

**DREI**  
**QUARTETTE**  
für zwei Violinen, Bratsche und Violoncell  
(der Quatuors N<sup>o</sup> 6, 7 und 8.)

**N<sup>o</sup> 1.**  
Suite älterer Form: 1. Präludium, 2. Menuett,  
3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.  
**N<sup>o</sup> 2.** *Die schöne Müllerin: Cyklische Tondichtung:*  
1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
4. Unruhe, 5. Erklärung, 6. Zum Polterabend.  
**N<sup>o</sup> 3.** *Suite in Canonform:* 1. Marsch, 2. Sarabande,  
3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte  
und Musette, 7. Gigue.

composé par

**JOACHIM RAFF.**

OP. 192.

Ausgabe in Partitur  
N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.  
Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen  
vom Componisten.  
N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

Eigentum des Verlags für alle Länder

Leipzig, C. F. Kahnt Nachfolger.

Alle Rechte vorbehalten

Die Mühle. Stimmen M. 3.  
Erklärung. " " 2.

# QUATUOR. (N<sup>o</sup> 7. in D.)

(Die schöne Müllerin.)

## VIOLINO I.

### I. Der Jüngling.

J. Raff, Op. 192. II.

Allegretto.  $\text{♩} = 126.$

Musical score for Violino I, first system (pages 177A-177B). The score is in D major, 3/8 time, and consists of 12 staves. It begins with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 126 beats. The score features various dynamics including *p*, *f*, *mf*, and *cresc.*. There are first, second, and third endings marked with '1', '2', and '3' respectively. Section markers 'A', 'B', 'C', and 'D' are placed above the staves. The piece concludes with a *p* dynamic marking.

## VIOLINO I.

Musical score for Violino I, second system (pages 177B-177C). The score continues from the first system and consists of 12 staves. It features various dynamics including *ff*, *p*, *f*, *mf*, and *ten.*. Section markers 'H' and 'I' are placed above the staves. The piece concludes with a *ten.* marking.

VIOLINO I.

Musical score for Violino I, page 14. The score consists of 12 staves of music in G major. It features various dynamics including p, f, ff, mf, and pp, along with articulation marks like accents and slurs. Key signatures and clefs are clearly marked.

VIOLINO I.

Musical score for Violino I, page 3. The score consists of 12 staves of music in G major. It features various dynamics including pp, f, mp, and p, along with articulation marks like accents and slurs. Key signatures and clefs are clearly marked.

VIOLENO 1.

Musical score for Violino 1, page 4. The score consists of 14 staves of music in G major. It features various dynamics including *cresc.*, *f*, *mf*, *p*, and *pp*. Rehearsal marks J, K, and L are present. The music includes melodic lines and dense chordal textures.

VIOLENO 1.

Musical score for Violino 1, page 13. The score consists of 14 staves of music in G major. It features various dynamics including *f*, *p*, *mf*, *ff*, and *pp*. Rehearsal marks C, D, and E are present. The music includes melodic lines and dense chordal textures.

VIOLINO I.  
VI. Zum Polterabend.

Vivace.  $\text{♩} = 164.$   
pizz. arco

VIOLINO I.

VIOLINO I.

II. Die Mühle.

Allegro. ♩ = 176.

1

*p*

*mf*

*f*

*p* *pp*

*mf* *p*

*mf* *f* *mf*

*p* *pp*

*ppp* *f*

*p*

*mf*

A

B

C

D

VIOLINO I.

V. Erklärung.

Andantino, quasi Allegretto. ♩ = 138.

1 1 2

*ff* *p* *pp*

*f* *p* *pizz.*

12 10

*p* *pp* *pp*

*p* *pp*

*p* *pp* *p* *pp* *a tempo, largamente* *p* *stringendo poco a poco*

*f* *riten.* *pp*

*f* *mf* *pp*

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

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

*mf* *f* *ff*

*rit.* **Tempo I.**

*f* *p* *pp*

*tr*

A

B

C

D

VIOLINO I.  
IV. Unruhe.

Allegro.  $\text{♩} = 116.$

1 *p*

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

**A** *f* *ff* *f* *mf* *p* *pp*

3 **B** 6 *pp* *p*

*mf* *p*

**C** *f* *p*

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

**D** *f* *ff* *f* *ff*

*mf* *f*

**E** *p* *mf*

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

3 **F** *f* *mf*

VIOLINO I.

*f* *mf*

*p* *pp*

*mf* *p*

**E** *f*

*p*

*mf* *pp*

*mf* *pp*

**F** *f*

*p*

1 1 *pp*

VIOLINO I.

III. Die Müllerin.

Andante, quasi Adagietto. ♩ = 132.

*pespressivo*

*A*

*B*

*dole.*

VIOLINO I.

*C1*

*un pochettino stringendo*

*rall. a tempo*

*D*

*E*

*F*

*fe largamen.*



# DREI QUARTETTE

Für zwei Violinen, Bratsche und Violoncell

(der Quatuors N<sup>o</sup> 6, 7 und 8.)

N<sup>o</sup> 1.

Suite älterer Form: 1. Präludium, 2. Menuett,  
3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.

N<sup>o</sup> 2.

Die schöne Müllerin: Cyklische Tondichtung:  
1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
4. Unruhe, 5. Erklärung, 6. Zum Polterabend.

N<sup>o</sup> 3.

Suite in Canonform: 1. Marsch, 2. Sarabande,  
3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte  
und Musette, 7. Gigue.

composé par

## JOACHIM RAFF.

OP. 192.

Ausgabe in Partitur

N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.

Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen  
vom Componisten.

N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

Eigentum des Verlegers für alle Länder

Leipzig, C. F. Kahnt Nachfolger

Alle Rechte vorbehalten

Die Mühle. Stimmen M. 3. \_

Erklärung. " " 2. \_

# QUATUOR. (N<sup>o</sup> 7. in D.)

(Die schöne Müllerin.)

## VIOLINO II.

### I. Der Jüngling.

Allegro. ♩ = 196.

J. Raff, Op. 192. 11.

## VIOLINO II.

VIOLINO II.

Musical score for Violino II, page 14. The score consists of ten staves of music in a single system. The key signature has one flat (B-flat). The music features various dynamics including *p*, *f*, *ff*, *mf*, and *pp*. There are several slurs and accents throughout. A large letter 'F' is placed above the fourth staff, and a large letter 'G' is placed above the eighth staff.

VIOLINO II.

Musical score for Violino II, page 3. The score consists of ten staves of music in a single system. The key signature has two sharps (D major). The music features various dynamics including *p*, *f*, *pp*, *mp*, and *mf*. There are several slurs and accents throughout. Large letters 'D', 'E', 'F', 'G', 'H', and 'I' are placed above various staves to indicate specific sections or chords.

VIOLINO II.

Musical score for Violino II, page 12. The score consists of ten staves of music in G major. It features various dynamics including *p*, *mf*, *f*, and *cresc.* There are also performance markings J, K, and L.

VIOLINO II.

Musical score for Violino II, page 13. The score consists of ten staves of music in G major. It features various dynamics including *p*, *f*, *mf*, and *ff*. There are also performance markings C, D, and E 1.

VIOLINO II.

VI. Zum Polterabend.

Vivace. ♩ = 164.

musical score for Violino II, measures 1-177. The score includes dynamic markings such as *mf*, *f*, *pizz.*, *arco*, *p*, *fz*, *pp*, and *marcato*. It also features performance instructions like *1* and *marcato*. Section markers **A**, **B**, and **M** are present. The piece concludes with *mf* and *f* dynamics.

VIOLINO II.

musical score for Violino II, measures 178-345. The score includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *ff*. It features performance instructions like *1* and *marcato*. Section markers **M**, **N**, and **1** are present. The piece concludes with *f* dynamics.

VIOLINO II.  
II. Die Mühle.

Allegro. ♩ = 76.

1

*p* *mf*

*f* **A**

*p* *pp* **B**

*mf* *p* **C**

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

*f* *mf* *p* *ppp*

**D**

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

*mf* *pp*

**E**

*mf* *p* *f*

VIOLINO II.  
V. Erklärung.

Andantino, quasi Allegretto. ♩ = 138.

*p* *pp* *p* *pp*

**A** *p* *mf* *mf* *f* **B**

*pp* *mf* *pp* *p* *string.*

*poco a poco* *a tempo* *f largamente* *rit.* *pp*

*a tempo* *p* *mf* *f*

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

**D** *mf* *p* *mf* *f* *rit. - a tempo* **3**

*ff* *f* *p* *pp* *pizz.*

1

VIOLINO II.

*mp* *p* *mf* **C<sub>1</sub>**  
*f* *p* *f* *p*  
*mf* *p* *mf* *f*  
*ff* *f*  
*ff* *mf*  
*f* *p*  
*mf* *p* *mf* *p* *f*  
*ff* *f* *mf* *p*  
*mf* *f*  
*mf* *ff* *p* *pp*  
*f* *pizz.*

VIOLINO II.

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

III. Die Müllerin.

Andante, quasi Adagietto.  $\text{♩} = 132$ .

*p* *espressivo* *mf* *p* *mf* *p*  
*p* *mf* *f* *p* *pp* *p*  
**A**  
*pp* *p* *mf* *f* *p* *pp* *p* *mf*  
*p* *pp* *p* *mf* *p* *pp* *p* *mf* *f*  
*mf* *p* *pp* *mf* *f* *p* *pp*  
*f* *p* *pp*

VIOLINO II.

Musical score for Violino II, measures 1-24. The score is in G minor (one flat) and 4/4 time. It features various dynamics including *mf*, *p*, *pp*, *f*, *ff*, and *espressivo*. Performance markings include *arco*, *pizz*, *fà largamento*, and *gen - do ff*. Section markers B, C, D, and E are present. A tempo change to *Tempo I.* occurs at measure 15.

VIOLINO II.

Musical score for Violino II, measures 25-36. The score is in G minor and 4/4 time. Dynamics include *f*, *pp*, *mf*, and *f*. A first ending bracket labeled '1' spans measures 34-36.

IV. Unruhe.

Allegro.  $\frac{2}{4} = 116$ .

Musical score for Violino II, measures 37-54. The score is in G minor and 4/4 time. Dynamics include *p*, *mf*, *p*, *mf*, *p*, *f*, *mf*, *p*, *ff*, *f*, *mf*, *p*, *pp*, and *ppp*. Section markers A and B are present. A third ending bracket labeled '3' spans measures 52-54.



**DREI**  
**QUARTETTE**  
 Für zwei Violinen, Bratsche und Violoncell  
 (der Quatuors N<sup>o</sup> 6, 7 und 8.)

**N<sup>o</sup> 1.**  
 Suite älterer Form: 1. Präludium, 2. Menuett,  
 3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.

**N<sup>o</sup> 2.**      **N<sup>o</sup> 3.**  
 Die schöne Müllerin: Cyclische Tondichtung: 1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
 4. Unruhe, 5. Erklärung, 6. Zum Polterabend.

Suite in Canonform: 1. Marsch, 2. Sarabande,  
 3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte  
 und Musette, 7. Gigue.

compoud von

**JOACHIM RAFF.**

OP. 192.  
 Ausgabe in Partitur  
 N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.  
 Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen  
 vom Componisten.  
 N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

Eigentum des Verlegers für alle Länder  
 Leipzig, C. F. Kahnt Nachfolger.  
 Alle Rechte vorbehalten  
 Die Mühle. Stimmen M. 3 \_  
 Erklärung. " " 2 \_

Kahnt Anst. & C. G. Kahnt Leipzig

# QUATUOR. (N<sup>o</sup> 7. in D.)

(Die schöne Müllerin.)

VIOLA.

## I. Der Jüngling.

Allegretto. ♩ = 126.

J. Raff. Op. 192. 11.

1 *p* **A** *p* **B** *f* *p* *f* **C** *p* *mf* *p* *f* *p* **D** *crec.* *f* *p* *pp*

VIOLA.

*f* *p* *f* *p* *mf* *f* *ff* **G** *f* *f* *f* **H** *ff* *p* *f* *p* **I** *p* *f* *p* *f* *mf* *f* *ff* *ff* *ff* *ff* *ten.*

VIOLA.

Musical score for Viola on page 14. The score consists of 12 staves of music. It begins with a dynamic marking of *mf*. The music is characterized by intricate rhythmic patterns and frequent changes in dynamics, including *f*, *p*, *ff*, and *pp*. Several sections are marked with letters: **C**, **D**, **E**, and **F**. The piece concludes with a final dynamic marking of *pp*.

VIOLA.

Musical score for Viola on page 3. The score consists of 12 staves of music. It begins with a dynamic marking of *f*. The music features complex rhythmic structures and dynamic variations, including *mp*, *p*, *pp*, and *f*. Several sections are marked with letters: **E**, **F**, **G**, **H**, **I**, and **J**. Section **I** includes a sequence of notes numbered 1 through 4, and section **J** includes a sequence numbered 5 through 8. The piece concludes with a dynamic marking of *f*.

VIOLA.

VIOLA.

VI. Zum Polterabend.

VIOLA.

V. Erklärung.

Andantino, quasi Allegretto. ♩ = 158.

First system of musical notation for Viola, measures 1-168. It consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a pianissimo (*pp*) dynamic. The fourth staff has a piano (*p*) dynamic. The system includes various dynamics such as *pp*, *p*, *f*, *mf*, and *pp*. There are also markings for *stringendo poco a poco a tempo* and *largamente*.

Più moto, quasi Allegro. ♩ = 168.

Second system of musical notation for Viola, measures 169-174. It consists of four staves. The first staff has a pianissimo (*pp*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The system includes dynamics such as *pp*, *p*, *f*, *mf*, and *p*. There are also markings for *rit.* and *pp*.

VIOLA.

Third system of musical notation for Viola, measures 175-180. It consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The system includes dynamics such as *p*, *f*, *mf*, *pp*, *f*, *pp*, *mf*, *f*, *pp*, *mf*, *f*, *pp*, *mf*, *ff*, *f*, *mf*, *p*, *pp*, and *f*. There are also markings for *M*, *N*, and *1*.

VIOLA.  
II. Die Mühle.

Allegro.  $\text{♩} = 176.$

Cello

1 2 *p*

*mf*

**A** *f*

*p* *pp*

**B** *mf* *p*

*mf*

**C** *p* *f* *mf*

*f* *mf*

*p* *pp* *ppp*

**D** *f* *p*

*mf* *f*

VIOLA.

*f* *mf* *p*

*mf* *f*

**D** *ff* *f* *ff*

*mf*

*f* *p*

**E** *mf*

*mf* *p* *mf* *p*

*f* *ff*

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

**F** *f*

*mf* *ff* *p* *pp*

*f* *p* *3* *pizz.*

VIOLA.

IV. Unruhe.

Allegro.  $\text{♩} = 116$ .

*p*  
*mf* *p*  
*mf* *p*  
*mf*  
**A**  
*p* *mf* *p*  
*f* *p* *mf* *p*  
*ff* *f* *f*  
*p* *pp*  
**B** 1  
*mp* *pp*  
*p* *mf*  
*f* *f* *p* *f*  
**C** 2  
*p*

**VIOLA.**  
*mf* *p*  
*pp*  
**E**  
*mf* *p*  
*f*  
*p*  
*mf* *pp*  
*mf* *pp*  
**F** 2  
*f*  
*p*  
 1 1  
*pp*

VIOLA.  
III. Die Müllerin.

Andante, quasi Adagietto. ♩ = 132.

*p* *pressivo* *mf* *p* *mf* *p*

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

**A**

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

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

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

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

**B**

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

*p* *mf* *p* *mf* *p*

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

**C**

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

VIOLA.

*p* *mf* *p* *f* *mf* *p* *f* *un pochettino strin*

*ff* *gen* *do* *ff* *ff* *rall.*

**Tempo I. D**

*p* *mf* *p* *mf*

*p* *mf* *f* *mf* *f* *largamente*

*mf* *p* *pp*

**E**

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

*f* *p*

**F**

*f* *p* *f*

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

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



DREI  
QUARTETTE  
Für zwei Violinen, Bratsche und Violoncell  
(der Quatuors N<sup>o</sup> 6, 7 und 8.)

N<sup>o</sup> 1.  
Suite älterer Form: 1. Präludium, 2. Menuett,  
3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.  
N<sup>o</sup> 2. N<sup>o</sup> 3.  
Die schöne Müllerin: Cyklische Tondichtung: 1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
4. Unruhe, 5. Erklärung, 6. Zum Polterabend. Suite in Canonform: 1. Marsch, 2. Sarabande,  
3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte und Musette, 7. Gigue.

composé par  
**JOACHIM RAFF.**

OP. 192.  
Ausgabe in Partitur  
N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.  
Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.  
Ausgabe für das Pianoforte zu vier Händen  
vom Componisten.  
N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

Eigentum des Verlegers für alle Länder.  
Leipzig, C. F. Kahnt Nachfolger.  
Alle Rechte vorbehalten.  
Die Mühle. Stimmen M. 3.  
Erklärung. " " 2.

Lith. Anst. v. C. G. Kreyer Leipzig

# QUATUOR. (Nº 7. in D.)

(Die schöne Müllerin.)

VIOLONCELLO.

I. Der Jüngling.

J. Raff, Op. 192. II.

Allegretto. ♩ = 126.

mf p A p B f p f C p mf D cresc. f p pp

# VIOLONCELLO.

f ff H p f p f p f p mf I f ff p f Un poco più moto. ff f mf f ff ten.

VIOLONCELLO.

Musical score for Violoncello on page 14, measures 1771-1776. The score consists of ten staves of music in bass clef with a key signature of one flat. The dynamics range from *pp* to *ff*. Measure 1771 starts with a *ff* dynamic. Measure 1772 has a *p* dynamic and a fermata over the first measure. Measure 1773 has a *pp* dynamic. Measure 1774 has a *f* dynamic. Measure 1775 has a *p* dynamic. Measure 1776 has a *mf* dynamic. The piece concludes with a *ff* dynamic in the final measure.

VIOLONCELLO.

Musical score for Violoncello on page 1774, measures 1777-1782. The score consists of ten staves of music in bass clef with a key signature of one flat. The dynamics range from *mp* to *f*. Measure 1777 starts with a *f* dynamic. Measure 1778 has a *mp* dynamic. Measure 1779 has a *p* dynamic and a fermata over the first measure. Measure 1780 has a *pp* dynamic. Measure 1781 has a *f* dynamic. Measure 1782 has a *p* dynamic. The piece concludes with a *p* dynamic in the final measure.

VOLONCELLO.

Musical score for Violoncello on page 4. The score consists of ten staves of music. The first staff begins with a *cresc.* marking. The second staff includes a *cresc.* marking and dynamic markings of *f*, *mf*, and *p*. The third staff features a *f* dynamic and a section marked with a bold 'J'. The fourth staff has a section marked with a bold 'K' and a *p* dynamic. The fifth staff includes a *mf* dynamic. The sixth and seventh staves have *p* and *f* dynamics respectively. The eighth staff begins with a *p* dynamic and a section marked with a bold 'L' and a *cresc.* marking. The ninth staff includes *p* and *pp* dynamics. The tenth staff concludes with a *f* dynamic.

VOLONCELLO.

Musical score for Violoncello on page 13. The score consists of ten staves of music. The first staff begins with a *p* dynamic and a section marked with a bold 'B'. The second staff includes *f* and *p* dynamics. The third and fourth staves have *mf* and *f* dynamics. The fifth staff has a section marked with a bold 'C' and *p* and *f* dynamics. The sixth staff includes *mf* and *f* dynamics. The seventh staff has *f* and *ff* dynamics. The eighth staff includes *mf* and *f* dynamics. The ninth staff has a section marked with a bold 'D' and *p* and *pp* dynamics. The tenth staff includes a section marked with a bold 'E' and *pp* and *p* dynamics. The final staff concludes with a *p* dynamic and a first ending bracket labeled '1'.

VIOLONCELLO.

**B** *stringendo*  
*p* *pp* *mf* *pp* *p* *poco a poco*  
*a tempo* *rit.* *a tempo*  
**Più moto, quasi Allegro. ♩ = 168.**

*flargamente* *mf* *pp* *p* **C**  
*mf* *f* *p* *pp* **D**  
*mf* *p* *mf* *p* *mf* *f* *ff*  
**Tempo I.** *rit.* *pp* *pizz.*

VI. Zum Polterabend.

Vivace. ♩ = 164.

*mf* *pizz.* *arco*  
*p* *mf* *mf* *f* **A**  
*f* *mf* *f* *f* *p* *f*

VIOLONCELLO.

**M** *p*  
*f* *f* *mf* **N**  
*p* *pp* *p* *mf* *f* *pp*  
*p* *mf* *f* *pp*  
*p* *mf* *mf*  
*ff* *f*  
*mf* *p* *pp*  
*ossia* *mf* *p* *pp*  
*ossia*  
*f*

VIOLONCELLO.

II. Die Mühle.

Allegro. ♩ = 176.

1 2 3 4 5 6 7 8  
*p* *staccato sempre*

1 2 3 4 5 6 7  
*mf*

8 9 **A** 1 2 3 4 5 6  
*f*

7 1 2 3  
*p* *pp*

1 2 3 **B** 2 3  
*mf* *p*

4 5 6 7 8 9 **C**  
*mf* *p*

*f* *mf* *f*

*mf* *p*

*pp* 1 2

3 4 5 6 7 8 9 10  
*ppp* *f*

**D** 1 2 3 4 5 6 1  
*p* *mf*

VIOLONCELLO.

**D**  
*ff* *f* *ff*

*mf* *f*

**E**  
*p* *mf* *p* *mf* *p*

*mf* *pp* *mf* *pp*

*f* *ff* *f* *mf*

*p* *pp*

**F**  
*f* *mf* *ff* *p* *pp*

*pizz.* *arco* *pizz.*

V. Erklärung.  
Andantino, quasi Allegretto. ♩ = 138.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
*pespressivo*

3  
*p*

3 **A**  
*p* *mf*

*mf* *f*

VIOLONCELLO.

IV. Unruhe.

Allegro.  $\text{♩} = 116.$

VIOLONCELLO.

VIOLONCELLO.

III. Die Müllerin.

Andante, quasi Adagio.  $\text{♩} = 132$ .

*pespresioso*  $\text{mf}$   $p$   $\text{mf}$   $p$

$\text{mf}$   $f$   $p$   $\text{pp}$

$p$   $\text{mf}$   $p$   $\text{pp}$   $p$   $\text{mf}$   $p$   $\text{pp}$   $p$   $\text{mf}$

$f$   $\text{mf}$   $p$   $\text{pp}$   $\text{mf}$   $f$   $p$   $\text{pp}$

$f$   $p$   $\text{pp}$   $p$   $\text{mf}$   $p$   $\text{pp}$   $p$   $\text{mf}$

$\text{mf}$   $f$   $p$   $\text{pp}$   $p$   $\text{pp}$   $p$   $\text{mf}$   $f$

$\text{mf}$   $p$   $\text{mf}$   $f$   $p$   $\text{mf}$   $f$

$p$   $\text{espresivo}$   $f$   $p$   $p$   $\text{espresivo}$   $f$

VIOLONCELLO.

*rall* *a tempo pizz.*

*un pochettino stringendo*  $\text{ff}$   $\text{ff}$   $\text{ff}$   $p$

$\text{mf}$

$p$   $\text{mf}$   $p$

*arco*  $p$   $\text{mf}$  *f largamente*

*tr*  $\text{mf}$

$p$   $\text{pp}$   $f$

$p$   $\text{pp}$   $\text{mf}$   $f$   $p$   $\text{pp}$

$\text{mf}$   $f$   $p$   $\text{pp}$   $f$

$\text{mf}$   $p$   $\text{pp}$   $f$   $\text{mf}$   $p$   $\text{pp}$



**DREI**  
**QUARTETTE**  
für zwei Violinen, Bratsche und Violoncell  
(der Quatuors N<sup>o</sup> 6, 7 und 8.)

**N<sup>o</sup> 1.**  
Suite älterer Form: 1. Präludium, 2. Menuett,  
3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.

**N<sup>o</sup> 2.** **N<sup>o</sup> 3.**  
Die schöne Müllerin: Cyklische Tondichtung: 1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
4. Unruhe, 5. Erklärung, 6. Zum Polterabend. 3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte  
und Musette, 7. Gigue.

composé par  
**JOACHIM RAFF.**

OP. 192.  
Ausgabe in Partitur  
N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.  
Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.  
Ausgabe für das Pianoforte zu vier Händen  
vom Componisten.  
N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

Eigentum des Verlegers für alle Länder  
Leipzig, C. F. Kahnt Nachfolger  
Alle Rechte vorbehalten  
Die Mühle. Stimmen M. 3.  
Erklärung. " " 2.

Lith. Anst. v. C. G. Kaden Leipzig.

MERTON COPYING  
SERVICE  
8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708  
e-mail: mertonmusic@argonet.co.uk  
No. 4219