

pp p p pp p

190

sciolte.

f 200

ff p

(Rallent. graduellement en suivant la Basse.)

210

1mo Tempo.

cres. PP Pizz. 1 2

PP Arco. PP

220

cres. peu à peu.

1 1

rinf. f ff toujours.

230

plus vite.

240

250

VIOLINO I. L. Cherubini.

M. M. $\text{♩} = 50$ LENTO.

QUARTETTO N° 2.

pp ppp pp p¹

10

ff p¹ ff

pp pp

ALLEGRO. ($\text{♩} = 80$)

ff p

30

sfz p p

40

f toujours.

50

60

ff ff

dimin.

17

con espressione.
dolce assai.

70

80

13

100

stacc. p

110

cres.

f

120

p

cres. peu à peu.

f

130

p

140

p

f

150

pp

cres.

ff toujours.

100

ff

110

ff toujours.

120

ff

130

p

140

pp toujours sans aucune nuance.

150

cres.

rinf.

160

ff

170

ff

180

p

dolce assai.

p

p

(♩ = 120)

ALLEGRO VIVACE.

FINALE.

Musical score for page 12, measures 1-90. The score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of ALLEGRO VIVACE and a metronome marking of 120. The piece is labeled FINALE. The score consists of ten staves of music. Measure numbers 3, 10, 5, 30, 40, 50, 60, 70, 80, and 90 are indicated above the staves. Dynamics include pp, f, ff, and crescendos (cres.). Performance instructions include 'f toujours', 'dolce assai', and 'sciotte'.

Musical score for page 19, measures 1-19. The score continues from page 12. It consists of ten staves of music. Measure numbers 160, 170, 180, 190, and 1 are indicated above the staves. Dynamics include p, f, ff, and crescendos (cres.). Performance instructions include 'f toujours'.

210

p

pp

pp

pp

f toujours.

tr

238

240

ff toujours.

250

260

dimin.

270

dolce assai con espress

20

pp

pp

pp

pp

f

ff

MINEUR.

Fine. retenez un peu le mouvement.

10

20

p

ff

30

p

p

40

p

p

pp

pppp

dimin.

50

pp

pppp

ppp *f* ppp

100 p p p

MAJEUR.

pp

110

dimin. ppp

MINEUR.

f ppp >p

120 >p >p >p pp ppp

130 Arco. Pizz. ppp

Pizz. Arco. pppp ff

(♩. = 80) ALLEGRO ASSAI.

STERZO. f

10 f

13 p 290

P staccato.

300 cres. f

310 p cres. peu à peu.

320 f

330 ff

PRESTO. 340 ff très marqué.

350

(♩ = 96)
LENTO.

10 *douce assai.*

20 *ppp* *f* *ppp*

MAJEUR.

30 *f assai.*

40 *pp*

50 *p*

dimin.

ppp

60 *presses le mou!*

f *ppp* *>p* *>p* *ppp* *ff*

ff *p* *ff*

70 *p*

ff *ff*

80 *dimin.*

p

Rallent pour degré pour revenir au 1^{er} mouven.

1^{er} mouvement.

douce assai. *p*

90 *pp*

150
p staccato. pp

staccato. pp

staccato. pp

200
cres. f ff p

1 (Rallent. graduellement en suivant la Basse) 210 1^{mo} Tempo. p Pizz. 1

Arco. pp

220. cres. peu à peu.

rinf. f

230. ff toujours.

plus vite. 240

250

259

FINE.

VIOLINO II.

QUARTETTO N° 2. LENTO. p ppp pp

3

10 pp pp ff

20 p p ff p pp > pp

ALLEGRO. ff p

30 p

40 f f toujours.

50 ff ff

60 ff ff

70 dimin. pp

80 p

P légèrement. staccato.

90 staccato. staccato.

1

FINE.

100 *staccato.*
p
cres.
110 *f*
p
120 *f*
p *cres. peu à peu.* *rinf*
130
f
130
p *p* *f*
140
pp
cres.
150 *f* *toujours.*

90
100 *ff*
110 *ff*
ff *ff* *ff*
120
130
1 *pp* *toujours sans aucune nuance.*
p *p*
140
150
160 *cres. peu à peu.*
170 *ff*
ff
pp *dolce assai.*

ALLEGRO ASSAI.

FINALE.

1 *pp*
cres. *f*
 3 20 *pp* *cres.*
f toujours.
 30 *ff*
 40 *ff*
dolce assai. 50 *staccato.* *pp*
staccato. *pp*
 60 *staccato.* *pp*
 70 *cres.* *f* *ff* *p*
 80 *cres.* *ff toujours.*

160 *p*
 170 *f* *f* *f* *p*
 180 *ff* *p* *f* *f* *f toujours.*
 190 *ff* *ff* *ff* *ff* *p*
 200 *Pizz.* *p* 3

210 *Arco.* *tr.*

220

230 *f* *toujours.*

240

ff *toujours.*

250

ff

260 *ff*

dimin. *pp*

270 *p* *p*

280 *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

légèrement. *staccato.*

30

3 *p* *cres. peu à peu.* *f* 40

50 *f* *ff* *Fine.*

MINEUR. *légèrement.*

pp *toujours* *retenez* *un peu le mouremt*

10

20

30 *ff*

30 *pp* *toujours.*

40

50 *ppp* *f* *pp* 20

50 *ppp*

1^{mo} Tempo.

pp

pp

ppp

f

ppp

pp

pp

1 **MAJEUR.**

pp

pp

pp

110

1 *f* *ppp*

MINEUR.

p *pp* *ppp*

120

p *pp* *ppp*

130 *ppp*

Pizz. *Arc.*

140

Pizz. *Arc.* *pppp* *ff*

ALLEGRO ASSAI.

SCHERZO.

f *f*

10 *f* *ff*

20 *pp* *pp*

staccato. *staccato.*

1 *p*

staccato.

290

p *cres.*

300

f

310

p *cres. peu à peu.*

320 *f*

330 *ff*

330

p *f*

PRESTO. **340** *ff très marqué.*

350

LENTO.

2

20

MAJEUR.

30

40

1

6201b

50

1

60

70

80

1

6201b

180 *staccato.*

p pp

staccato.

staccato.

190

staccato.

200

cres. f ff

1 *Pizz.* 210

cres. f

(Rallent. graduellement en suivant la Basse.)

220

1^{mo} Tempo. Arco.

pp pp

cres. peu à peu. rinf.

230

f ff toujours.

plus vite. 240

250

QUARTETTO N° 2.

LENTO.

p pp

10

pp ff

20

p p ff pp pp

ALLEGRO.

ff p

30

tr. sfz p p

40

f f toujours.

50

60

ff ff ff

70 4

ff

dimin. p

ALLEGRO ASSAI.

FINALE.

5 *pp* *cres.* *f*

1 *f* *pp*

20 *cres.* *f toujours.*

30

40 *ff* *ff*

50 *pp* *dolce assai.* *p* *pp.* *staccato.*

60 *staccato.* *pp* *staccato.*

70 *p* *cres.*

80 *f* *ff* *p* *cres.*

ff toujours.

cres. *f toujours.*

150

160 *p*

170 *sfz* *p* *f* *f* *f* *p*

180 *sfz* *p* *f* *f* *f* *f toujours.*

190 *ff* *ff* *ff* *ff* *p*

200 *Pizz.* *p* *p* *3*

Arco, *p* ²¹⁰

p ²²⁰

f toujours. ²³⁰

f ²⁴⁰

ff toujours.

²⁵⁰

ff *ff* *ff*

ff ²⁶⁰ *dimin.* *p*

⁴ *p* ²⁷⁰ *p*

²⁸⁰ *ff*

pp *cres.* *f* ⁴⁰ *f*

ff ⁵⁰

MINEUR. *retenez un peu le mouvement.*
Fine. *pp* toujours légèrement.

¹⁰

²⁰

ff

³⁰ *pp* toujours.

⁴⁰

⁵⁰ *dimin.*

¹⁰ ²⁰

Andante

90

100

110

120

130

140

150

160

170

180

190

200

MAJEUR.

MINEUR.

Pizz. 130 Arco.

Pizz. Arco.

ALLEGRO ASSAI.

SCHERZO.

10

20

30

Andante

200

300

310

320

330

340

PRESTO.

staccato.

staccato.

cres. peu à peu.

cres. peu à peu.

ff

ff

ff très marqué.

LENTO.

1 20

cres. *f* *pp* *p*

MAJEUR.

pp *f assai.* *sciolte.*

30

dimin.

p *pp*

40

ff *pp* *pp*

50

1 60

ppp *f* *ppp* *p*

accel: le mouvement.

sciolte.

pp *ff*

sciolte.

dimin. *p* *ff*

70 *dimin.* *p*

ff

sciolte.

80

dimin. *p* *pp* *rallent.*

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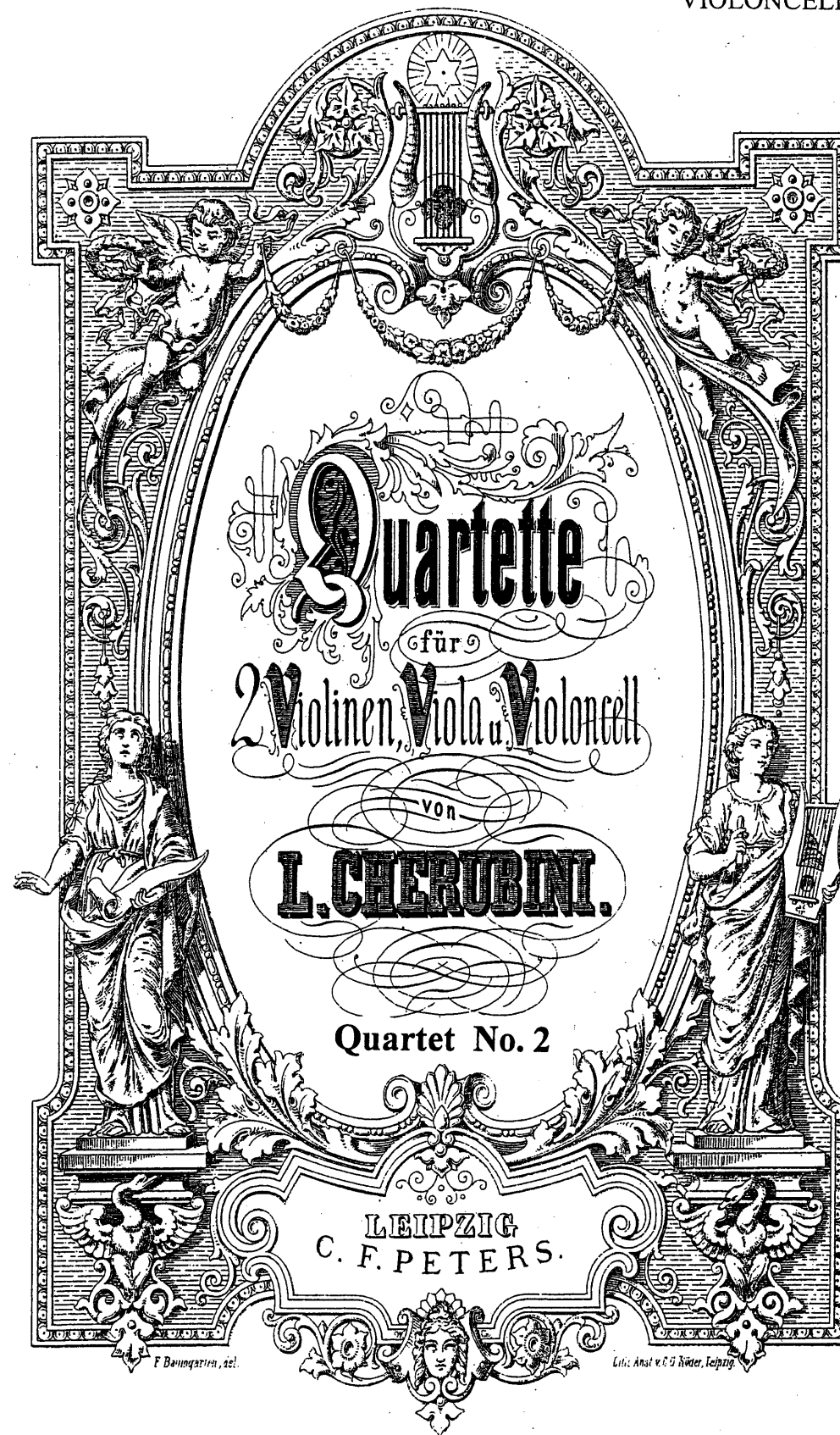
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No. 4118

QUARTETTO
N° 2.

LENTO.

10

ALLEGRO. 1

30

40

50

60

70

80

90

100

110

p, *pp*, *ff*, *f* toujours., *con espress.*, *dolce assai.*, *p staccato.*, *légèrement.*, *staccato.*, *staccato.*, *stacc. toujours.*, *p*, *cres. peu à peu.*

180

p, *dolce assai.*, *p*

190

200

210

220

230

240

250

p, *cres.*, *f*, *ff*, *p*, *cres.*, *rallent. graduellement.*, *1^{mo} Tempo.*, *pp*, *tr*, *cres. peu à peu.*, *rinf.*, *f*, *ff*, *ff toujours.*, *Plus vite.*

80
p *cres.* *ff*

1 *ff* 90

1 *ff*

100 2 1 *ff*

110 *ff* *ff*

120 *ff* *ff*

130 2 6 *ppizz.*

150 *pp* *toujours sans aucune nuance.*

160 *cres. peu à peu.* *ff*

170

f *p* *f*

120 *f* *p* *cres.*

f *toujours.*

130 *p* *Pizz.*

Arco. *ff* 140 *Arco.* *ff* 5 *f* *assai.*

150 *ff*

160 *p* *ff* *p* *f* *f*

170 *p* *ff* *p* *f* *f*

180 *f* *ff*

190 *ff* *ff*

3

2nd Pizz. 4 Arco. 210

p

p

p

220

p toujours.

230

240

ff toujours.

250

ff

ff

ff

260

con espress.

dolce assai.

270

280

p

ALLEGRO ASSAI.

FINALE.

1 2 3 4 5 6

pp

7 8 10

cres. *f*

1 2 3

pp

20 4 5 6 7

cres. *f*

30 1

ff

ff

40

ff

50

p

p

pp

60

p

p

pp

70

cres. *f*

ff

1

ALLEGRO ASSAI.

SCHERZO.

3 *f* *f* *f*

4 *ff* *Pizz.* *pp*

30 *Arco.* *f* *f* *pp*

3 *f* *ff* *ff*

50

MINEUR. *légèrement.* *légèrement.*

Fine. (*Retenez un peu le mouvement!*) *pp Pizz.* *pp Pizz.*

5 *Pizz.* *pp* *légèrement.* *pp Pizz.*

4 *ff Arco.*

légèrement. *légèrement.*

pp Pizz. *pp Pizz.*

2 *légèrement.* *légèrement.*

pp Pizz. *pp Pizz.*

55 *dimin.* *ppp* *pppp*

staccato. *légèrement.*

staccato. *staccato. toujours. p*

300 *cres.*

f

310 *f p* *f* *f p*

cres. peu à peu.

320 *f toujours.*

ff

330

340 *PRESTO.*

f *ff très marqué.*

LENTO. $\frac{6}{8}$

MAJEUR.

acc: le mouvt.

Measures 1-70 with various dynamics and markings.

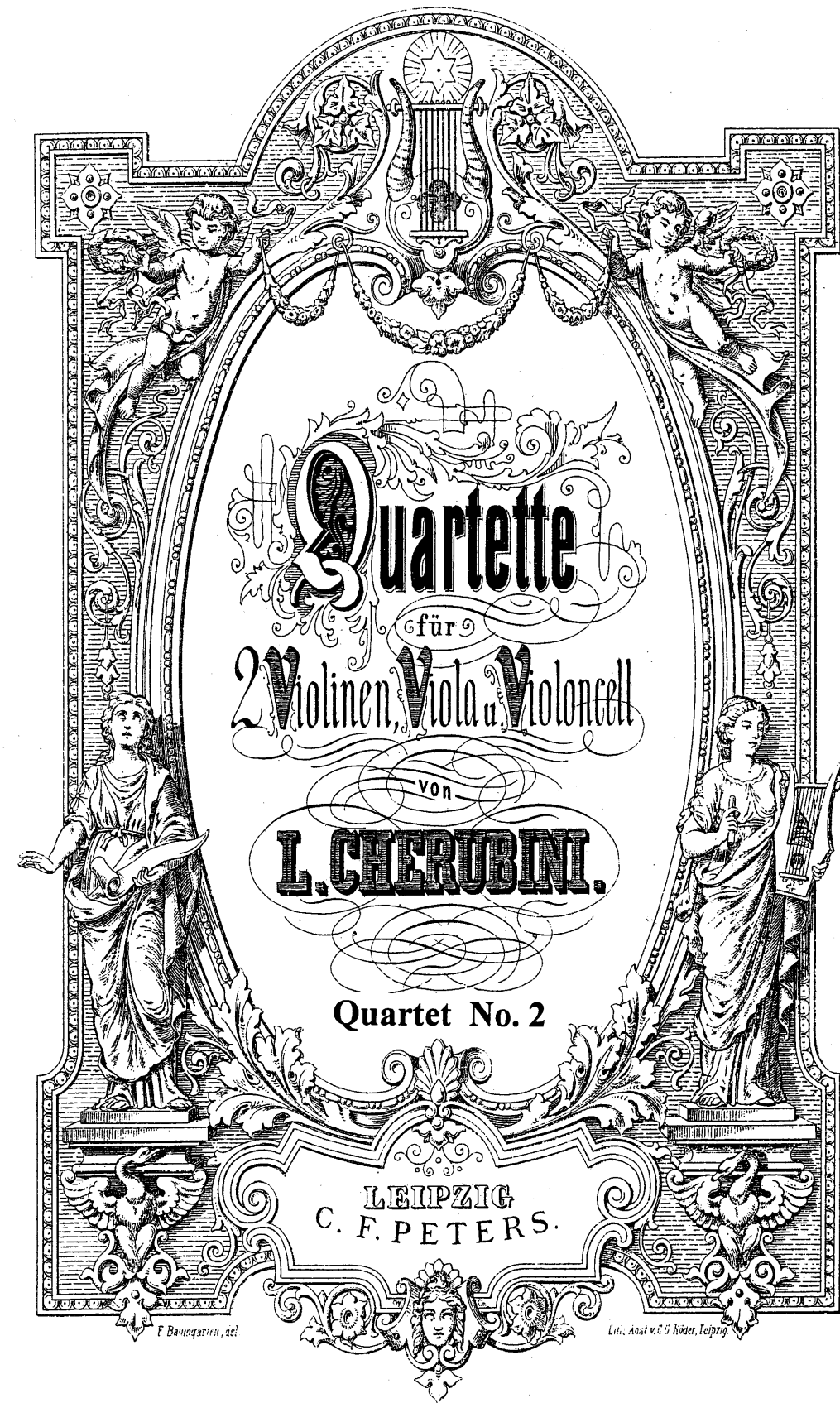
MAJEUR.

1^{mo} Tempo.

Pizz. Arco.

Measures 71-130 with various dynamics and markings.

Maria Luigi Cherubini (1760 - 1842) was an Italian composer who had enormous success as a composer of operas, of which he wrote 29 in all which were produced throughout Italy and in London, Vienna and particularly in Paris, where in 1821 he became director of the Conservatoire. He wrote six string quartets of which only the first three were published in his lifetime with a dedication to his friend Baillot. No. 1 was written in 1814. No. 2 is a transcription apparently made in 1829, of a Symphony in D written on 1815 for the London Philharmonic Society with a newly composed slow movement in place of the original's *Larghetto*. No. 3 was written in 1834.



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