

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.

Propriété des Éditeurs.

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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. N° 1.

The musical score for Violino I is written in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic and a first-measure repeat sign. The piece is marked *Allegro con moto*. The score contains several dynamic markings: *p* (piano), *f* (forte), and *cresc* (crescendo). There are also technical markings such as trills and triplets (indicated by a '3' above the notes). The music is characterized by flowing eighth-note patterns and occasional sixteenth-note runs. The score concludes with a piano (*p*) dynamic.

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 ten 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: *p cresc.* (piano, crescendo), *p cresc.* (piano, crescendo), *f* (forte)
- Staff 10: *cresc.* (crescendo), *p più mosso.* (piano, più mosso)
- Staff 11: *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* (piano), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). It features several first fingerings (marked '1') and triplet markings (marked '3'). The music is characterized by flowing lines, often with slurs and ties, and includes some complex rhythmic patterns like sixteenth-note runs and triplets.

Violino I.

This page of a Violino I musical score contains ten staves of music. The key signature is one flat (B-flat major or D minor). The score features a variety of musical techniques including slurs, trills (tr), and dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1 and 2. The music is characterized by intricate patterns, including sixteenth-note runs and slurred eighth-note passages. The piece concludes with a final *p* (piano) dynamic marking.

SCHERZO.
Vivace.

Violino I.

The musical score for Violino I, Scherzo, Vivace, is written in G minor (one flat) and 3/4 time. 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 features a forte (*f*) dynamic and a trill. The eighth staff has a trill and a forte (*f*) dynamic. The ninth staff is marked forte (*ff*). The tenth staff continues with a forte (*f*) dynamic. The eleventh staff concludes with a forte (*f*) dynamic.

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 piece is marked 'Allegro assai'. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various articulations such as slurs, accents, and hairpins. There are several triplet markings (indicated by a '3' over the notes) and a 'cresc' marking. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The overall texture is dense and rhythmic.

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 line with some rests. The third staff shows a more active melodic line, ending with a forte (*f*) dynamic. The fourth staff consists of a series of chords, also marked *f*. The fifth staff is a first ending (marked '1.') with a complex rhythmic pattern of eighth notes. The sixth staff is a second ending (marked '2.') with a similar rhythmic pattern, also marked *f*. The seventh staff continues with chords and some melodic fragments, marked *f*. The eighth staff features a melodic line with slurs, marked *p*. The ninth staff continues the melodic line, marked *p*, and includes a first ending (marked '1.'). The tenth staff concludes the page with a melodic line and a final double bar line, marked *p*. The page number '10' is printed 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 contains ten staves of musical notation for Violino I. The music is written in treble clef with a key signature of one sharp (F#). 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 return to *a tempo.* The third staff includes a ritardando (*rit.*) and a piano (*p*) dynamic. The fourth and fifth staves continue with piano (*p*) dynamics. The sixth staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The seventh and eighth staves maintain the forte (*f*) dynamic. The ninth staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and several triplet markings (*3*).

Violino I.

The musical score for Violino I on page 13 is written in G major and consists of 12 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 2:** Features a triplet of eighth notes followed by a half note, then a series of eighth notes. A dynamic marking of *p* (piano) is present.
- Staff 3:** A continuous line of eighth notes.
- Staff 4:** A continuous line of eighth notes.
- Staff 5:** A continuous line of eighth notes with a dynamic marking of *f* (forte).
- Staff 6:** A continuous line of eighth notes with a dynamic marking of *p* (piano).
- Staff 7:** A continuous line of eighth notes with a dynamic marking of *cresc.* (crescendo).
- Staff 8:** A continuous line of eighth notes with a dynamic marking of *cresc.* (crescendo).
- Staff 9:** A continuous line of eighth notes with a dynamic marking of *cresc.* (crescendo).
- Staff 10:** A continuous line of eighth notes with a dynamic marking of *f* (forte).
- Staff 11:** A continuous line of eighth notes with a dynamic marking of *f* (forte).
- Staff 12:** The final staff, ending 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. Cmoll. arr. 2 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. 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. Cmoll. arr. 2 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. 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. Emoll 3 —
Haydn, J. , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 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. Bdur. (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. Cmoll, No. 2. Cdur, No. 3. Gmoll, No. 4. Ddur, No. 5. Esdur à 4 15
Onslow, G. , Quintuors p. 2 V., 2 A. et B. No. 1. Emoll. Op. 4. No. 1. 1 15
— 2. Esdur. — 1. — 2. 1 15
— 3. Dmoll. — 1. — 3. 1 15

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

Quartette für 2 Violinen, Bratsche und Violoncell.

Auber, D. F. E. , La Muette de Portici, Opéra, arr. Liv. 1. 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. — Cm n. — 27
— 5. — 18. — 5. — A n. — 27
— 6. — 18. — 6. — B n. — 24
— 7. — 59. — 1. — F n. 1 12
— 8. — 59. — 2. — Em n. 1 —
— 9. — 59. — 3. — C n. 1 3
— 10. — 74. in Es n. 1 —
— 11. — 95. — Fm n. — 27
— 12. — 127. — Es n. 1 12
— 13. — 130. — B n. 1 12
— 14. — 131. — Cis m n. 1 15
— 15. — 132. — Am 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. — Cm n. — 18
— 5. — 18. — 5. — A n. — 18
— 6. — 18. — 6. — B n. — 18
— 7. — 59. — 1. — F n. 1 —
— 8. — 59. — 2. — Em n. — 24
— 9. — 59. — 3. — C n. — 24
— 10. — 74. in Es n. — 24
— 11. — 95. — Fm n. — 24
— 12. — 127. — Es n. — 27
— 13. — 130. — B n. 1 3
— 14. — 131. — Cis m n. 1 3
— 15. — 132. — Amoll n. — 27
— 16. — 135. — F n. — 18
Grosse Fuge in B. Op. 133 n. — 24
Bruch, M. , Op. 9. Quartett. Cmoll. 2 10
— Op. 40. Quartett. Edur 2 20
David, F. , Op. 32. Quatuor. Amoll. 2 10
Dotzauer, J. J. F. , Op. 39. 3 Quatuors: No. 1. Fmoll. No. 2. Cdur. No. 3. Adur. à 1 —
Dussek, J. L. , Op. 60. 3 Quatuors: No. 1. Gdur. No. 2. Bdur. No. 3. Esdur. à 1 10
Haydn, J. , Op. 77. 2 Quatuors. Fdur, Fdur . . 1 10
— Dernier Quatuor. Bdur. No. 82 — 20
— Symphonie. Ddur. 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) Ddur 1 5
— 2. (Op. 33 No. 2) Esdur 1 —
— 3. (Op. 33 No. 3) Cdur 1 —
— 4. (Op. 54 No. 4) Gdur 1 5
— 5. (Op. 64 No. 3) Bdur 1 5
— 6. (Op. 64 No. 4) Gdur 1 —
— 7. (Op. 64 No. 5) Ddur 1 5
— 8. (Op. 74 No. 3) Gmoll 1 5
— 9. (Op. 76 No. 4) Gdur 1 5
— 10. (Op. 76 No. 2) Dmoll 1 5
— 11. (Op. 76 No. 3) Cdur 1 5
— 12. (Op. 76 No. 4) Bdur 1 5
— 13. (Op. 76 No. 5) Ddur 1 —
— 14. (Op. 77 No. 4) Cdur 1 10
— 15. (Op. 77 No. 2) Fdur 1 10
Hermann, F. , Op. 8. Quartett 1 20
Kreuzer, R. , Op. 1. 6 Quatuors concertans: Liv. 1. Ddur, Gdur, Cdur 1 —
— 2. Bdur, Fdur, Adur 1 —
— Op. 3. 3 Quatuors. Cdur, Bdur, Amoll 2 —
— 2 Quatuors. Adur, Gdur. (No. 1. et 2) 1 10
— Thème varié. Adur — 20
Mendelssohn Bartholdy, F. , Quatuors: No. 2. Amoll. Op. 43. 1 20
— 3. Ddur. — 44. No. 4. 2 5
— 4. Emoll. — 44. — 2. 2 5
— 5. Esdur. — 44. — 3. 2 5
— 6. Emoll. — 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. Gdur, Ddur, Bdur. Cah. II. Esdur, Adur, Cdur. Cah. III. Ddur, Bdur, Fdur. Cah. IV. Ddur, Cdur, Esdur. à 2 —
— Symphonie. Cdur. (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. Gdur, No. 2. Dmoll. No. 3. Bdur. No. 4. Esdur. No. 5. Adur. No. 6. Cdur. No. 7. Ddur. No. 8. Bdur. No. 9. Fdur. No. 10. Ddur. à 1 —
Onslow, G. , Quatuors: No. 1. Bdur. Op. 4. No. 1. } 3 —
— 2. Ddur. — 4. — 2. }
— 3. Amoll. — 4. — 3. }

Onslow, G. , Quatuors: No. 4. Cmoll. Op. 8. No. 1.
— 5. Fdur. — 8. — 2.
— 6. Adur. — 8. — 3.
— 7. Gmoll. — 9. — 1. }
— 8. Cdur. — 9. — 2. }
— 9. Fmoll. — 9. — 3. }
— 10. Gdur. — 10. — 1. }
— 11. Dmoll. — 10. — 2. }
— 12. Esdur. — 10. — 3. }
— 13. Bdur. — 24. — 4.
— 14. Emoll. — 24. — 2.
— 15. Esdur. — 24. — 3.
— 16. Emoll. — 36. — 1.
— 17. Edur. — 36. — 2.
— 18. Ddur. — 36. — 3.
Reicha, A. , Op. 48. 3 Quatuors. Cdur, Gdur, — Op. 49. 3 Quatuors. Cmoll, Cdur, Bdur — Op. 52. Grand Quatuor. Cdur
Richter, E. F. , Op. 25. Quatuor. No. 4. E n
Rode, P. , Op. 40. Air varié. Gdur
— 44. Quatuor. Esdur. No. 4.
— 44. do. Fdur. — 2.
— 45. do. Ddur. — 3.
— 46. Andante varié. Amoll
— 48. Quatuor. Gdur. No. 4.
Romberg, A. , Op. 4. 3 Quatuors. Esdur, G Fdur
— Op. 7. 3 Quatuors. Ddur, Edur, Cdur — Op. 14. Quatuor. Adur
Romberg, B. , Op. 4. 3 Quatuors. Esdur, Bdur, Fdur
Rubinstein, A. , Op. 17. Drei Quartette für 2 Violinen, Bratsche und Violoncell. No. 1. Gdur
— No. 2. Cmoll
— No. 3. Fdur
— Op. 47. 3 Quatuors. No. 4. Emoll. No. 2. E No. 3. Dmoll.
Schmitt, A. , Op. 70. 3 Quatuors: No. 1. Bdur. No. 2. Gdur. No. 3. Fmoll
Schneider, Fr. , Op. 90. Quatuor. Gmoll
Schumann, R. , Op. 41. 3 Quatuors: No. 1. Amoll. No. 2. Fdur. No. 3. Adur
Spohr, L. , Op. 132. Quatuor. Adur. No. 30.
Taubert, W. , Op. 93. Quatuor. Bdur.
Veit, W. H. , Op. 7. Quatuor. Esdur. No. 3.
Viotti, J. P. , 3 Quatuors concert. Fdur, Bdur, G — 3 Quatuors. Fmoll, Cdur, Edur. 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. Amoll

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 Cm 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 Cm 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