

# QUARTETT.

Allegro non troppo. Bratsche.

Jos. Rheinberger, Op. 38.

1  
Pfte. *pp* *p dolce* 3 *f*

*p dolce* *cresc.* 5

*ff* 1 3 1 *sf*

*ritard.* *ff* *sf* A 3

*sf* *p* 2 *p*

*dolce*

*mf* B *ff*

*sf* 4 3 4 *sf*

*pp* *sf* *sf* *f* *sf* *f* C

*f* *ff*

*sf* 1 *sf*

1 4

# Bratsche.

*espress.*

pp 3 pp 2

sf mf sf f p

ff p ff

ff

f

ff

f pp

**E** mf dolce

sf dim. f

3 marc. ritard. tr 1

ff ff

f sf f

ff marc. ff ff ff p

**F**



# Bratsche.

pp *a tempo* p pp *ppp morendo*  
*più mosso*  
 fp pp f  
 ff ff

## Adagio.

p pp f  
 p pp *cresc.*  
 f *vibrando* pp f *cresc.* ff *poco rit. p dim.*  
 pp  
 mf f p mf

Bratsche.

The musical score for Violin (Bratsche) consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamics and performance instructions:

- Staff 1: *f*, *pp*
- Staff 2: **B**, *f*, *dim.*, *pp*
- Staff 3: *cresc.*, *ff*, *pp*
- Staff 4: *f*
- Staff 5: *dim.*, *pp*, *cresc.*
- Staff 6: *ff*, *p*, **C**
- Staff 7: *p dolce*, *p*, *pp*, *pp*, *ff*, *p*, *poco ritard.*
- Staff 8: *p*, *cresc.*, *f*, *ff*, **D**
- Staff 9: *ff*, *dim.*, *pp*
- Staff 10: *mf*, *p*, *pp*, *mf*, *ppp*

# Menuetto.

# Bratsche

Andantino.

*pizz.*

*arco*

First line of the Minuet score for Violin. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of chords and eighth notes. The dynamic marking *f* is placed at the end of the line.

Second line of the Minuet score for Violin. It features a first ending bracket labeled '1' and a dynamic marking *mf*. The line concludes with a dynamic marking *f*.

Third line of the Minuet score for Violin. It includes a trill marked 'tr' and a dynamic marking *ff*. The line ends with a *ritard.* (ritardando) marking.

Fourth line of the Minuet score for Violin. It starts with a dynamic marking *pp*, followed by *ppp*, and then *pizz.* (pizzicato).

## Alternativo.

First line of the 'Alternativo' section for Violin. It begins with a first ending bracket labeled '1' and a dynamic marking *p*. The word *arco* is written above the staff.

Second line of the 'Alternativo' section for Violin. It features a dynamic marking *sf* (sforzando), followed by *ff*, and then *p*. The line ends with a *cresc.* (crescendo) marking.

Third line of the 'Alternativo' section for Violin. It includes a dynamic marking *sf*, a *ritard.* (ritardando) marking, and a dynamic marking *p*. The line ends with a dynamic marking *f*.

Fourth line of the 'Alternativo' section for Violin. It features a first ending bracket labeled '1' and a dynamic marking *p*.

Fifth line of the 'Alternativo' section for Violin. It includes a trill marked 'tr', a dynamic marking *ff*, and a *rit.* (ritardando) marking. The line ends with a dynamic marking *p*.

Sixth line of the 'Alternativo' section for Violin. It starts with a dynamic marking *pp*, followed by *pizz.* (pizzicato), and ends with a dynamic marking *p* and the word *arco*.

Seventh line of the 'Alternativo' section for Violin. It begins with the tempo marking *poco meno mosso* and a dynamic marking *dolce*. The line ends with a dynamic marking *p* and a *cresc.* (crescendo) marking.

# Bratsche.

## Finale.

### Allegro.

*pizz.*

The musical score is written for a violin in 6/8 time. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *f*, *ff*, *p*, *pp*, *mf*, *sf*, *cresc.*, and *dim.*. Articulations include accents, slurs, and breath marks. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Fingerings are indicated by numbers 1, 2, and 3. The score concludes with a section labeled 'B'.

# Bratsche.

*arco*  
*f* *p* *mf*  
*f* *ff*  
*f*  
*ff*  
*p*  
*ff* *f*  
*sf* *pp* *pp* *ppp*  
*cresc.* *ff* *ff*  
*f pizz.* *f dim.*  
*arco* *ff* *p* *ff* *p*  
*mf* *pp* *p* *p dolce*

# Bratsche.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes with slurs and accents, marked with dynamics *ff*, *sf*, and *sfp*. Fingerings 2 and 1 are indicated. The second staff continues with similar notation, including *sf*, *dim.*, and *sf* markings, with fingering 3. The third staff is in treble clef, showing a melodic line with slurs and accents, marked *ff* at the end, with fingering 1. The fourth staff returns to the bass clef, featuring a sequence of notes with slurs and accents, marked *ff*, *sf*, *pp pizz.*, *cresc.*, and *cresc. f*, with fingering 1. The fifth staff begins with a *rit.* marking and a key signature change to one flat (F major), marked *ff*, *ff*, *f*, and *dim.*, with fingering 2. The sixth staff is marked *arco* and *f*, featuring a series of eighth notes with slurs and accents, marked *f*, *sf*, and *ff*, with a triplet of eighth notes. The seventh staff continues with eighth notes, marked *ff*, *ff*, and *G=P.*, with fingering 1. The eighth staff is marked *pp*, *cresc.*, *f*, *cresc.*, and *ff*, with a key signature change to one flat (G major) and fingering 1. The ninth staff is marked *pp*, *mf*, and *tr*, with a triplet of eighth notes and a trill. The tenth staff is marked *f*, *poco più mosso*, *ff*, and *poco rit.*, with a key signature change to one flat. The eleventh staff is marked *ff* and contains a series of eighth notes with slurs and accents. The twelfth staff is a final line of music with eighth notes and slurs.

Lo stesso tempo.