc.* *ff*

27 *fff* *poco a poco dim.*

11

Violino I.

Coda.  
Molto più mosso.

7 1 pizz. 1

*sempre accel. al Presto.* *p* *pp* *p*

arco 28 *mf* *cresc.*

*f* *cresc.* **Presto.**

*ff*

**Prestissimo.**

1 29 1

30 *fff*

1

The musical score is written for Violino I in a single system. It begins with a Coda section marked 'Molto più mosso'. The key signature has one flat (B-flat), and the time signature is 2/2. The score consists of ten staves of music. The first staff contains measures 27-28, starting with a fermata and a measure rest, followed by a half note G4. The second staff begins at measure 28 with a half note G4, marked 'arco' and 'mf', with a 'cresc.' marking. The third staff continues the melodic line, marked 'f' and 'cresc.'. The fourth staff features a half note G4, marked 'Presto.'. The fifth staff continues with a half note G4, marked 'ff'. The sixth staff is marked 'Prestissimo.' and contains a half note G4. The seventh staff begins at measure 29 with a half note G4, marked '1'. The eighth staff continues with a half note G4, marked '30' and 'fff'. The ninth staff features a half note G4, marked '1'. The tenth staff concludes the section with a half note G4, marked '1', and a fermata.



# Quatuor.

## Violino II.

### I.

Félix Blumenfeld, Op. 26.

Allegro.  $\text{♩} = 100.$   
*energico*

*f*

*f sempre*

*p* *espress.*

*p*

*pp* *pizz.* *p*

*poco f*

*arco* *mf*

*dim.* *f* *mf dim.*

*p* *f* *più p*

# Violino II.

7 Poco più tranquillo.

pp

simile

8

tr poco string. tr

più cresc.

Tempo I.

ff

cresc.

9

ff

mf

mf

mf

10

ff

f

V 11

p

cresc.

ff

dim.

mf

dim.

p

cresc.

f

12

mp

p

pp

perdendosi

Solo.

p

13

pp

#8

Violino II.

mf f dim. p 3 14

mf f string: poco a poco mf

15 cresc. sempre

16 Poco più mosso. 6 6

fff

17

f p cresc. poco pesante ff

a tempo 1 pesante

Detailed description: This page of a musical score for Violino II contains measures 14 through 18. The music is written in a single system with five staves. Measure 14 begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, then a decrescendo (dim.) leading to a piano (p) dynamic. It features a triplet of eighth notes. Measure 15 starts with mf, then f, and includes the instruction 'string: poco a poco' and another mf dynamic. Measure 16 is marked 'Poco più mosso.' and contains two sixteenth-note runs. Measure 17 features a fortissimo (fff) dynamic and triplet markings. Measure 18 begins with a forte (f) dynamic, followed by a piano (p) dynamic with 'cresc.' and 'poco pesante' markings, and ends with fortissimo (ff) and 'pesante' markings. The score concludes with 'a tempo' and a first ending bracket.

# Violino II.

## II.

Presto. ♩ = 184.

Viol. I.

15

1

*p*

*cresc.*

2

*f*

*p*

*pp*

*p*

*cresc. molto*

3

*ff*

4

*dim.*

6

*rall.*

Molto meno mosso. ♩ = 90.

*poco rubato*

*p*

*cresc.*

*mf poco stretto*

*mf*

*calando*

*rit.*

5

*a tempo (tranquillo.)*

*accel. cresc.*

*cresc. rall. ff pronunciato*

*p*

*p sempre molto legato*

1

*mf dim.*

*mf dim.*

*poco più vivo*

*pp*

*poco f*

*poco meno mosso*

*poco stretto poco rit.*

6 *a tempo*

*p*

*mp*

*mf*

*p*

*cresc.*

*poco largamente*

*a tempo*

*mf*

*dim.*

*p*

*cresc. molto*

*ff*

*dim.*

Violino II.

7 *pp* tranquillo *dim. sempre*

8 *rit.* Tempo del Scherzo. (Presto) *molto* *f*

*mf* *p dim.*

13 9 *pp* *p*

*cresc.*

10 *f*

*p*

11 *pp* *p* *cresc. molto* *ff*

*dim.*

12 Più mosso. *pp cresc.* *f cresc.*

*fff*

Violino II.

III.

Andantino. ♩ = 72.

pp

simile

1

mp

pp

2

mp

pp

f

p

pp

3

Poco più mosso. ♩ = 84.

pp

f

dim. molto

pp

f

dim. molto

p

4

poco cresc.

f

p

mf

mf

Violino II.

5 *largamente*  
*cresc.* *molto ff*  
*f* *a tempo*  
*mf* *dim. poco a poco*  
*poco rit.* 6 *a tempo* *espr.*  
*p* *dim.* *pp* *f* *pp* 7  
4 3 *rit.* 1  
*a tempo*  
*pp* *mp* *p* *mp*  
8 *a tempo*  
*p* *f rit.* *p* 9  
10 *a tempo* 3  
*p cresc. molto* *ff rit.* *p*  
*p* *pp* *p* *dim.*  
11 *cant.*  
*pp* *p* *p* *pp* *p*  
12  
*con sord.* *ten.*  
*p* *rall. dimin.* *ppp*

Violino II.

IV.

Finale.

Allegro molto. ♩ = 160.

1 pizz. arco 1 pizz. arco 1

*ff* *energico e giocoso*

1 pizz. 1 arco 2 *Pochiss. meno* 1 *mosso*

*mp* *cresc.* *f* *mf*

*p* *f* *mp* *f* *p*

2 *ff* *sfmp* *sfup* *fup*

3 *sf cresc.* *simile* *ff p legg.*

4 *f* *mf* *f*

5 *calando* *dim.* *p* *Un poco più tranquillo. ♩ = 138.*

*mf*

6 *f* *più f*



Violino II.

7 *dim.* *p*

*p* *poco* *mp*

8 *p pronunciato*

9 *cresc. poco a poco* *poco*

*accel.* *f* *cresc.* *ff* **Più mosso. ♩ = 168.**

10 *cresc.*

11 *fff*

12 *1 calando pizz.* **Tempo I. (tranquillo)** *arco* *p legg.*

*mf* *dim.* *p*

13 *marcato* *mf marcato*

14 *3* *3*

Violino II.

This musical score for Violino II consists of ten staves of music, numbered 15 through 20. The notation includes various dynamics such as *f*, *p*, *mf*, *ff*, and *mp*, as well as performance directions like *cant.*, *cresc.*, *poco a poco*, and *dim. poco a poco*. Measure 15 features a melodic line with a *cant.* marking and a *cresc.* dynamic. Measure 16 continues with a *poco a poco* instruction and a *cresc.* dynamic. Measure 17 includes a *ff* dynamic and a *cresc. poco* instruction. Measure 18 shows a *ff* dynamic and a *cresc.* instruction. Measure 19 features a *ff* dynamic. Measure 20 concludes with a *dim. poco a poco* instruction. The score is written in a single system with ten staves.

Violino II.

21 Più tranquillo.  
*cant. espr.*

22

23

24 *p dolce ma poco pronunciato*

25 *cresc.*

26 Più mosso.  
*ff*

27 *cresc.* *fff* *poco a poco*

*dim.* *p* *dim.*

# Violino II.

Coda.  
Molto più mosso.  
sempre accel. al Presto

The musical score for Violino II, Coda section, consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a measure rest of 8 measures, followed by a piano (*p*) dynamic. The second staff contains measure 28, marked with a box containing the number 28, and features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third staff continues with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The fourth staff is marked *Presto.* and *ff*. The fifth staff is marked *Prestissimo.* The sixth staff continues the *Prestissimo.* tempo. The seventh staff is marked with a box containing the number 29. The eighth staff is marked with a box containing the number 30 and a fortissimo (*fff*) dynamic. The ninth and tenth staves conclude the section with various rhythmic patterns and dynamics, including a first ending bracket in the final measure.

# Quatuor.

## Viola.

### I.

Félix Blumenfeld, Op. 26.

Allegro.  $\text{♩} = 100.$

*f energico*

*f sempre*

*p* *espress.* *f* *p*

*p* *pizz.* *p*

*poco f*

*4 arco* *dim.* *mf*

*f* *mf* *dim.*

*5 p* *f marc.*

*6 più p*

*3*

Viola.

7 *pp*

*simile* Solo. *p*

8 *tr* *poco string.* *poco cresc.* **Tempo I.** *ff* *f*

9 *f* *cresc.* *ff*

10 *mf* *sff* *f*

11 *p* *cresc.* *ff*

12 *mf* *dim.* *p* *cresc.* *f* *f* *espress.*

13 *f* *p* *mp* *p*

*pp* *p*

Viola.

ben cant.  
*mf*

*f* *ff* *dim.* *p poco*

14 *marc.* *mf*

15 *f*

*string. poco a poco*  
*f marc.* *cresc. sempre*

16 Poco più mosso.  
*ff*

*f ff*

17 *f*

*mf mp p cresc.*

18 *f*

*ff poco pesante* *pesante*

Viola.

II.

Presto.  $\text{♩} = 184.$

2

*pp* *cresc. poco*

*mf* *dim.* *pp*

3 1 *p* *cresc.*

2 *f*

3 *p* *pp*

3 *p* *cresc. molto* *ff*

4 *dim.* *p* *pp* *rall.*

Molto meno mosso.  $\text{♩} = 90.$

*poco rubato*

*p* *cresc.* *poco stretto* *calando rall.*

*sf* *accel.* *cresc.* *calando rall.*

5 *a tempo (tranquillo.)* *sempre molto legato* *cresc. ff*

*p* *mf* *dim.* *poco più vivo*

*p* *dim.* *pp poco f*



Viola.

*Poco meno mosso.* *poco stretto* *poco rit.* **6** *a tempo*

*p* *mp* *mf* *p* *cresc.*

*mf* *dim.* *p* *cresc. molto* *ff* *dim.* *poco larg.* *a tempo*

*tranquillo* **7** *pp* *dim.*

**8** *sempre rit.* *f* *pp*

*cresc. poco* *mf* *dim.*

**9** *p*

**10** *cresc.* *f*

**11** *p* *cresc. molto* *ff*

*dim.* *poco a poco*

**12** *Più mosso.* *pp* *cresc.* *f* *cresc.*

*fff*

Viola.

III.

Andantino. ♩ = 72.

*p* ma ben cant. ed espr.

*mf*

*cresc.* *mf* *p* *poco*

*mf* *trm* *p* *f* *p* *pp* *trm*

**3** Poco più mosso. ♩ = 84. *dim.*

*pp* *f dim.* *p* *pp* *f*

*p* *pp* *p* *poco cresc.* *p* *pp*

**5** largamente *f dim.* *p* *pp* *a tempo* *mp* *p* *mf* *p cresc.*

*ff* *f* *mf dim. poco a poco*

*p* *dim.* *poco rit.*

**6** a tempo *pp* *f*

*pp* *pp* *menop* *mf* *stretto* *f*

Viola.

1  
*mp* *mf* *f*

7 Solo. *stretto* *p* *calando*

*rit.* Tempo I. *dim.* *pp*

*mp* *mf* 8 *a tempo*

*p* *f* *rit.* *p mf cant.*

9 *f* *f* *mp cresc. molto*

10 *ff rit.* *p* *pp* *p* *pp*

11 *p* *p* *pp*

12 *p* *pp* con sord. 1 *p* *ten.* *rall. dim.* *ppp*

Viola.

IV.

Finale.

Allegro molto. ♩ = 160.

pizz.

arco

pizz.

arco

Viola.

**5** Un poco più tranquillo.

*p*

*mf*

**6**

*mf*

*più f*

**7**

*dim.*

*p*

*p*

*poco*

*mp*

**8**

*p*

*poco pronunciato*

**9**

*cresc. poco a poco*

*poco accel.*

*f*

*cresc.*

*ff*

Più mosso.

Viola.

10

Musical staff 10: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '10' is placed above the first measure.

11

Musical staff 11: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '11' is placed above the first measure. Dynamics include *cresc.*, *fff*, and *f*.

12

Musical staff 12: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '12' is placed above the first measure. Dynamics include *dim.*, *calando*, and *mp dim.*.

Tempo I. (tranquillo)

Musical staff 12 continuation: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Dynamics include *p legg.*

13

Musical staff 13: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '13' is placed above the first measure. Dynamics include *mf* and *cant.*

14

Musical staff 14: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '14' is placed above the first measure. Dynamics include *p* and *mf cant.*

15

Musical staff 15: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '15' is placed above the first measure. Dynamics include *p*.

16

Musical staff 16: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '16' is placed above the first measure. Dynamics include *cresc. poco a poco*, *mf*, and *cresc.*

17

Musical staff 17: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '17' is placed above the first measure. Dynamics include *f*, *ff*, and *p*.

18

Musical staff 18: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. A box containing the number '18' is placed above the first measure. Dynamics include *cresc. poco a poco*, *f*, and *cresc.*

18

Musical staff 18 continuation: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Dynamics include *ff* and *fff*.

18

Musical staff 18 continuation: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Dynamics include *f*, *mp*, *cresc.*, *f*, and *mf*.

18

Musical staff 18 continuation: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Dynamics include *f*.

Viola.

19 *ff*

20 *p* *f* *mf* *ff* *dim.*

21 Più tranquillo.  
*cant.* *p* *p* *espress.*

22 *mf* *f* *dim.* *mf*

23 *p* *poco* *mp*

24 *pp*

25 *cresc.*

26 Più mosso. *ff*

Detailed description: This page contains a musical score for the Viola part, spanning measures 19 to 26. The score is written in a single system with two staves per measure. Measure 19 begins with a fortissimo (*ff*) dynamic. Measure 20 starts with a piano (*p*) dynamic, followed by a crescendo through *f*, *mf*, and *ff*, ending with a decrescendo (*dim.*). Measure 21 is marked 'Più tranquillo. cant.' and begins with a piano (*p*) dynamic, followed by a 'p' dynamic and an 'espress.' (expressive) marking. Measure 22 starts with a mezzo-forte (*mf*) dynamic, reaches a forte (*f*) dynamic, and then decrescendos (*dim.*) to a mezzo-forte (*mf*). Measure 23 begins with a piano (*p*) dynamic, includes a 'poco' marking, and reaches a mezzo-piano (*mp*). Measure 24 is marked *pp* (pianissimo). Measure 25 is marked *cresc.* (crescendo). Measure 26 is marked 'Più mosso.' and begins with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Viola.

Coda.

Molto più mosso.

sempre accel.

al

Presto.

Presto.

Prestissimo.



# Quatuor.

## Violoncello.

### I.

Félix Blumenfeld, Op. 26.

Allegro.  $\text{♩} = 100.$

*f* *energico*

*f* *sempre*

*espr.* *p* *sf* *p* *mf* *p*

*pronunciato ma p* *mp*

*pizz.* *p*

*arco* *poco f* *dim.* *ben cant.*

*dim.* *mf* *p* *f* *più p*

*pronunciato poco*

# Violoncello.

**7** Poco più tranquillo.

Solo. *pp* *p* *fin*

**8** Solo. *p* *tr* *tr*

*tr* *poco string.* Tempo I. *poco cresc.* *ff* *f* *f*

**9** *cresc.* *ff*

**10** *mf < ff* *ff* *dim.* *mf*

1 2 3 4 5 6 7 8 9 10 11

**11** *cresc.* *ff*

*mf* *dim.* *p* *cresc.* *f* *f*

**12** *f* *p* *mp* *dolce*

1 2 3 4 5 6 7

Violoncello.

13 *pizz.*  
*> pp p*

14 *arco*  
*f dim. p*

15 *string.*  
*f*  
*cresc. sempre*  
*mf mf*

16 *Poco più mosso.*  
*ff*

17 *fff*

18 *p cresc.*  
*f*  
*poco pesante*  
*ff*  
*a tempo*  
*1*  
*pesante*

Violoncello.

II.

Presto. ♩ = 184.

2

*pp* *poco* *cresc. poco* *mf* *dim.*

3 1

*pp* *p* *cresc.*

2

*f* *pizz.* *p* *f*

arco *p* *pizz.* *p* *f* *f* *ff* 3

4 *dim.* *p* *pp* *Solo.* *p*

Molto meno mosso. ♩ = 90.

*poco rall.* *poco* *p* *poco rubato* *cresc. mf poco stretto*

*calando* *rit.* 5 *a tempo (tranquillo)*

*f* *accel.* *cresc.* *rall. cresc.* *ff* *p sempre molto* *legato*

*mf* *dim.* *p* *dim.* *pp poco f*

*poco più vivo*

Violoncello.

*poco meno mosso* *poco stretto* *poco rit.* **6** *a tempo*  
*p* *mp* *mf* *p* *pronunciato* *cresc.*

*mf* *p* *cresc. molto* *ff* *dim.* *poco largamente a tempo*

*tranquillo* *p* *p* *p* *p* *p* **7** *pp*

**8** *Tempo del Scherzo. (Presto.)* *rit.* *f* *pp*

*dim.* *cresc. poco*

*mf* *p* **9** *p*

*cresc.*

**10** *f* *3* *pizz.* *p* *f*

*arco* *pizz.* *arco* **11** *f* *cresc. molto* *f* *ff*

*dim.* *poco* *a poco* **12** *Più mosso.*

*pp* *cresc.* *f* *cresc.*

**13** *fff*

Violoncello.

III.

Andantino.  $\text{♩} = 72$ .

14 <sup>Alto.</sup> **1**

*pp*

**2**

*mf* *p* *f* *pp*

**3** Poco più mosso.  $\text{♩} = 84$ .

*pp* *f* *pp* *f*

**4**

*pp* *f* *pp* *p*

**5**

*mp* *p* *mp* *cresc.* *molto ff* *largamente*

*dim.* *poco a poco*

*f* *mf* *p* *mp* *p* *pp*

**6** poco rit. a tempo a piacere

*f* *pp* *meno p*

*poco stretto* *mf* *calando* *mp* *tranquillo*

**7**

*mp* *rit. Tempo I.* *pp*

**8** a tempo pizz.

*p* *mp* *p* *p* *cresc.* *f* *p*

Violoncello.

Finale.  
Allegro molto. ♩ = 160.

IV.

# Violoncello.

3 3 4 arco  
*poco f*

*calando* 5 **Un poco più tranquillo.**  
*espress.*

*p*

6 1

7

Solo. *dim.* *p* *p* *poco*

8

9

*cresc. poco a poco*  
**Più mosso.**

*poco accel.* *f* *cresc.* *ff*

1 1 10

11



Violoncello.

1 *calando*  
*pizz.*

12 *Tempo I. (tranquillo)*  
*arco*

*mf dim.* *p pronunciato*

13 *mf*

3 *poco marcato, ma legg.*

*mf p* *mf*

14 *mf p*

15 *p*

*cresc. poco a poco*

16 *mf cresc.* *f*

17 *ff p* *cresc. poco a poco*

*f* *cresc.*

18 *ff* *fff* *mf*

*cresc.* *f* *f mp*

19 *f* *ff*

3

# Violoncello.

*pizz.*  
*p*  
3 3 3 **20** arco  
*poco f*

*ff*  
*dim. poco a poco*

**21** Più tranquillo.  
*cant. espress.*  
*p*

*mp*

**22**  
*mf* *f*

*piu f* *dim.* *mp*

**23**  
*p* *poco* *mp*

**24**  
*p*

**25**  
*mf*

*cresc.* **26** Più mosso.  
*f* *ff*

Violoncello.

musical notation for the first system of the cello part, measures 25-29. The music is in a bass clef with a key signature of two flats. It features a melodic line with various dynamics and articulation marks.

*cresc.* **fff** *dim. poco a poco*

**p dim.**

Coda.

Molto più mosso.

*pizz.* *sempre accel. al Presto.*

musical notation for the Coda section, measures 30-35. The tempo is marked 'Molto più mosso' and 'sempre accel. al Presto.'. The music is in a bass clef with a key signature of two flats. It features a melodic line with various dynamics and articulation marks.

**p** **arco** **mf marcato cresc.** **Presto.** **f cresc.** **ff Prestissimo.**

**27** **28** **29** **30**

**fff** **sf**

