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(Prices current 2007)

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 No. 1164.  
**RUBINSTEIN**  
 Streichquartette.  
 Op. 47 No. 3.  
 Stimmen.  
 Verlag von Breitkopf & Härtel  
 Leipzig.

MERTON MUSIC

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# QUARTETT.

## VIOLINO I.

Ant. Rubinstein, Op. 47, N.º 3.

**Adagio molto** =  $\text{♩}$

*p* *p* *p*

10

**Allegro** =  $\text{♩}$

*cresc.* - *f*

*mf* *mf* *f* *p* *30*

*mf* *f* *p* *40*

*cresc.* - *f* *p* *50*

**Moderato** =  $\text{♩}$

1 *con espressione* *f* *ff* *mf* *60*

*p* *70*

*cresc.* - *80*

## VIOLINO I.

290 **animato** *p* *cresc.*

300 *p* *cresc.* - *f* *p* *310*

320 *p* *mf* *3* *1*

**più animato** *p* *f* *330*

340 *ff*

350 *f* *1.*

360 *f* *370*

*f* *380* *3* *3*

VIOLINO I.

100  
cresc.  
f  
mp  
cresc.  
f  
230  
Tempo I  
appassionato  
f  
3  
250  
f  
260  
f  
270  
rit.  
a tempo  
con espressione  
p  
280  
mf

VIOLINO I.

90  
102  
pizz.  
Adagio molto = ♩  
p  
Allegro = ♩  
p  
120  
p  
mf  
130  
mf  
140  
p  
f  
150  
f  
160  
cresc.  
170  
f  
animato  
Moderato = ♩  
ff  
180  
cresc.  
190  
p  
animato  
200  
p  
210  
ff

VIOLINO I.

210

*p* *cresc.*

*a tempo*

*rit.* *f con espress.*

220

*ff*

230

*f* *ff*

240

Adagio molto =  $\text{♩}$

*p*

Allegro =  $\text{♩}$

*mp* *animato*

*cresc.* *mf*

260

*cresc.* *f sempre più animato*

270

*f*

Allegretto =  $\text{♩}$

*mf* *p* *mf*

10

1

VIOLINO I.

90

*p* *cresc.* *mf* *con espressione* *p*

100

*mf*

110

*animato* *mp* 120

1. *f* *ritard.*

2. *mp* *f* *p*

130

*f*

140

*f* *p*

150

*f*

160

*f*

170

*dim.*

180

190

*p*

VIOLINO I.

Moderato =  $\text{♩}$   
appassionato

VIOLINO I.

VIOLINO I.

90 1 *cresc.*

100

*f*

*dim.* *p*

110 1 2 *mf*

120 2 *mf* *p*

130 *pizz.* *p*

Adagio molto =  $\text{♩}$   
con espressione

*p*

10 *mf* *p* *p*

90 *p*

VIOLINO I.

*p*

30 *mp* *p* *mf*

40 *f* *f* *f* *p* *f* *f* *p*

2 *mf*

*mf* *mf*

60 *f* *più f* *ff*

*p*

70 2 *p* *pizz.*

80 *arco* *p*

4 *p*

VIOLINO II.

250 *f* 260 *f* 270 *f* *rit.* *a tempo* *p* 280 *mp* 290 *animato* *p* 300 *p* 310 *cresc.* *f* *p* 320 *cresc.* *f* *p* 330 *più animato* *f* 340 *ff* 350 1. 2. 360 *f* 370 1. 380 *f* 390 *f* 400 *f*

QUARTETT

VIOLINO II.

Ant. Rubinstein, Op. 47. N° 3.

*Adagio molto* = *p* 10 *cresc.* *f* 20 *Allegro* = *p* 30 *f* 40 *cresc.* 50 *f* *ff* 60 *Moderato* = *p* 70 *cresc.* 80 *f* 90 *f* 100 *f* 1 *pizz.*

VIOLINO II.

Adagio molto =  $\text{♩}$  *p* 110

*p* **Allegro** =  $\text{♩}$  120

*f* 130

*f* 140

*f* 150

*f* 160 **animato**

*cresc.* *f*

170 **Moderato** =  $\text{♩}$  1

*ff* *p*

180 *cresc.* 190

VIOLINO II.

110 **animato** *mp*

120 *f* **ritard.** 3

130 *mp* *f* *p*

140 *f* *p*

150 *f*

160 *f*

170 *f* *dim.*

180 2 190 *p* *mp*

200 *cresc.* *f* 3 *mp*

210 *cresc.*

220 *f*

230

**Tempo I.** 240 3 *f*



VIOLINO II.

Musical score for Violino II, measures 1-70. The score consists of five staves. Dynamics include *p*, *mf*, *f*, *più f*, *ff*, *p*, *pizz.*, and *arco*. Measure numbers 10, 20, 30, 40, 50, 60, and 70 are indicated.

Musical score for Violino II, measures 70-100. The tempo is marked *Moderato*. Dynamics include *f*, *mf*, *f*, *cresc.*, *p*, *mf*, *cresc.*, *p*, *cresc.*, *mf*, and *p*. Measure numbers 70, 80, and 90 are indicated.

VIOLINO II.

Musical score for Violino II, measures 1-210. The tempo is marked *animato*. Dynamics include *f*, *ff*, *p*, *cresc.*, *a tempo*, *rit.*, and *f*. Measure numbers 20, 10, 20, 210, and 200 are indicated.

Musical score for Violino II, measures 210-510. The tempo changes to *Adagio molto* and then *Allegro*. Dynamics include *f*, *ff*, *p*, *mp*, *animato*, *mf*, *cresc.*, *sempre più animato*, *f*, and *cresc.*. Measure numbers 230, 240, 250, 260, 270, and 510 are indicated.

VIOLINO II.

Allegretto =  $\text{♩}$

Musical score for Violino II, page 4, Allegretto movement. The score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegretto =  $\text{♩}$ '. The piece starts with a piano (*p*) dynamic. The first staff has a measure rest of 10. The second staff has a measure rest of 20. The third staff has a measure rest of 30. The fourth staff has a measure rest of 40. The fifth staff is marked 'arco' and 'p'. The sixth staff has a measure rest of 50. The seventh staff has a measure rest of 60, with dynamics *p*, *cresc.*, *f*, *ff*, and *p*. The eighth staff has a measure rest of 70, with 'pizz.' above. The ninth staff has a measure rest of 80, with 'arco' above. The tenth staff has a measure rest of 90, with 'pizz.' above. The piece concludes with a piano (*p*) dynamic.

VIOLINO II.

Musical score for Violino II, page 5, Adagio molto movement. The score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Adagio molto =  $\text{♩}$ '. The piece starts with a piano (*p*) dynamic. The first staff has a measure rest of 100. The second staff has a measure rest of 110, with dynamics *cresc.*, *f*, and *dim.*. The third staff has a measure rest of 120, with dynamics *mf* and *mf*. The fourth staff has a measure rest of 130, with 'pizz.' above and *p* below. The fifth staff is marked 'Adagio molto =  $\text{♩}$ ' and starts with a piano (*p*) dynamic. The sixth staff has a measure rest of 10. The seventh staff has a measure rest of 20, with dynamics *mf* and *p*. The eighth staff has a measure rest of 30, with dynamics *p* and *mf*. The ninth staff has a measure rest of 40, with dynamics *mf* and *f*. The tenth staff has a measure rest of 2, with dynamics *sf*, *sf*, *p*, *sf*, and *sf*. The piece concludes with a piano (*p*) dynamic.

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QUARTETT.

VIOLA.

Ant. Rubinstein, Op. 47. N° 3.

Adagio molto =

*p* *mf* *con espressione* *cresc.*

Allegro =

*f* *p* *f*

*f* *mp*

*f* *mp*

*f* *mp*

Moderato =

*f* *ff* *p*

*p* *f* *con espressione*

*f* *cresc.*

*f* *cresc.*

*f*

VIOLA.

Adagio molto =  $\text{♩}$

*p*

110

Allegro =  $\text{♩}$

*p*

120

*f*

*f*

*p*

130

*f*

1

*p*

*f*

140

*f*

150

*f*

160

*cresc.*

animato

*f*

170

Moderato =  $\text{♩}$

*ff*

*mf*

con espressione

1

180

*cresc.*

VIOLA.

190 *animato*  
*f* *più f*

200 *ff*

210 *rit.* *a tempo* *p* *cresc.*

220

230 *f*

240 *f*

250 *Adagio molto =* *p*

260 *Allegro =* *mp* *cresc.* *animato* *mf* *cresc.*

*sempre più animato* *f*

270 *f*

VIOLA.

Allegretto =  $\text{♩}$

Musical score for Viola, page 4, measures 1-100. The score is in 3/4 time and B-flat major. It begins with a dynamic of *mf* and a tempo marking of *Allegretto*. The piece features a variety of textures, including sixteenth-note passages, eighth-note patterns, and sustained notes. Performance instructions include *con espressione*, *pizz.* (pizzicato), and *arco* (arco). Dynamics range from *p* to *ff*. The score includes measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100. The key signature changes to one flat (B-flat major) at measure 100.

VIOLA.

Musical score for Viola, page 9, measures 270-380. The score is in 3/4 time and B-flat major. It begins with a dynamic of *p* and tempo markings of *rit.* and *a tempo*. The piece features a variety of textures, including sixteenth-note passages, eighth-note patterns, and sustained notes. Performance instructions include *animato*, *pizz.* (pizzicato), and *arco* (arco). Dynamics range from *p* to *ff*. The score includes measure numbers 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, and 380. The key signature changes to one flat (B-flat major) at measure 270.

VIOLA.

150  
f p f

160  
f

170  
f

180  
dim.

190  
mp

200  
cresc. f mp

220  
cresc. f

240  
1 Tempo I. f

250  
1 f

appassionato f

260  
3 f

VIOLA.

110  
p

120  
1 mf p

130  
pizz. p

Adagio molto =

10  
mf mp p

20  
p mf

30  
mp mf p

40  
mf f mp p

50  
1 mf p

VIOLA.

*p*

*più f*

*ff*

*pizz.*

*arco*

*Moderato = d*

*appassionato*

*p*

VIOLA.

*cresc.*

*f*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*con espressione*

*animato*

*ritard.*

*mp*

*p*



VIOLONCELLO.

250 *f* *f* *rit.* *p*  
 280 *a tempo* 1 2 3 4 5 6 7 8 *cresc.* 290  
*animato* *p* *cresc.* *p* *cresc.* 300  
 310 *f* *p* *p* *mf*  
 320 *più animato* 4 *p* *f*  
 340 1. 2. *ff* *f*  
 360 *ff* 360 *ff*  
 370 2. *f*  
 380 *f*

QUARTETT.

VIOLONCELLO.

Ant. Rubinstein, Op. 47. N° 3.

*Adagio molto* = *p* *p* *p*  
 10 *Allegro* = *p* *f* *cresc.*  
 20 *sf* *f* *p*  
 30 *f* *p*  
 3 *mf* *f* *mp* *cresc.*  
 50 *mf* *f*  
 60 *ff* *p* *Moderato* =  
 70 *p*  
 80 *cresc.*  
 90 *f*  
 100 *f* 2 1 *pizz.*

VIOLONCELLO.

Adagio molto =  $\text{♩}$

110

*p*

Allegro =  $\text{♩}$

120

*p* *sf* *f*

130

2 *p* 1 1 *f* 140

150 *f* 160 *cresc.*

animato *f* 170 *ff* Moderato =  $\text{♩}$

180 *con espressione* *p*

190 *mf* *cresc.* animato *f*

200 *ff* *p* *cresc.*

210 *a tempo* *rit.* *f* 220

230 *f* 240

VIOLONCELLO.

130 *pizz.* *f* *p* *f* arco

140

150 *pizz.* *f* *p* arco *f*

160

170 *f* 180 *dim.*

190 *p*

200 *cresc.* 2 *f* *p* 220

210 2 *cresc.* 220

230 *f*

Tempo I. *f*

240 *f* 1

VOLONCELLO.

Moderato =  $\text{♩}$

10 20 30 40 50 60 70 80 90 100 110

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*p* *cresc.* *f* *cresc.* *f* *cresc.* *mf* *cresc.* *mf* *animato* *mf* *ritard.* *mf*

VOLONCELLO.

250 Adagio molto =  $\text{♩}$

Allegro =  $\text{♩}$

animato

260 270 280 290 300 310 320 330 340 350

*ff* *p* *mp* *cresc.* *mf* *cresc.* *f* *f* *p* *p* *mf* *cresc.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*f* *sempre più animato* *f* *Allegretto* *p* *mf* *cresc.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

VOLONCELLO.

60 *ritard.* - *a tempo*

*mf* < *f* *ff* *p*

*mf con espressione*

70

80

90 *cresc.*

100

*pizz.* *arco* *pizz.*

110

*arco* *p* *mf* *p*

120

*pizz.* *mf* *p*

**Adagio molto** *3*

Viol. I. *p* *mf*

10

*mf* *p*

*mp* *3* *3* *3* *3*

90

*mp*

VOLONCELLO.

*p*

30 *p* *mf*

40 *p* *mf* *f* *p*

50 *pizz.* *arco* *p*

60 *mf* *f*

70 *piu f* *ff* *mf* *pizz.*

*arco* *mp* *3* *3*

80 *pizz.*

*arco* *pizz.* *90* *mp*

Anton Rubinstein (1830-1894) was a Russian pianist and composer of German extraction. As a pianist his technique was exemplary and his international fame phenomenal, the only rival Liszt ever had. Of his many compositions little remains in the popular repertoire except the *Melody in F* beloved of violin learners. He was however one of the first Russian composers to devote serious attention to chamber music, but his ten string quartets, being based on classical models, were more widely appreciated outside than inside Russia.

Volksausgabe Breitkopf & Härtel  
No. 1164.

# RUBINSTEIN

Streichquartette.  
Op. 47 No. 3.  
Stimmen.

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Wanderer. #

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