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MERTON MUSIC

RUBINSTEIN

STRING QUARTET

In G Op.17 No.1

VIOLIN I

THEO WYATT
8 Wilton Grove
London SW19 3QX
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
e-mail: mertonmusic@argonet.co.uk

QUATUOR.

VIOLIN I

Ant. Rubinstein, Op. 17. N° 1.

Moderato con moto.

We take advantage of this spare space to offer fellow chamber music enthusiasts this delicious extract from an interview with Jacques Thibaud, the famous French violinist born 1888.

There is nothing that is so enjoyable for the true artist as ensemble playing with his peers. Solo playing seems quite unimportant beside it.

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Wouldn't you have liked to be there?

VIOLIN I

Musical score for Violin I, measures 75-145. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *p*, *f*, *rit.*, *a tempo*, *cresc.*, *più f*, and *ff*. Measure numbers 80, 90, 100, 110, 120, 130, and 140 are indicated. The piece concludes with a triplets sign (3) over the final notes.

VIOLIN I

VIOLIN I

Andante con moto.

VIOLIN I

Musical score for Violin I, measures 6-80. The score is in 3/8 time and B-flat major. It begins with a first ending bracket over measures 6-10. The dynamics range from piano (p) to forte (f), with a crescendo (cresc.) marking at measure 50. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes a triplet of eighth notes at measure 58. Measure numbers 10, 20, 30, 40, 50, 60, 70, and 80 are indicated in boxes.

VIOLIN I

Musical score for Violin I, measures 80-180. The score continues in 3/8 time and B-flat major. It features a first ending bracket over measures 80-90, marked with the instruction "con espressione". The dynamics include mezzo-forte (mf) and forte (f). The music consists of flowing eighth and sixteenth notes, with some measures containing triplets. Measure numbers 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, and 180 are indicated in boxes. The page concludes with a double bar line and the number 16.

Musical score for Violin I, measures 1-70. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *p* (piano) at measures 10, 20, and 30; *cresc.* (crescendo) at measure 20; *f* (forte) at measure 45; and *pp* (pianissimo) at measure 70. Measure numbers 10, 20, 30, 40, 50, 60, and 70 are indicated in small boxes above the staff.

Musical score for Violin I, measures 90-180. The score continues in the same key signature and time signature. It features more complex rhythmic figures, including sixteenth-note runs and trills. Dynamic markings include *mf* (mezzo-forte) at measures 95, 110, and 170; *f* (forte) at measures 105, 120, and 140; *più f* (più forte) at measure 125; *p* (piano) at measures 135, 145, 155, and 165; and *cresc.* (crescendo) at measure 130. Measure numbers 90, 100, 110, 120, 130, 140, 150, 160, 170, and 180 are indicated in small boxes above the staff.

8

Presto.

VIOLIN I

10 *p*

20 *mf*

30 *f* 1. 3 *p*

40 2. 3 11 *mp*

60 70 *mf*

80 *f*

90 *f*

100 *f*

110 *f*

120 *f*

VIOLIN I

9

130 *ff*

140

150

160 *f*

170 *f*

180

190 *Gr. P.* 2

Fine. *attacca subito*

Allegro moderato.

200 *p*

210 *p*

220 *p*

D.C. *il Presto.*

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e-mail: mertonmusic@argonet.co.uk

QUARTOR.

VIOLIN II

Ant. Rubinstein, Op. 17. N° 1.

Moderato con moto.

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VIOLIN II

Allegro assai.

Musical score for Violin II, page 8, starting with 'Allegro assai.' The score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is 'Allegro assai.' The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo) and *pp* (pianissimo). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are indicated in small boxes above the staves.

VIOLIN II

Andante con moto.

Musical score for Violin II, page 5, starting with 'Andante con moto.' The score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (Bb), and a 3/8 time signature. The tempo is 'Andante con moto.' The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo) and *pp* (pianissimo). Measure numbers 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, and 130 are indicated in small boxes above the staves.

6 VIOLIN II

p

150

160

f p f p mf f p

170

f p mf p

180

Presto.

10

p mf

30

1. 7 2. 3

60

70

mf f

80

90

f

VIOLIN II 7

100

110

f

120

130

140

ff

150

160

170

180

190

G.P.

f

Allegro moderato.

200

1.

2.

210

220

p mf

p

D.C. il Presto.

Fine. attacca subito.

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QUATUOR.

VIOLA

Moderato con moto.

Ant. Rubinstein, Op. 17. N° 1.

The musical score for the Viola part is written in G major (one sharp) and 3/4 time. It begins with a dynamic of *f* and a tempo marking of *Moderato con moto*. The score contains ten staves of music. Key features include:

- Measures 10, 20, 30, 40, 60, 70, 80, and 90 are marked with boxed numbers.
- Dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) and *mp* (mezzo-piano) also present.
- Performance markings include accents, slurs, and a *cresc.* (crescendo) marking.
- There are first and second endings indicated by '1' and '2' above notes.

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Wouldn't you have liked to be there?

VIOLA

100 *p* *rit.* 3

a tempo 1 *mf* 3 *f* 110

1 2 *p* *rit.* *f* *f* 120

p *ff* 130

ff 140 *mf* *b \flat*

f *mf* *b \flat* 150

f 160 1 *f* 170 *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* 1

p *f* *p* *f* *p* *f*

Detailed description: This is a musical score for the Viola part, spanning measures 100 to 170. The music is written in treble clef with a key signature of one sharp (F#). The score consists of ten staves of music. Measure 100 begins with a first ending bracket and a dynamic marking of *p*. The tempo is marked *rit.* and ends with a fermata. Measure 110 starts with *a tempo*, a first ending bracket, and dynamics of *mf* and *f*. Measure 120 features a first and second ending bracket, dynamics of *p*, *rit.*, and *f*. Measure 130 has a dynamic of *ff*. Measure 140 includes a dynamic of *ff* and a key signature change to one flat (B \flat), with a dynamic of *mf*. Measure 150 starts with a dynamic of *f* and a key signature change to one flat (B \flat), with a dynamic of *mf*. Measure 160 begins with a dynamic of *f* and a first ending bracket. Measure 170 starts with a dynamic of *f* and includes tempo markings: *rit.*, *a tempo*, *rit.*, *a tempo*, *rit.*, and *a tempo*. The score concludes with a first ending bracket and a dynamic of *f*.

VIOLA

pp

mf

f

f

f

f

f

mf

p

f

mp

mp

cresc.

80

90

100

110

120

130

140

150

160

170

180

190

200

210

VIOLA

f

Andante con moto.

mp

mp

mf

p

cresc.

f

f

f

f

f

f

f

piu f

1

10

20

30

40

50

60

70

80

90

100

110

120

6 VIOLA

130 1 7 p

150 f p

160 1 170 f p f p mf p

180 p

Presto. 2 6 1 20 p mp mf

30 p f

1 7 2 11 50 8 mf

70 mf f

80 f

90 100 f

110 *triumm* f

120 *triumm* f

130 f

140 ff

VIOLA 7

150 f

160 f

170 180

190 *G. P.* Fine *attacca subito*

Allegro moderato. 200 p p p

210 mf

220 p

D. C. il Presto. 10

Allegro assai. mp p

20 p *cresc.*

30 1 p

40 f

50 f

60 f

70 2 f

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MERTON MUSIC

RUBINSTEIN

STRING QUARTET

In G Op.17 No.1

VIOLONCELLO

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QUATUOR.

VIOLONCELLO

Ant. Rubinstein, Op. 17. N° 1.

Moderato con moto.

We take advantage of this spare space to offer fellow chamber music enthusiasts this delicious extract from an interview with Jacques Thibaud, the famous French violinist born 1888.

There is nothing that is so enjoyable for the true artist as ensemble playing with his peers. Solo playing seems quite unimportant beside it.

I recall the most perfect and beautiful of all my musical memories, a string quartet and piano quintet session in Paris, in my own home, where we played some of the loveliest chamber music works ever written in the following combinations. Beethoven Opus 59 No.1 (Ysaye Vn.I, myself Vn.II, Kreisler Va - he plays it remarkably well - and Casals cello); and the Mozart G major quartet (myself Vn.I, Kreisler Vn.II, Ysaye Va and Casals cello). Then we telephoned to Pugno (Stéphane Raoul Pugno 1852 - 1914, French pianist) who came over and joined us and, after an excellent dinner, we played the César Franck Piano Quintet. It was the most enjoyable musical day of my life.

Wouldn't you have liked to be there?

VIOLONCELLO

120 *p* *ff*

130 *ff*

140 *mf*

150 *mf* *f*

160 *f*

170 *rit.* - *atempo* *rit.* - *atempo* *rit.* - *atempo* *f* *f* *1* *cresc.* *f* *p*

180

190 *rit.* - *atempo* *f* *f* *f*

200 *f* *f* *f*

210 *f* *f*

220 *p*

230 *p*

Detailed description: This is a musical score for a cello, spanning measures 120 to 230. The music is written in bass clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It also features performance instructions like *rit.* (ritardando) and *atempo* (ad libitum). Measure numbers are boxed and placed above the staff. The piece concludes with a final measure marked with a fermata and a *p* dynamic.

VIOLONCELLO

Musical score for Violoncello, measures 240-300. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including *f*, *dim.*, *p*, *rit.*, and *a tempo*. Measure numbers 240, 250, 260, 270, 280, 290, and 300 are indicated in boxes. The music includes slurs, accents, and a triplet in measure 290.

Andante con moto.

Musical score for Violoncello, measures 310-370. The tempo is marked *Andante con moto.* The score is in bass clef with a key signature of one flat (Bb). It includes dynamics *p* and *mf*. Measure numbers 310, 320, and 370 are indicated in boxes. The music features slurs and accents.

VIOLONCELLO

Musical score for Violoncello, measures 240-370. The score is in bass clef with a key signature of one sharp (F#). It includes dynamics *p*, *cresc.*, *f*, *mf*, and *con espressione*. Measure numbers 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, and 370 are indicated in boxes. The music includes slurs, accents, and first endings.

VIOLONCELLO

8

pp

80

90

13

mf

120

f

130

f

140

1

5

150

f

160

f

170

p

190

mf

200

mf

210

p

cresc.

220

f

230

f

rit.

VIOLONCELLO

40

50

cresc.

60

f

p

70

f

80

cresc.

90

100

mf

110

f

più f

120

p

130

1

140

mf

150

f

160

p

170

f

180

p

1

5

6 **Presto.** VIOLONCELLO

Musical score for Violoncello, measures 6-160. The piece is in 3/4 time and begins with a **Presto.** tempo. The score consists of ten staves of music. It starts with a key signature of one flat and a 3/4 time signature. The first staff includes a 4-measure rest and a 2-measure rest, followed by notes. Dynamics include *p* (piano) and *f* (forte). Measure numbers 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, and 160 are marked. The piece concludes with a *f* dynamic.

170 VIOLONCELLO 7

Musical score for Violoncello, measures 170-270. The piece continues in 3/4 time. It begins with a **Allegro moderato.** tempo. The key signature changes to two flats. Dynamics include *f* (forte), *G.P.* (Grand Piano), *p* (piano), and *mf* (mezzo-forte). Measure numbers 180, 190, 200, 210, 220, 230, 240, 250, 260, and 270 are marked. The piece concludes with **D.C. il Presto.**

Anton Rubinstein (1829 - 1894), Russian of German-Jewish extraction, was a virtuoso pianist - the only rival Liszt ever had - composer, conductor and teacher. He founded the St. Petersburg Conservatory where he taught Tschaikovsky. Of his prolific output, which included ten string quartets, only the *Melody in F* achieved lasting popularity. As a teenager he spent two years in Leipzig where he saw much of Mendelssohn, and this quartet written in 1852 clearly shows the Mendelssohn influence.

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