

DREI QUARTETTE

Für zwei Violinen, Bratsche und Violoncell

(der Quatuors N^o 6. 7. und 8.)

N^o 1.

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

N^o 2.

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

N^o 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^o 1. Pr. 3 M. n. N^o 2. Pr. 4 M. n. N^o 3. Pr. 3 M. n.

Ausgabe in Stimmen N^o 1. Pr. 8 M. N^o 2. Pr. 10 M. N^o 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen
vom Componisten.

N^o 1. Pr. 7 M. N^o 2. Pr. 7 M. N^o 3. Pr. 6 M.

Aufführungsrecht vorbehalten.
Eigenthum des Verlegers für alle Länder.

Leipzig, C. F. Kahnt Nachfolger.

Alle Rechte vorbehalten.

Die Mühle. Stimmen M. 3. —

Erklärung. „ „ 2. —

VIOLINO I.

pp f

f

E

mp p

F

p

G

f

H

I

VIOLINO 1.

The musical score for Violino 1 consists of 14 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *crese.*
- Staff 2: *f* and *mf*
- Staff 3: *p*, *f*, and *p*. Includes rehearsal mark **J**.
- Staff 4: *f* and *p*. Includes rehearsal mark **K**.
- Staff 5: *mf*
- Staff 6: *p*
- Staff 7: *f* and *p*
- Staff 8: *crese.* and *f*. Includes rehearsal mark **L**.
- Staff 9: *p* and *pp*
- Staff 10: *f*
- Staff 11: *f*

VIOLINO I.

Musical score for Violino I, featuring dynamic markings such as *p*, *pp*, *mf*, *f*, and *ff*, and performance instructions like *M* and *N*. The score is written on ten staves in treble clef with a key signature of one sharp (F#).

VIOLINO I.

II. Die Mühle.

Allegro. $\text{♩} = 176.$

1

p

mf

A, *f*

p *pp*

B, *mf* *p*

C, *mf* *p* *f*

mf *f* *mf*

p *pp*

D, *p*

mf

VIOLINO I.

The musical score for Violino I on page 7 consists of ten staves of music. The key signature is G major (one sharp) for the first six staves and G minor (two flats) for the remaining four. The score includes various dynamics such as *f*, *mf*, *p*, and *pp*, along with articulation marks like accents and slurs. A section marked 'E.' begins on the fourth staff, and a section marked 'F.' begins on the eighth staff. The music features complex rhythmic patterns and melodic lines.

VIOLINO I.

III. Die Müllerin.

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

pespressivo *mf* *p* *mf*

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

A *pp* *p* *mf* *p* *pp* *p* *mf* *p* *pp* *p*

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

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

B *mf* *f* *p* *dolc.* *p*

mf *p* *mf* *p*

mf *f* *p* *pp*

p *pp* *p* *mf*

Aufführungsrecht
vorbehalten.

VIOLINO I.

C1

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

un pochettino stringendo

pp *pp* *p*

rall. *a tempo*

D

pp *pp* *p*

te *mf* *p* *pp*

E

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

F

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

f *mf* *p* *pp*

VIOLINO I.
IV. Unruhe.

Allegro. $\text{♩} = 116.$

The musical score consists of ten systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Allegro' with a quarter note equal to 116 beats. The first measure is marked with a '1' and a dynamic of 'p'. The score includes various dynamic markings such as *p*, *mf*, *f*, *ff*, and *pp*. Section labels A, B, C, D, E, and F are placed above specific measures. Section B includes a '3' and a '6' above it. Section F includes a '3' above it. The notation includes eighth notes, sixteenth notes, and chords, with some notes marked with accents or slurs.

V. Erklärung.

Andantino, quasi Allegretto. $\text{♩} = 138$

Più moto, quasi Allegro. $\text{♩} = 168$
a tempo 1

VIOLINO I.

VI. Zum Polterabend.

Vivace. $\text{♩} = 164.$
pizz. arco

mf p mf f mf f mf f sf f sf sf mf f sf p f p f B p mf

VIOLINO I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo). The second staff continues with *p* and *f* markings. The third staff includes a *p* marking. The fourth staff starts with a *f* marking. The fifth staff has *mf* (mezzo-forte) and *f* markings. The sixth staff includes *f* and *mf* markings. The seventh staff features *f* and *ff* markings. The eighth staff has *mf* and *f* markings. The ninth staff includes *p* and *pp* (pianissimo) markings. The tenth staff concludes with *pp* markings and a final measure marked with a fermata and the number 5. The score also includes various musical notations such as slurs, accents, and triplets.

VOLINO I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff features a series of sixteenth-note runs. The third staff starts with a dynamic marking of *f*, followed by *ff*. The fourth staff includes a dynamic marking of *p* and a fermata over a measure. The fifth staff has dynamic markings of *pp* and *p*. The sixth staff includes dynamic markings of *f*, *p*, and *f*. The seventh staff has dynamic markings of *p*, *mf*, *f*, *ff*, and *pp*. The eighth staff begins with a dynamic marking of *mf* and includes *f*. The ninth staff includes dynamic markings of *mf*, *f*, *mf*, and *f*. The tenth staff includes dynamic markings of *f*, *f*, *mf*, *f*, and *f*. The score concludes with a key signature change to G major, indicated by a 'G' above the staff.

This page of a musical score for Violino I contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melodic line. The third staff features a forte (*ff*) dynamic and a hairpin crescendo. The fourth staff includes a piano (*p*) dynamic and a hairpin crescendo. The fifth staff shows a forte (*f*) dynamic and a hairpin crescendo. The sixth staff features a piano (*p*) dynamic and a hairpin crescendo. The seventh staff includes a mezzo-forte (*mf*) dynamic and a hairpin crescendo. The eighth staff features a forte (*f*) dynamic and a hairpin crescendo. The ninth staff includes a piano (*p*) dynamic and a hairpin crescendo. The tenth staff features a forte (*f*) dynamic and a hairpin crescendo. The score includes various dynamic markings such as *ff*, *f*, *p*, *mf*, and *ten.* (tension). There are also hairpin crescendos and decrescendos throughout the piece. The music concludes with a final cadence.

Ausgewählte Kammermusikwerke

aus dem Verlage von

C. F. Kahnt Nachfolger, Leipzig.

Quintette.

Boccherini, Luigi,

Quintett (E dur) für 2 Violinen, Viola und 2 Violoncelle. Herausgegeben und mit genauen Bezeichnungen versehen von **Friedrich Grützner**. Partitur M. 4.—. Stimmen M. 6.—.

Quartette.

d'Adelburg, A.,

- Op. 12. **Quatuor** pour 2 Violons, Alto et Violoncelle. Edur. M. 4.50.
- Op. 16. **Premièr grand Quatuor** pour 2 Violons, Alto et Violoncelle. Cdur. M. 6.50.
- Op. 17. **Deuxième grand Quatuor** pour 2 Violons, Alto et Violoncelle. Esdur. M. 5.—.
- Op. 18. **Troisième grand Quatuor** pour 2 Violons, Alto et Violoncelle. Ddur. M. 6.—.
- Op. 19. **Quatrième grand Quatuor** pour 2 Violons, Alto et Violoncelle. Bdur. M. 7.—.

Faminzin, Alex.,

Op. 1. **Quartett** für 2 Violinen, Viola u. Violoncello. Esdur. M. 6.—.

Fitzenhagen, W.,

Op. 7. **Wiegenlied** für vier Violoncellos. M. 1.—.

Fuchs,

Op. 40. **Streichquartett** E moll. Partitur netto M. 1.—. Stimmen M. 6.—.

Gerber, J.,

Op. 19. **Zweites Quartett** für 2 Violinen, Viola und Violoncello. Gdur. M. 6.—.

Horn, Ed.,

Op. 10. **Quartett** für 2 Violinen, Viola und Violoncello. Adur. M. 4.50.

Jadassohn, S.,

Op. 86. **Quartett** für Klavier, Violine, Viola u. Violoncello. M. 12.—.

Liszt, Franz,

Elegie. En mémoire de Mad. Moukhanoff. Pour Violoncelle, Piano, Harpe et Harmonium. M. 3.—.

Mackenzie, A. C.,

Quatuor pour Piano, Violon, Viole et Violoncelle. Esdur. M. 12.—.

Merten, Ernst,

- Op. 70. **Vereins-Quartett** für 2 Violinen, Viola und Violoncello. Fdur. M. 8.—.
- Op. 72. **Zweites Quartett** für 2 Violinen, Viola und Violoncello. Ddur. M. 8.—.

Metzdorff, Rich.,

Op. 40. **Quartett** für 2 Violinen, Viola und Violoncello. F moll. Partitur M. 6.—. Stimmen M. 12.—.

Noskowski, Siegmund,

Op. 8. **Quartett** für Pianoforte, Violine, Viola und Violoncello. D moll. M. 12.—.

Raff, J.,

Op. 192. **Drei Quartette** für 2 Violinen, Bratsche und Violoncello (der Quatuors No. 6, 7 und 8). No. I. **Suite älterer Form.** (1. Präludium. 2. Menuett. 3. Gavotte mit Musette. 4. Arie. 5. Gigue-Finale). Partitur M. 3.— netto. Stimmen M. 8.—.

— — No. II. **Die schöne Müllerin.** Cyklische Tondichtung. (1. Der Jüngling. 2. Die Mühle. 3. Die Müllerin. 4. Unruhe. 5. Erklärung. 6. Zum Polterabend. Partitur M. 4.— netto. Stimmen M. 10.—.

— Idem einzeln. No. 2. Die Mühle. Stimmen M. 3.—.

— Idem einzeln. No. 5. Erklärung. Stimmen M. 2.—.

— — No. III. **Suite in Canonform.** (1. Marsch. 2. Sarabande. 3. Capriccio. 4. Arie. 5. Menuett. 6. Gavotte und Musette. 7. Gigue.) Partitur M. 3.— netto. Stimmen M. 6.—.

Vollrath, Charles Fr.,

Op. 15. **Grand Quatuor** pour Piano, Violon, Viole et Violoncelle. Esdur. M. 7.50.

Wieniawski, Joseph,

Op. 32. **Quatuor** pour 2 Violons, Alto et Violoncelle. M. 7.—. (Nouvelle Edition.)

Trios.

Krill, Carl,

Op. 23. **Trio** für Pianoforte, Violine und Violoncello. A moll. (Preisgekrönt v. d. Niederländ. Tonkünstler-Gesellschaft.) M. 8.—.

Kunze, C.,

Op. 16. **Adagio** für Violine, Cello und Klavier. M. 2.—.

Speidel, W.,

Op. 36. **Trio** für Pianoforte, Violine und Violoncello. F moll. M. 9.—.

Spielter, H.,

Op. 15. **Trio** für Klavier, Violine und Violoncello. M. 8.—.

Steuer, Robert,

Op. 31. **Trio** für Pianoforte, Violine und Violoncello. Bdur. M. 12.—.

Thern, Carl,

Op. 60. **Trio** für zwei Violinen und Viola. M. 4.—.

Vollrath, Charles Fr.,

Op. 18. **Variations** sur un Air favori pour Piano, Violon et Violoncelle. Esdur. M. 3.50.

Wenigmann, Wilhelm,

Op. 25. **Gavotte** für Pianoforte, Violine und Violoncello. Gdur. M. 3.—.

Zelenski, Lad.,

Op. 22. **Trio** für Pianoforte, Violine und Violoncello. Edur. M. 10.—.

Zopff, Herm.,

Op. 48. **Ein Traum am Rheinufer.** Ballade für Pianoforte, Violine und Violoncello. M. 2.50.