

VIOLIN I

Herrn Ferdinand Laub.

# QUARTETT

No. IV in A-moll.

Für

zwei Violinen, Viola und Violoncell

von

JOACHIM RAFF.

Opus 137.

Partitur Mk. 150. — Stimmen Mk. 8.—.

Eingetragen in das Vereinsarchiv.

J. Schuberth & Co.  
LEIPZIG.

# QUATUOR.

## I.

### 1. Violine.

Allegro patetico. (quasi alla Breve)

Joachim Raff. Op. 137.

### 1. Violine.

1. Viollne.

**C 12**

*pp*

*f* *p*

*p*

*D* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*f* *p*

*scen* *do* *f* *pp*

1. Violine.

**D**

*fp* *f* *mf* *p dolcissimo*

*cre* *scen*

*do* *f* *p-f* *p*

*f* *p-f* *p*

*f* *p-f* *p*

*p-f* *p* *f*

*p* *f* *p*

*scen* *do*

*f* *p* *f*

*F* *f*

*G* *1*

1. Violine.

1. Violine. Musical score for measures 1-18. The score is written in treble clef with a key signature of two sharps (F# and C#). It features various dynamics including *p*, *f*, *mf*, and *pp*. Performance markings include accents, slurs, and hairpins. Specific markings include *H* above measure 10, *dolce* and *espressivo* above measures 14-15, and *I* above measure 17. Measure numbers 1, 2, and 5 are indicated above the staff.

Musical score for measures 19-36. The score continues in the same key signature and clef. It includes dynamics such as *p*, *f*, *pp*, and *mf*. Performance markings include accents, slurs, and hairpins. Specific markings include *B* above measure 25. Measure numbers 5 and 2 are indicated above the staff. The score concludes with a double bar line and a second ending bracket labeled '2'.

# IV.

## 1. Violine.

Andante.  
quasi Recitativo.

1

*f* *p* *cresc. ed accel.*

**Allegro patetico.**

*f* *sp*

Andante.

*sp* *mf* *f*

**Presto. (Finale)**

pizz. *f* *p* *parco*

1 2 3 4 5 6 7 8 1 2 3

4 5 6 7 1 2 3 4 5 6 7 8

*mf* *f*

**A**

*f* *p* *f*

## 1. VIOLINE.

*f* *p*

**J**

*f* *mf* *p*

**K**

*f*

**L**

*f*

*mf* *p* *pp*

II.

1. Violine.

Allegro, non troppo vivo, quasi Allegretto.

Musical score for Violin 1, page 6. The score is in G major and 6/8 time. It begins with a second ending bracket. The tempo is marked "Allegro, non troppo vivo, quasi Allegretto." The score includes various dynamics such as *p*, *f*, and *mf*. Performance instructions include "con espressione" and "f appassionato". Markings A, B, C, D, E, and F indicate specific sections of the piece. A second ending bracket is shown at the beginning of the first staff.

1. Violine.

Musical score for Violin 1, page 11. The score is in G major and 6/8 time. It begins with a first ending bracket. The tempo is "Allegro, non troppo vivo, quasi Allegretto." The score includes various dynamics such as *p*, *f*, *pp*, and *mf*. Performance instructions include "arco" and "pizz.". Markings I, J, and K indicate specific sections of the piece.

1. Violine.

1. Violine.

III.  
1. Violine.

1. Violine.

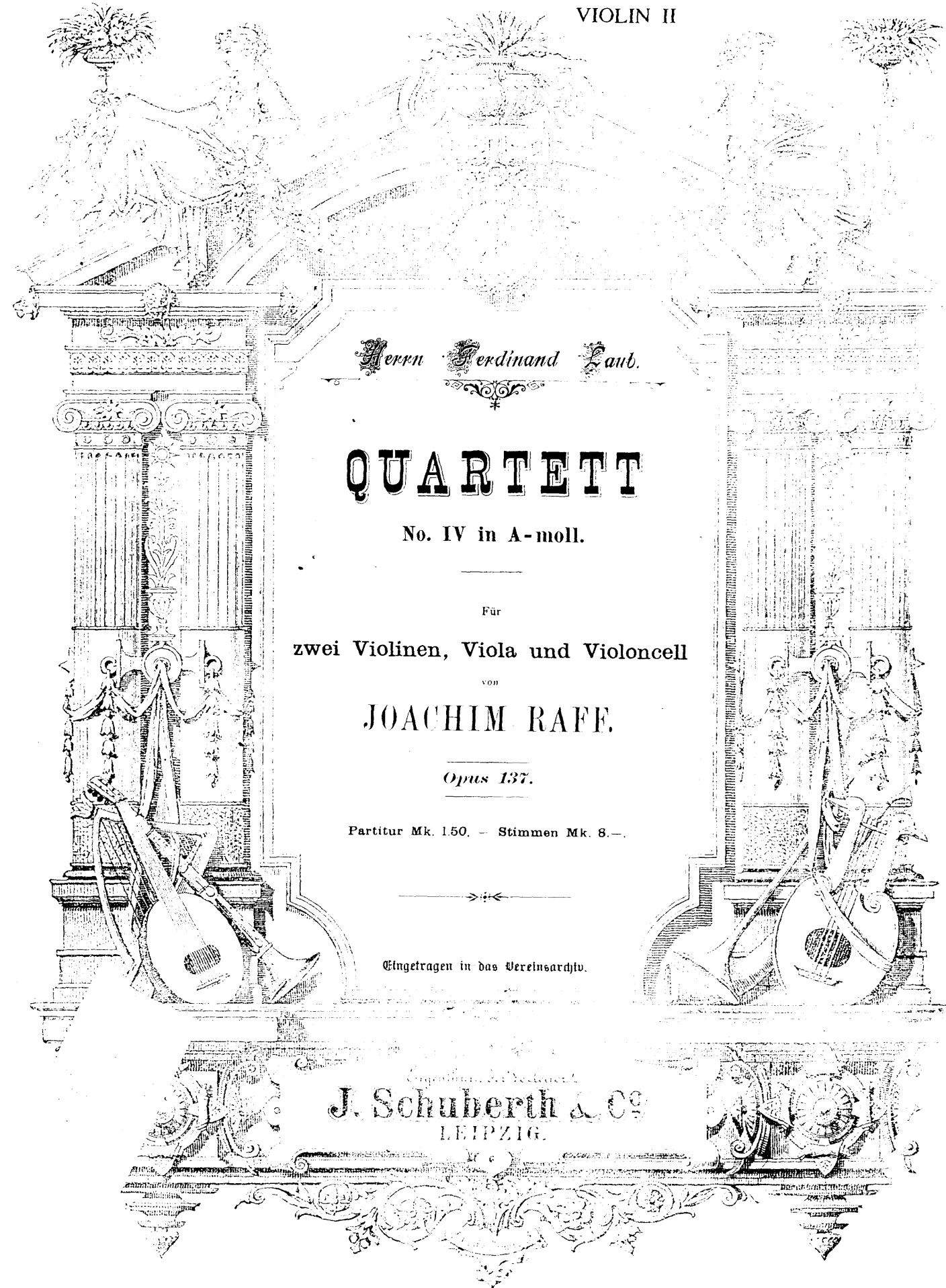
Andante.

*P dolce, malinconico*  
*mf*  
*pp*  
**A**  
*p* *f* *p* *f* *p* *f*  
*p* *f* *p* *cre* *scen* *do*  
**B**  
*f* *p*  
*pp*  
**C**  
*pp sempre*

*ppp*  
**D**  
*f* *f*  
**E** *poco a poco più animato*  
*p* *cresc.*  
*poco f* *p*  
*cresc.* *f*  
*mf* *alargando al - Tempo I.*  
**F**  
*f*



VIOLIN II



Herrn Ferdinand Laub.

# QUARTETT

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# QUATUOR.

## I. 2. Violine.

Joachim Raff, Op. 137.

Allegro patetico. (quasi alla Breve)

## 2. Violine.





# IV.

## 2. Violine.

Andante.

2 *f* *p* *f* *p* *f* *acc.*

*Andante* Allegro patetico.

*f*

*mf*

*2* Presto. (Tempo del Finale)

*f* 3 3 3 3

Andante.

*f* *p* *mf*

*f* *ff*

Presto. (Finale)

*f* *pizz.* 1 2 3 4 5 6 7 8 *arco* 2

3 4 5 6 7 1 2 3 4 5 6 7 *f* *p*

*mf*

*f*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

## 2. Violine.

*f*

*f*

*f*

*p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mf* *p* *pp*

II.

2. Violine.

Allegro, non troppo vivo, quasi Allegretto.

1 *p*

2 *f* *f* *p*

**A**

**B**

**C**

*mf* *p*

**H** *pp* *sf*

*p* *sf* *sf* *p* *sf* *p* *sf* *p*

*sf* *p* *sf* *p* *sf* *p* *cre sf* *sf*

*scen* *sf* *do* *f* *p*

**I** *p* *3* *3* *3* *3*

**J** *pizz.* *arco* *p*

*mf* *p*

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

*f* *p*

*pp*

2. Violine.

2. Violine.

2. Violine.

Musical score for Violin 2, measures 1-14. The score consists of two staves. It features various dynamics including *f*, *sf*, *p*, *cresc.*, *ff*, and *pp*. Markings **G**, **H**, **I**, and **J** are placed above specific measures. The music includes slurs, accents, and phrasing slurs.

III.

2. Violine.

Andante.

Musical score for Violin 2, measures 15-24. The score consists of two staves. It starts with the tempo marking "Andante." and includes dynamics *p*, *dolce malinconico*, *mf*, and *pp*. Markings **A** and **B** are placed above specific measures. The music includes slurs and phrasing slurs.

cre - - - - - scen - - - - - do - - - - - f

**B** 1 2 3 4 5

6 7

1



# QUATUOR.

## I.

### Bratsche.

Joachim Raff. Op. 137.

Allegro patetico. (quasi alla Breve.)

The musical score is written for a single violin part. It begins with a forte (*f*) dynamic and a tempo of *Allegro patetico*. The score is divided into sections A, B, and C. Section A (measures 1-10) features a complex rhythmic pattern with alternating *p* and *f* dynamics. Section B (measures 11-20) includes a six-measure sequence with fingerings 1-6 and dynamics *p* and *mf*. Section C (measures 21-30) features a sequence of dynamics *f*, *mf*, *fp*, *ff*, and *p*, ending with a *cresc.* marking. The score concludes with first and second endings.

Bratsche.

Bratsche.

The musical score consists of ten staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with dynamics *f*, *p*, and *f*. A first ending bracket is present above the first measure. The second staff continues the melodic line with dynamics *p*, *f*, and *p*. The third staff contains the vocal line with lyrics "cre - scen - do" and dynamics *f*. A first ending bracket is above the first measure. The fourth staff is a piano accompaniment consisting of chords. The fifth staff continues the piano accompaniment. The sixth staff continues the piano accompaniment. The seventh staff continues the piano accompaniment with dynamics *p*, *f*, and *f*. The eighth staff continues the piano accompaniment with dynamics *p*, *f*, and *f*. The ninth staff continues the piano accompaniment with dynamics *f*, *p*, *f*, *p*, and *f*. The tenth staff continues the piano accompaniment with dynamics *p*, *f*, and *p*. A first ending bracket is above the first measure.

Bratsche.

Bratsche.

Bratsche.

Bratsche.

## II.

### Bratsche.

Allegro, non troppo vivo, quasi Allegretto.

3  
p  
f  
f<sup>2</sup>  
A  
p  
B  
C  
1 D  
f  
p  
1  
E  
f  
p

## IV.

### Bratsche.

Andante.

2  
f  
p  
1  
f > p < f  
Allegro patetico.  
cresc. ed accel.  
f  
Presto. (Tempo del Finale)  
1  
fp  
1 2 3 4 5 6 7 8  
Andante.  
f  
p  
mf  
ff  
1  
Presto. (Finale)  
1 pizz. arco  
f p  
mf  
A  
p  
1  
f  
p

Bratsche.

*f* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

*p* *sf* *p* *sf* *p* *cre* *sf* *sf* *scen* *sf*

*marcato* *do* *f* *p*

*pp*

*pp*

*J* *p*

*mf* *p*

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

*f* *p*

*pp*

Bratsche.

*f* *p*

*F* *p*

*G* *f* *p*

*f* *p*

*H*

*I* *p*

*cre* *scen* *do* *f* *ff*

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

*f* *p* *pp*

*f* *p*

*K* *f* *p*

*ff* *pp*

### III. Bratsche.

Andante.

*p dolce, malinconico- mf*

*pp*

**A** *sf p sf p sf p sf*

*marcato* *p sf p sf p sf p cre*

*scen do* *f p*

*pp*

**C** *p*

**D** *mf p pp*

*f p f p*

**E** *poco a poco più animato* *f p*

### Bratsche.

*poco f p*

*f f f f*

*f f f f f f*

*mf* *alargando al - Tempo I.* *f p f*

*p*

**G** *p*

*mf p*

*pp*

**H** *2* *p*



VIOLONCELLO

Herrn Ferdinand Laub.

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von

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# QUATUOR.

## I.

Violoncell.

Joachim Raff, Op. 137.

Allegro patetico. (quasi alla Breve.)

The musical score is written for a single cello part. It begins with a forte (*f*) dynamic and a common time signature. The first staff contains a series of eighth notes. The second staff continues with similar rhythmic patterns, including some accidentals. The third staff marks the beginning of section **A**, featuring a piano (*p*) dynamic followed by a crescendo to forte (*f*). The fourth staff continues with dynamic fluctuations between *f* and *fp*. The fifth staff shows a first ending with a dynamic range from *p* to *f*. Section **B** begins in the sixth staff with a piano (*p*) dynamic and the instruction *mf cantando con espressione*, leading to a *poco f* dynamic. The seventh staff continues with a piano (*p*) dynamic. The eighth staff features a *poco f* dynamic. The ninth staff marks the beginning of section **C**, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The final staff concludes with a first ending marked *1.* and a second ending marked *2.*, both with a *sf* dynamic.

Violoncell musical score with lyrics and dynamic markings. The score consists of ten staves of music in bass clef. The lyrics are: "scen - do - - - - - cre - - - - - scen - - - - - do - - - - -". The music features various dynamic markings including *f*, *p*, *fp*, and *ff*. There are also performance instructions such as *cre* and *scen*. The score includes several key signatures changes and rests. The piece concludes with a first ending bracket labeled "1".

Violoncell.

*f* **1** *p* *f* **H**  
*mf cantando, con espressione*

*poco f* *p*

*p*

*poco f*

*p* *f*

*p* *f* *p*

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

*f* *fz* *p* *f* *fz*

*p*

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

Violoncell.

*f* *p*

**5** *f* *p* *f* *p*

*f* *p* *f*

**3** *p* *cre* *scen* *do* *f*

**E** *pp*

*mf* *f*

**F** **1** *ff* *p* *fz* *p*

**2** *fz* *p*

**G** *cre* *scen* *do*

*ff* *p* *un poco acce* *le* *ran* *do*

**Prestissimo.**

*f*

**3**

Violoncell.

Violoncell score for page 12, measures 1-16. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *p*, *f*, *pp*, and *mf*, and includes markings for sections B, C, and D. Section B starts at measure 1, section C at measure 10, and section D at measure 15. There are also markings for '7' and '3' (triplets) at measures 7 and 11 respectively.

Violoncell.

Violoncell score for page 5, measures 1-16. The score is written in bass clef with a key signature of one flat (Bb). It features various dynamics including *p*, *f*, *mf*, and *pp*, and includes markings for sections J, K, and L. Section J starts at measure 1, section K at measure 5, and section L at measure 10. There are also markings for '7' and '3' (triplets) at measures 7 and 11 respectively.

## II.

### Violoncell.

Allegro, non troppo vivo, quasi Allegretto.

## IV.

### Violoncell.

quasi Recitativo

Andante.

Violoncell.

Violoncell musical score for page 10. The score consists of ten staves of music in bass clef. It begins with a forte (*f*) dynamic and includes various markings such as piano (*p*), pianissimo (*pp*), and accents. There are several triplet markings (3) and dynamic shifts like *f* > *p*. A section labeled 'I' includes the word 'do' and a *pizz.* (pizzicato) instruction. Another section labeled 'J' includes a *pizz.* instruction. A section labeled 'K' includes an 'arco' instruction. The score concludes with a pianissimo (*pp*) dynamic.

Violoncell.

Violoncell musical score for page 7. The score consists of ten staves of music in bass clef. It begins with a forte (*f*) dynamic and includes various markings such as piano (*p*), pianissimo (*pp*), and accents. There are several first ending markings (1) and dynamic shifts like *f* > *p*. A section labeled '2 F 5' includes a first ending marking (1). A section labeled 'G' includes a first ending marking (1). A section labeled 'H' includes a first ending marking (1). A section labeled 'I' includes a first ending marking (1). A section labeled 'J 4' includes a first ending marking (1). The score concludes with a forte (*f*) dynamic and a pianissimo (*pp*) dynamic.

### III. Violoncell.

Andante.

*p dolce malinconico* *mf* *pp*

**A** *sf* *sf* *sf*

*sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

*cre - - - scen - - - do* *f* *p*

**B** *pp*

**C**

*p* *pp*

**D** *f*

*f* *f*

**E** *poco a poco più animato* *p*

*cre - - - scen - - - do* *poco f*

*p*

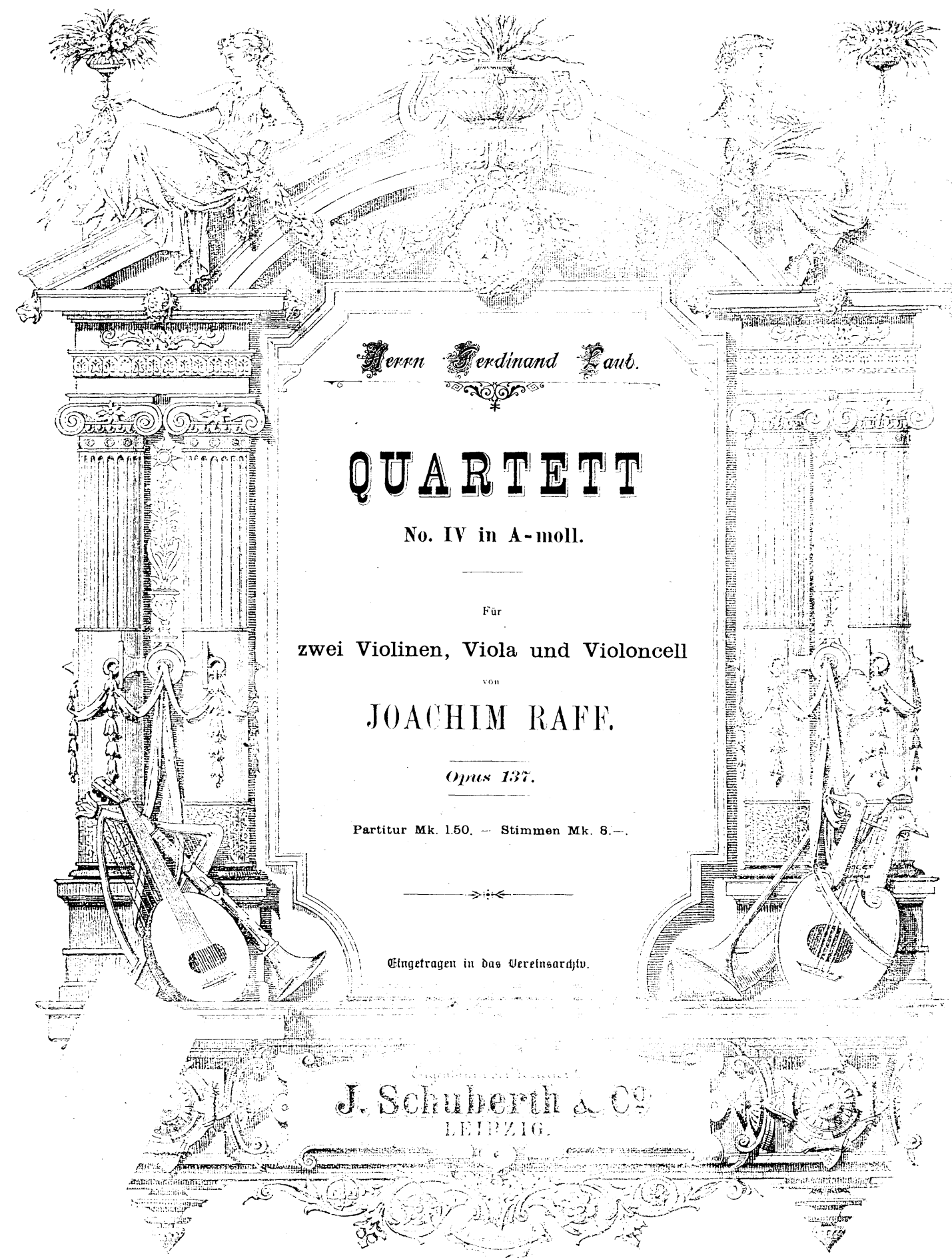
*cre - - - scen - - - do* *f*

*f*

*p*

*alargando al* *Tempo I.* **F** *f*





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*Opus 137.*

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