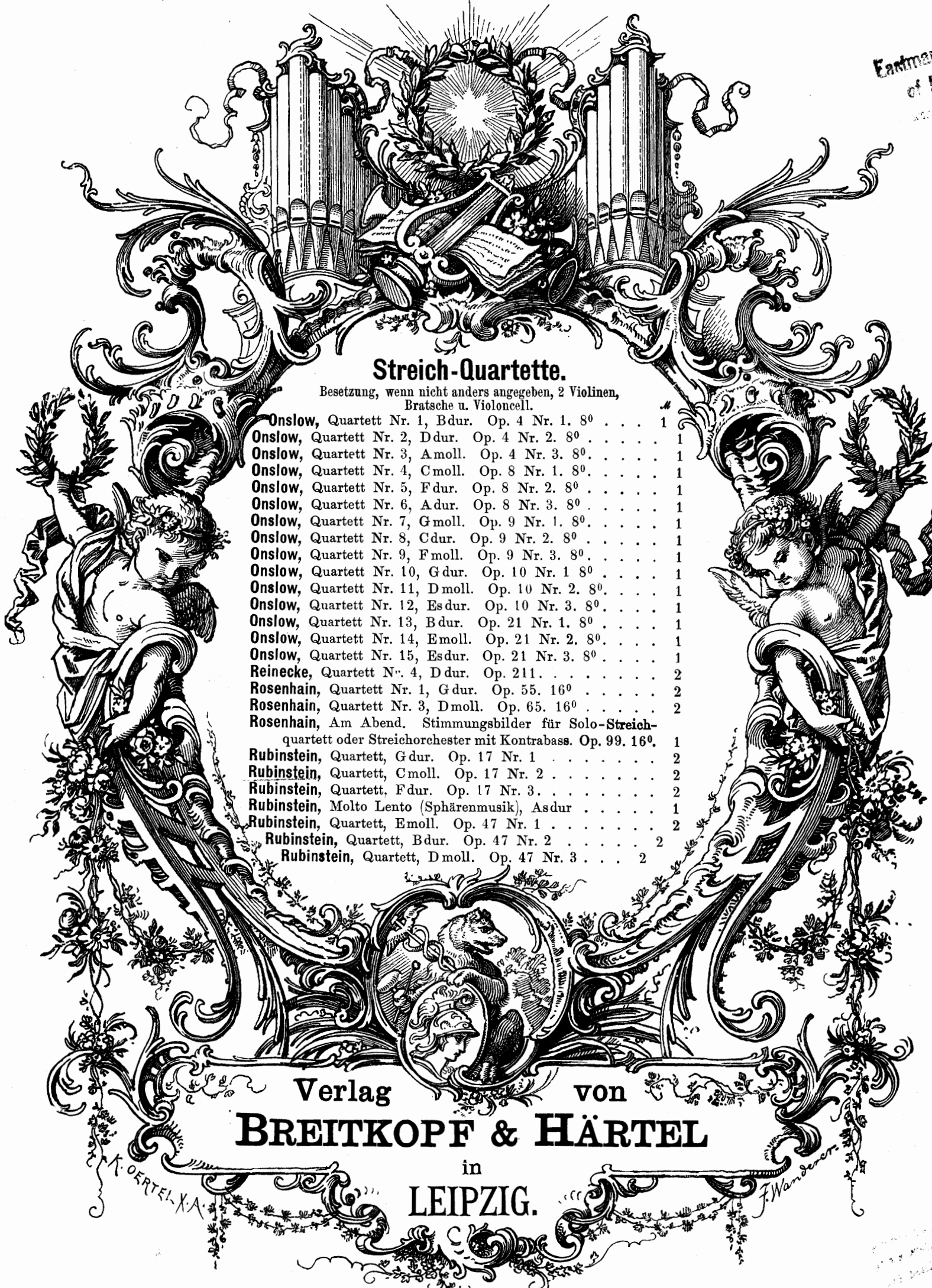


# Breitkopf & Härtel's Partitur-Bibliothek.

Eastman School  
of Music



## Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen,  
Bratsche u. Violoncell.

Onslow, Quartett Nr. 1, Bdur. Op. 4 Nr. 1. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 2, Ddur. Op. 4 Nr. 2. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 3, Amoll. Op. 4 Nr. 3. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 4, Cmoll. Op. 8 Nr. 1. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 5, Fdur. Op. 8 Nr. 2. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 6, Adur. Op. 8 Nr. 3. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 7, Gmoll. Op. 9 Nr. 1. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 8, Cdur. Op. 9 Nr. 2. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 9, Fmoll. Op. 9 Nr. 3. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 10, Gdur. Op. 10 Nr. 1. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 11, Dmoll. Op. 10 Nr. 2. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 12, Esdur. Op. 10 Nr. 3. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 13, Bdur. Op. 21 Nr. 1. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 14, Emoll. Op. 21 Nr. 2. 8 <sup>0</sup> . . . . .	1
Onslow, Quartett Nr. 15, Esdur. Op. 21 Nr. 3. 8 <sup>0</sup> . . . . .	1
Reinecke, Quartett Nr. 4, Ddur. Op. 211. . . . .	2
Rosenhain, Quartett Nr. 1, Gdur. Op. 55. 16 <sup>0</sup> . . . . .	2
Rosenhain, Quartett Nr. 3, Dmoll. Op. 65. 16 <sup>0</sup> . . . . .	2
Rosenhain, Am Abend. Stimmungsbilder für Solo-Streich- quartett oder Streichorchester mit Kontrabass. Op. 99. 16 <sup>0</sup> .	1
Rubinstein, Quartett, Gdur. Op. 17 Nr. 1 . . . . .	2
Rubinstein, Quartett, Cmoll. Op. 17 Nr. 2 . . . . .	2
Rubinstein, Quartett, Fdur. Op. 17 Nr. 3. . . . .	2
Rubinstein, Molto Lento (Sphärenmusik), Asdur . . . . .	1
Rubinstein, Quartett, Emoll. Op. 47 Nr. 1 . . . . .	2
Rubinstein, Quartett, Bdur. Op. 47 Nr. 2 . . . . .	2
Rubinstein, Quartett, Dmoll. Op. 47 Nr. 3 . . . . .	2

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# Partitur-Bibliothek

## Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche und Violoncell.

- |  |  |
|--|--|
| <b>Rubinstein</b> , Quartett, Gdur. Op. 17 Nr. 1.            | <b>Schubert</b> , Quartett Nr. 9, Gmoll. (1815.)                           |
| — Quartett, Cmoll. Op. 17 Nr. 2.                             | — Quartett Nr. 10, Esdur. Op. 125 Nr. 1. (Um 1817.)                        |
| — Quartett, Fdur. Op. 17 Nr. 3.                              | — Quartett Nr. 11, Edur. Op. 125 Nr. 2. (Um 1817.)                         |
| — Molto Lento (Sphärenmusik), Asdur, aus Op. 17 Nr. 2.       | — Quartett-Satz Nr. 12, Cmoll. (1820.)                                     |
| — Quartett, Emoll. Op. 47 Nr. 1.                             | — Quartett Nr. 13, Amoll. Op. 29. (1824.)                                  |
| — Quartett, Bdur. Op. 47 Nr. 2.                              | — Quartett Nr. 14, Dmoll. (1826.)  |
| — Quartett, Dmoll. Op. 47 Nr. 3.                             | — Quartett Nr. 15, Gdur. Op. 161. (1826.)                                  |
| <b>Schubert</b> , Quartett Nr. 1. Bdur (Gmoll.) (1812 komp.) | <b>Schumann</b> , Quartett, Amoll. Op. 41 Nr. 1.                           |
| — Quartett Nr. 2, Cdur. (1812.)                              | — Quartett, Fdur. Op. 41 Nr. 2.  |
| — Quartett Nr. 3, Bdur. (1812.)                              | — Quartett, Adur. Op. 41 Nr. 3.  |
| — Quartett Nr. 4, Cdur. (1813.)                              | <b>Schuppan</b> , Quartett, Fdur. Op. 5.                                   |
| — Quartett Nr. 5, Bdur. (1813.)                              | <b>Street</b> , Quartett, Emoll. Op. 27. 8 <sup>o</sup> .                  |
| — Quartett Nr. 6, Ddur. (1813.)                              | <b>Tanéeff</b> , Quartett, Cdur. 8 <sup>o</sup> .                          |
| — Quartett Nr. 7, Ddur. (1814.)                              | <b>Taubert</b> , Liebesliedchen aus »Der Sturm«, Op. 134. 8 <sup>o</sup> . |
| — Quartett Nr. 8, Bdur. Op. 168. (1814.)                     |  |

Eigenthum der Verleger für alle Länder.

**Breitkopf & Härtel,**  
Leipzig, Brüssel, London, New York.



Dem Grafen Math. Wielhorsky gewidmet.

# Quartett.

(C moll- C minor- Ut mineur).

Anton Rubinstein, Op. 17. No 2.

Moderato =  $\text{♩}$

VOLINO I.  
VOLINO II.  
VIOLA.  
VIOLONCELLO.

*mp* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*mf* *pizz.* *f*

*mf* *cresc.* *f* *con es.*

*p* *pressione* *cresc.* *f*

1. *pizz.* *pizz.* *pizz.* *pizz.* *arco*

**F** *f* *f* *f*

**G** *p* *cresc.* *cresc.* *cresc.* *cresc.*

**H** *con espressione* *f* *mf* *p* *pizz.* *f con*

*espressione*

**I** *mp* *mp*

**K** *mp* *f* *f*

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The music is in a minor key and includes various rhythmic patterns.

Second system of musical notation, starting with a dynamic marking of *p* and a tempo marking of **L**. It includes *cresc.* markings and a *f* dynamic at the end.

Third system of musical notation, featuring a **M** tempo marking and the instruction *largamente*. It includes a *mf* dynamic and a *sul G* marking.

Fourth system of musical notation, continuing the piece with a *mf* dynamic marking.

Fifth system of musical notation, starting with a **N** tempo marking. It includes *mf* and *cresc.* markings, and ends with a *f con espressione* instruction.

Sixth system of musical notation, featuring a **O** tempo marking and a *f* dynamic marking.

Seventh system of musical notation, continuing the piece with a *f* dynamic marking.

Eighth system of musical notation, starting with a **P** tempo marking and the instruction *più tranquillo*. It includes a *f* dynamic marking.

Ninth system of musical notation, featuring a *p* dynamic marking and the instruction *sempre più tranquillo*. It includes *pizz.* and *arco* markings.

Allegro molto vivace =  $\text{♩}$

The musical score consists of ten systems of three staves each (Violin I, Violin II, and Cello/Double Bass). The tempo is marked 'Allegro molto vivace' with a quarter note equal to one beat. The score includes various dynamics such as *p*, *f*, *mp*, *mf*, *pp*, and *ppp*. It also features performance instructions like *pizz.* (pizzicato), *arco* (arco), and *cresc.* (crescendo). Section markers Q, R, S, and T are placed above the first staff of their respective systems. The score concludes with a 'Fine.' marking and a 'Da Capo' instruction.



Andante =  $\text{♩}$   
con Sordini

U  
V  
W  
X  
Y  
Z

Moderato =  $\text{♩}$   
appassionato

A  
B  
C

2

System D: Musical score for piano and bass. The piano part features a melodic line with slurs and accents, while the bass part provides harmonic support with chords and moving lines. Dynamics include *mf* and *p*. The instruction *mf con espressione* is present.

System E: Continuation of the musical score. The piano part has a more active melodic line. Dynamics include *p* and *mf*. The instruction *mf con espressione* is present.

System F: Continuation of the musical score. The piano part features a series of sixteenth-note patterns. Dynamics include *f* and *p*. The instruction *mf con espressione* is present.

System G: Continuation of the musical score. The piano part has a melodic line with slurs. Dynamics include *mp* and *mf*. The instruction *mf con espressione* is present.

System H: Continuation of the musical score. The piano part features a melodic line with slurs and accents. Dynamics include *cresc.* and *f*. The instruction *mf con espressione* is present.

System I: Continuation of the musical score. The piano part features a melodic line with slurs and accents. Dynamics include *f* and *mf*. The instruction *mf con espressione* is present.

System J: Continuation of the musical score. The piano part features a melodic line with slurs and accents. Dynamics include *pp* and *f*. The instruction *mf con espressione* is present.

System K: Continuation of the musical score. The piano part features a melodic line with slurs and accents. Dynamics include *mf* and *pp*. The instruction *mf con espressione* is present.

System L: Continuation of the musical score. The piano part features a melodic line with slurs and accents. Dynamics include *f* and *pp*. The instruction *mf con espressione* is present.

**K**

*Più mosso.* **L**

**M** **Tempo I.**

**N**

**O**

**P** *accelerando*