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(Prices current September 2008)

**VIOLINO I.**

**L. Cherubini. 3**

M.M. ♩ = 120. ALLEGRO COMODO.

**QUARTETTO N° 3.**

*1<sup>o</sup> Tempo. mesure.*

*rit. un peu tenue.*

*1<sup>o</sup> Tempo. 10*

*ritard. p*

*f*

*pp*

*Pizz.*

*Arco.*

*tr.*

*tr.*

*p*

*ff*

*30*

*pp*

*Pizz.*

*dolce. Arco.*

*40*

*tr.*

*tr.*

*tr.*

*tr.*

*f*

*f*

*f*

*50*

*2*

*60*

*dimin.*

*1<sup>o</sup>*

*pp*

*ff*

*pp*

*2<sup>o</sup>*

*2*

*f*

70

*p* *f* *marqué.* *marqué.*

*marqué.* *ff* *pp* 80

*Pizz.* *Arco.* *p* *ff*

90 *tr*

*p* *p* *ff* *tr*

*tr* *sfz* *sfz*

100 *sfz* *p* *p* *p* *p*

110 *p* *p*

*f* *pp*

*Pizz.* *Arco.* 120 *dolce.*

*tr* *tr* *tr*

*P 2<sup>e</sup> Corde.* *sfz* *f* *p* *f* *p*

*f* *p* *f* *p* *3* *f* *p* *cres.* *f*

150 *p* *sfz* *p*

*sfz* *p*

160 *f* *p* *f* *p* *p* *cres.*

*f* *p* *f* *p* *f* *p* *cres.*

170 *f* *restez à la position.* *3<sup>e</sup> Corde.*

*p* *p*

*ff* *3* *3* *ff* *ff*

190 *restez à la position.*

Musical score for page 12, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as *p*, *f*, and *sfz*. The score includes various articulations and dynamic changes throughout the piece.

Musical score for page 5, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as *p*, *f*, *pp*, and *sfz*. The score includes tempo markings like *plus vite.* and *1º Tempo.* and various articulations throughout the piece.



150 *f* *Arco.* *p*

200 *f* *pp*

210 *f* *pp*

230 *p* *f* *pp*

240 *f*

250 *p* *pp* *cres: peu à peu.*

260 *f* *ff* *ff* *p* *Moderato.*

270 *1º Tempo.* *dolce.*

280 *Moderato.* *p*

290 *1º Tempo.* *pp*

300 *ff*

300 *f* *p*

310 *f* *p*

320 *p* *f*

330 *p* *f* *pp*

340 *ff* *stacc: sans quitter la corde.*

350 *p* *dolce con espress.*

360 *p*

370 *pp*

380 *cres.* *f*

390 *un peu plus lent.* *120* *dolce assai.*

400 *1º Tempo.* *pp* *encore plus lent.*

410 *130* *dimin.* *ppp* *pppp*





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VIOLINO II.

QUARTETTO N° 8.

ALLEGRO COMODO. *rallent.* 1<sup>o</sup> Tempo. *ritard.* 1<sup>o</sup> Tempo

70

*p* *p* *f*

1

80

*ff* *pp*

*Pizz.* *Arco.*

*p* *ff*

90

*ff* *p*

100

*ff* *p* *p*

110

*p* *p* *p* *p*

*f* *pp*

*Pizz.* *Arco.*

120

*sfz p* *sfz p* *sfz p* *sfz p*

*sfz p* *sfz p* *sfz p* *sfz p*

*f* *p* *f* *p* *f* *p* *cres.*

150

*sfz p* *sfz p*

160

*f* *p* *f* *p* *p* *cres.*

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

*cres.* *f*

170

*p*

180

1

*ff* *ff* *ff*

190

*ff*

200



Musical score for page 10, featuring ten staves of music. The score includes various dynamics such as *f*, *p*, *sfz*, and *pp*. It also contains articulations like *tr* and *sfz > p*. Measure numbers 50, 90, 100, 110, 120, 130, and 140 are indicated. The music consists of eighth and sixteenth notes, often grouped in triplets.

Musical score for page 31, featuring ten staves of music. The score includes various dynamics such as *p*, *sfz*, *f*, and *pp*. It also contains articulations like *tr*, *1*, and *3*. Measure numbers 130, 140, 150, 160, and 170 are indicated. The music includes *tr* (trills), *1* (first endings), and *3* (triplets). The score also includes the instruction *plus vite.* and *1<sup>o</sup> Tempo.*



220 *ff*

230 *pp* *pp*

240 *f* *p*

250 *f* *ff*

260 *f* *cres.*

*f* toujours.

*ff* *ff* *ff*

*Moderato.* *Pizz.* *1<sup>o</sup> Tempo.* *Arco.*

270 *p* *p* *ff* *p* *ff* *p*

*Pizz.* *1<sup>o</sup> Tem* *Arco.*

280 *p* *p*

290

300

3 *ff*

70 *cres.* *f* *p*

80 *f* *cres.*

*sfz* *pp* *Peres.* *sfz* *pp*

90 *f*

*ff* stacc: sans quitter la corde.

100 *pp* *p* *p*

110 *pp* *pp* *ppp* *pp*

*cres.*

*f* un peu plus lent.

sempre. *pp*

120 encore un peu plus lentement.

*1<sup>o</sup> Tempo.* *dimin.* 130

*pp*

*Pizz.* *Arco.* 138

*ppp* *pppp*

ALLEGRO.

SCHERZO.

15

Musical score for Scherzo, measures 15-80. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features various dynamics including *p*, *pp*, *sfz*, *f*, and *ff*. There are several triplet markings and a first ending bracket. The tempo is marked *ALLEGRO*.

MODERATO SANS-LENTEUR.

Musical score for Moderato Sans-Lentueur, measures 81-110. The tempo is marked *MODERATO SANS-LENTEUR*. The score includes dynamics such as *f*, *p*, and *ff*. It features a first ending bracket and a section marked *Arco.* with *f* dynamics, followed by a section marked *Pizz.* with *f* dynamics.

Musical score for Scherzo, measures 111-210. The score continues in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes dynamics such as *p*, *pp*, *f*, *ff*, and *sfz*. There are first ending brackets and sections marked *Arco.* and *Pizz.*. The tempo is marked *1<sup>o</sup> Tempo.* at measure 180.

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**ALTO.**

**QUARTETTO N° 3.** *ALLEGRO COMODO.* *ritard.* *1<sup>o</sup> Tempo. 1* *ritard.* *1<sup>o</sup> Tempo.*



Musical score for page 2, measures 1-120. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *p*, *f*, *ff*, *pp*, *Pizz.*, and *Arco.*. Measure numbers 1, 80, 90, 100, and 110 are indicated. The piece concludes with a *Pizz.* marking at measure 120.

Musical score for page 11, measures 140-190. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *sfz*, *p*, *f*, *ff*, *pp*, and *Arco.*. Measure numbers 140, 150, 160, 170, 180, and 190 are indicated. The piece concludes with a *ff* marking at measure 190.

Musical score for page 10, featuring ten staves of music. The score includes various dynamics such as *f*, *p*, *sfz*, and *pp*. It contains several triplet markings (3) and a tempo marking of 80. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Musical score for page 3, featuring ten staves of music. The score includes various dynamics such as *sfz*, *f*, *ff*, *pp*, and *cres.*. It contains several triplet markings (3) and a tempo marking of 130. The music is written in a key with one sharp (F#) and a 2/4 time signature.

LARCHETTO  
SOSTENUTO.

10  
dolce assai.

10

cres. f p <f pp

20 p cres. sfz pp p cres.

sfz pp f

30 f ff stacc: sans quitter la corde.

40 p pp p p

p p pp pp pp

50 accel: un peu le mouvement. pp ppp ff

60 rallent. f f f f f f f

1 1<sup>o</sup> Tempo. dolce assai.

10<sup>o</sup> Tempo. 290 pp Arco.

3 3 3 3 3 3 3 3 3 3 3 3

300 3 3 3 3 3 3 3 3 3 ff

ALLEGRO RISOLUTO. FINALE. f p

10 f p p

20 f p

30 sfz p f p f p

f p f p f p cres. f

40 sfz p sfz p sfz p f p f p

50 sfz p sfz p sfz p f p f p

cres. f p f p

60 f p cres. f

70 f p cres. f

3 3 p p

*1<sup>o</sup> Tempo. Arco.*

*f* *p* *f* *p* *f* *pp*

*fz p* *fz p* *sfz* *pp*

*f* *ff*

*pp*

*p*

*f* *f* *f*

*f* *ff* *ff*

*Moderato.*

*Pizz.* *p*

*1<sup>o</sup> Tempo.*

*Arco. sf p* *sf p* *sf p*

*Moderato.*

*p Pizz.*

*70*

*cres.*

*f p* *f* *pp* *f* *Peres.*

*sfz pp* *peres.* *sfz pp*

*f* *f*

*ff stacc: sans quitter la corde.* *p* *pp*

*100*

*p* *p* *p*

*110* *1*

*p* *pp* *pp* *pp* *ppp* *p*

*cres.* *f*

*un peu plus lent.* *120*

*sempre pp*

*encore plus lent.* *1<sup>o</sup> Tempo.*

*pp* *dimin.*

*130* *Pizz.* *Arco.* *pppp*

*pp* *ppp*

ALLEGRO.  
SCHERZO.

MODERATO SANS LENTEUR.



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## BASSO.

**QUARTETTO N° 3.** *ALLEGRO COMODO.* *ritard. un peu*

1

20

30

40

50

60

dimin.

20

3

6201d

V. 9.

Musical staff 1: Bass clef, key signature of one flat. Starts with a triplet of eighth notes marked *p*, followed by a dynamic change to *f*.

Musical staff 2: Bass clef, key signature of one flat. Features a triplet of eighth notes and a dynamic change to *pp*.

Musical staff 3: Bass clef, key signature of one flat. Includes markings for *Pizz.* and *Arco.* with dynamics *p* and *ff*.

Musical staff 4: Bass clef, key signature of one flat. Includes measure number 90 and dynamics *p* and *ff*.

Musical staff 5: Bass clef, key signature of one flat. Includes measure numbers 100 and 2, and dynamics *fz* and *p*.

Musical staff 6: Bass clef, key signature of one flat. Includes measure number 110 and dynamics *p* and *>p*.

Musical staff 7: Bass clef, key signature of one flat. Includes dynamics *>p*, *f*, and *pp*.

Musical staff 8: Bass clef, key signature of one flat. Includes markings for *Pizz.* and *Arco.*, measure number 120, and dynamics *fz p*.

Musical staff 9: Bass clef, key signature of one flat. Includes dynamics *fz p*, *f p*, and *p*.

Musical staff 10: Bass clef, key signature of one flat. Includes dynamics *fz p* and *fz*.





240 *f* *p* *f* *f*

250 *p* *f* *f* *f*

260 *f* *ff* *ff*

*cres: peu a peu.*

*ff*

*Violin I*

*Moderato* *Pizz.* *1<sup>o</sup> Tempo.*

*ff* *p* *Arco.*

270

*Moderato, Pizz.* *1<sup>o</sup> Tempo.*

*pp* *p* *Arco.*

280

*Moderato, Pizz.* *1<sup>o</sup> Tempo.*

*pp* *pp* *Arco.*

290

300

*ff*

**ALLEGRO RISOLUTO.**

**FINALE.**

10 *f* *p* *p* *f*

20

3 3 3

70 *cres.* *f* *p* *f*

80 *pp* *f* *p*

90 *p* *f* *f*

100 *pp* *Pizz.* *Arco.* *pp*

110 *pp* *pp* *PPP* *p*

*un peu plus lent.*

*cres.* *f* *sempre pp*

120 *1<sup>o</sup> Tempo.* *encore plus lent.* *4<sup>me</sup> Corde.*

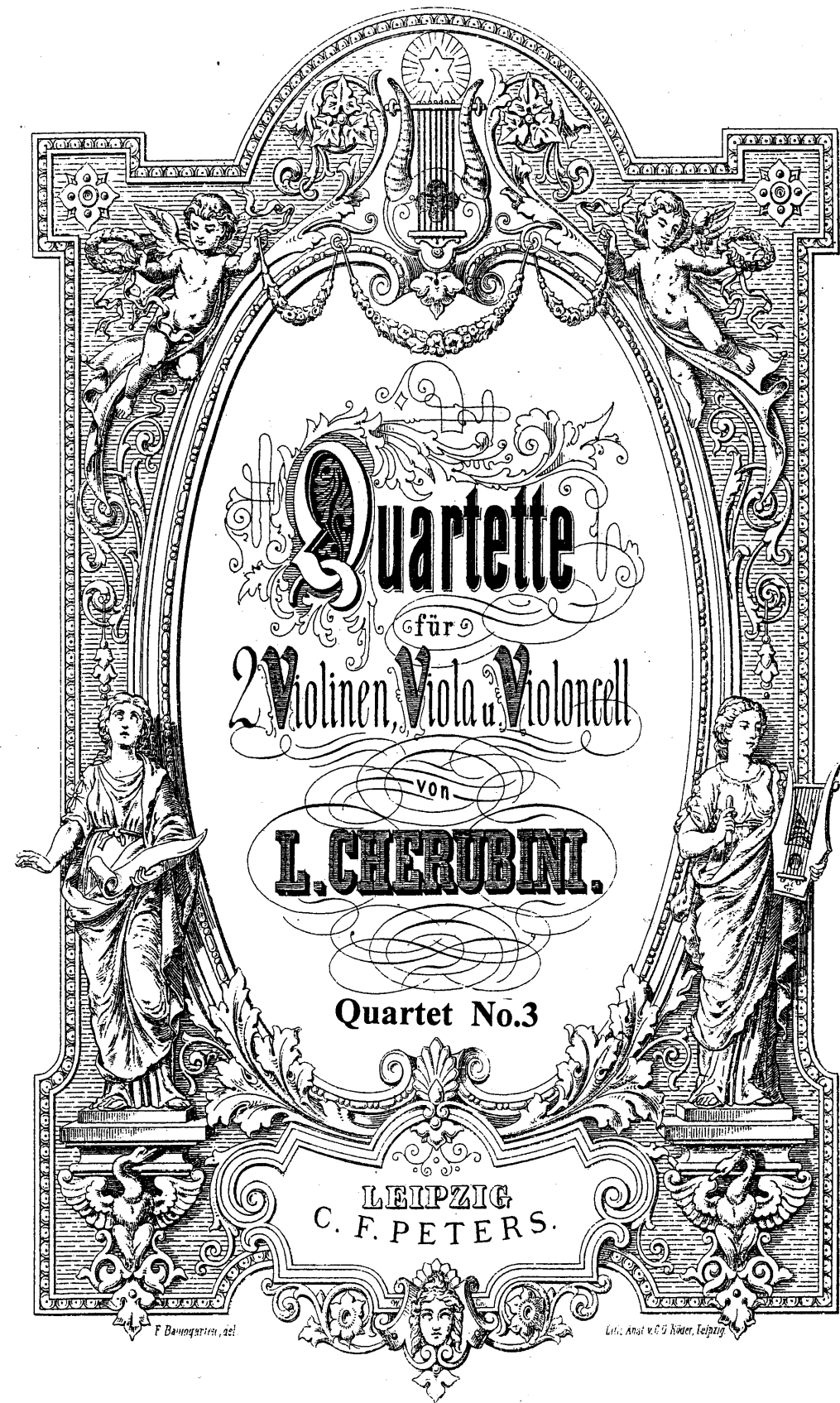
130 *Pizz.* *Arco.* *pppp*

*p* *ppp*





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 in 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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