

pp p p pp p

190

sciolte.

f 200

ff p

(Rallent. graduellement en suivant la Basse.)

210

1mo Tempo.

cres. f 1 ppizz. 2

pp Arco. pp

220

cres. peu à peu.

1 1

rinf. f ff toujours.

230

plus vite.

240

250

VIOLINO I.

L. Cherubini.

M. M. $\text{♩} = 50$

QUARTETTO N° 2.

LENTO.

pp ppp pp p¹

10

ff p¹ ff

pp pp

ALLEGRO. ($\text{♩} = 80$)

ff p

30

sfz p p

40

f toujours.

50

60

ff ff

dimin.

17

con espressione.
dolce assai.

70

80

13

100

stacc. p

110

cres.

f

120

p

cres. peu à peu.

f

130

p

140

p

f

150

pp

cres.

ff toujours.

100

ff

110

ff toujours.

120

ff

130

p

140

pp toujours sans aucune nuance.

150

cres.

rinf.

170

ff

180

p

dolce assai.

p

p

(♩ = 120)

ALLEGRO VIVACE.

FINALE.

Musical score for page 12, measures 1-90. The score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of ALLEGRO VIVACE and a metronome marking of 120. The piece is labeled FINALE. The score consists of ten staves of music. Measure numbers 3, 10, 5, 30, 40, 50, 60, 70, 80, and 90 are indicated above the staves. Dynamics include pp, f, ff, and crescendos (cres.). Performance instructions include 'f toujours', 'dolce assai', and 'sciotte'.

Musical score for page 19, measures 1-19. The score continues from page 12. It consists of ten staves of music. Measure numbers 160, 170, 180, 190, and 1 are indicated above the staves. Dynamics include p, f, ff, and crescendos (cres.). Performance instructions include 'f toujours'.

210

p

pp

pp

pp

f toujours.

tr

230

tr

240

ff toujours.

250

ff

dimin.

260

ff

270

dolce assai con espress

20

pp

pp

30

pp

pp

cris.

f

40

f

ff

50

MINEUR.

Fine. retenez un peu le mouvement.

p

p

10

p

p

20

p

ff

30

p

p

40

p

p

50

dimin.

pp

ppp

pppp

1^o

2^o

ppp *f* ppp

100 p p p

MAJEUR.

pp

110

dimin. ppp

MINEUR.

f ppp >p

120 >p >p >p pp ppp

130 Arco. Pizz. ppp

Pizz. Arco. pppp ff

(♩. = 80) ALLEGRO ASSAI.

STERZO. f

10 f

13 p 290

P staccato.

300 cres. f

310 p cres. peu à peu.

320 f

330 ff

PRESTO. 340 ff très marqué.

350

♩ = 96
LENTO.
 Musical score for page 8, measures 1-50. The piece is in 6/8 time. It begins with a piano (*p*) dynamic and a tempo marking of *LENTO.* The score features various dynamics including *pp*, *f*, and *ppp*. There are several trills marked with *tr*. The key signature changes to major at measure 30, labeled **MAJEUR.**. Measure numbers 10, 20, 30, 40, and 50 are indicated. The piece concludes with a *dimin.* marking.

Musical score for page 9, measures 51-90. The piece continues from page 8. It features dynamics such as *ppp*, *f*, and *ff*. There are several triplet markings with a '3' above them. The tempo changes to **1^{er} mouvement.** at measure 80, with a dynamic of *dolce assai.* and a tempo marking of ♩ = 96. Measure numbers 60, 70, and 80 are indicated. The piece concludes with a *dimin.* marking.

VIOLINO II.

100 *staccato.*
p
cres.
110 *f*
p
120 *f*
p *cres. peu à peu.* *rinf*
130
140
pp *cres.*
150 *f* *toujours.*

90
100 *ff*
110 *ff*
120 *ff*
130 *ff*
1 *p* *pp* *toujours sans aucune nuance.*
140
150
160 *cres. peu à peu.*
170 *ff*
dolce assai.

ALLEGRO ASSAI.

FINALE.

1 *pp*
cres.
 10 *f*
 20 *pp*
cres.
 30 *f* toujours.
 40 *ff*
 50 *pp* dolce assai. *p* *staccato.*
 60 *pp* *staccato.*
 70 *cres.* *f* *ff* *p*
 80 *cres.* *ff* toujours.

160 *p*
 170 *f* *f* *f* *p*
 180 *ff* *p* *f* *f* toujours.
 190 *ff* *ff* *ff* *ff* *p*
 200 *Pizz.* *p* *3*

210 *Arco.* *tr.*

220

230 *f* toujours.

240

ff toujours.

250

ff

260 *ff*

dimin. *pp*

270 *p* *p*

280 *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

légèrement. *staccato.*

30

3 *p* *cres. peu à peu.* *f* 40

50 *f* *ff* *Fine.*

MINEUR. *légèrement.*

pp toujours retenez un peu le mouvement

10

20

30 *ff*

pp toujours.

40

50 *ppp* *f* *p* 20

1^{mo} Tempo.

pp

pp

ppp

f

ppp

pp

pp

1 **MAJEUR.**

pp

pp

pp

110

1

f

ppp

MINEUR.

p

pp

ppp

120

p

pp

ppp

130

ppp

Pizz.

Arc.

140

Pizz.

Arc.

pppp

ff

ALLEGRO ASSAI.

SCHERZO.

f

f

10

f

ff

20

pp

pp

staccato.

staccato.

1

p

staccato.

290

p

staccato.

300

cres.

310

p

f

cres. peu à peu.

320

f

330

ff

340

PRESTO.

f

ff très marqué.

350

LENTO.

2

20

MAJEUR.

30

40

1

50

1

60

70

80

1

1

180 *staccato.*

p pp

staccato.

staccato.

190

staccato.

200

cres. f ff

1 *Pizz.* 210

cres. f

(Rallent. graduellement en suivant la Basse.)

220

1^{mo} Tempo. Arco.

pp pp

cres. peu à peu. rinf.

230

f ff toujours.

plus vite. 240

250

QUARTETTO N° 2.

LENTO.

p pp

10

pp ff

20

p ff p pp pp

ALLEGRO.

ff

30

tr. sfz p p

40

f f toujours.

50

60

ff ff ff

70 4

ff

dimin. p

ALLEGRO ASSAI.

FINALE.

5 *pp* *cres.* *f*

1 *f* *pp*

20 *cres.* *f toujours.*

30

40 *ff* *ff*

50 *pp* *dolce assai.* *P* *pp.* *staccato.*

60 *staccato.* *pp* *staccato.*

70 *p* *cres.*

80 *f* *ff* *p* *cres.*

ff toujours.

cres. *f toujours.*

150

160 *p*

170 *sfz* *p* *f* *f* *f* *p*

180 *sfz* *p* *f* *f* *f* *f toujours.*

190 *ff* *ff* *ff* *ff* *p*

200 *Pizz.* *p* *p* *3*

Arco, *p* ²¹⁰

p ²²⁰

f toujours. ²³⁰

f ²⁴⁰

ff toujours.

²⁵⁰

ff *ff* *ff*

ff ²⁶⁰ *dimin.* *p*

⁴ ²⁷⁰ *p* *p*

²⁸⁰ *ff*

pp *cres.* *f* ⁴⁰ *f*

ff ⁵⁰

Fine. *pp* toujours légèrement. **MINEUR. retenez un peu le mouvement.**

¹⁰

²⁰

ff

³⁰ *pp* toujours.

⁴⁰

⁵⁰ *dimin.* ¹⁰ ²⁰

LENTO.

1 20

cres. *f* *pp* *p*

MAJEUR.

pp *f assai.* *sciolte.*

30

dimin.

p *pp*

40

ff *pp* *pp*

50

1 60

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

accél: le mouvement.

sciolte.

pp *ff*

sciolte.

dimin. *p* *ff*

70 *dimin.* *p* *ff*

sciolte.

80

dimin. *p* *pp* *rallent.*

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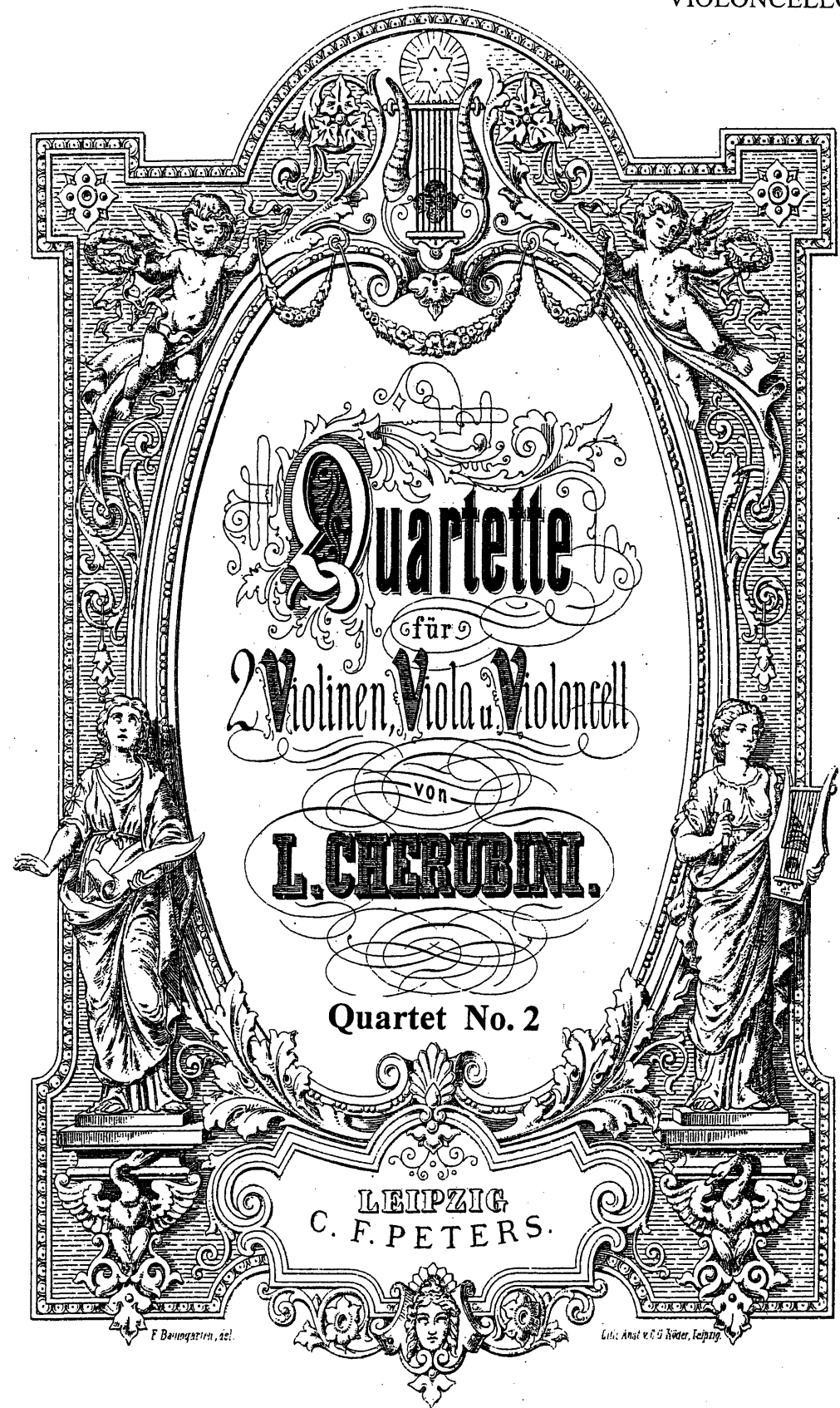
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No. 4118

QUARTETTO
N° 2.

LENTO.

10

ALLEGRO. 1

30

40

50

60

70

80

90

100

110

p, *pp*, *ff*, *f* toujours., *con espress.*, *dolce assai.*, *p staccato.*, *légèrement.*, *staccato.*, *staccato.*, *stacc. toujours.*, *p*, *cres. peu à peu.*, *f*

180.

p, *dolce assai.*, *p*

190

200

210

220

230

240

250

p, *cres.*, *f*, *ff*, *p*, *cres.*, *rallent. graduellement.*, *1^{mo} Tempo.*, *pp*, *tr*, *cres. peu à peu.*, *rinf.*, *f*, *ff*, *ff toujours.*, *Plus vite.*, *p*

80
p *cres.* *ff*

1 *ff* 90

1 *ff*

100 2 1 *ff*

110 *ff* *ff*

120 *ff* *ff*

130 2 6 *ppizz.*

150 *pp* *toujours sans aucune nuance.*

160 *cres. peu à peu.* *ff*

170

f *p* *f*

120 *f* *p* *cres.*

f *toujours.*

130 *p* *Pizz.*

Arco. *ff* 140 *Arco.* *ff* 5 *f* *assai.*

150 *ff*

160 *p* *ff* *p* *f* *f*

170 *p* *ff* *p* *f* *f*

180 *f* *ff*

190 *ff* *ff*

ff *ff* *p* *p* 3

2^{da} Pizz. **4** *Arco.* **210**

p *p* *p* *p*

220

p toujours.

230

240

ff toujours.

250

ff *ff* *ff* *ff*

260 *con espress.*

dolce assai.

270

280

p

FINALE. **ALLEGRO ASSAI.**

pp *pp* *f* *f*

7 **8** **10**

cres. *f* *f*

1 **2** **3**

pp

20 **4** **5** **6** **7**

cres. *f*

30 **1**

ff *ff*

40

ff

50 *pp* *dolce assai.*

p *p* *pp*

60 *p* *p* *pp*

70 *cres.* *f* *ff*

ALLEGRO ASSAI.

SCHERZO.

3 *f* *f* *f*

4 *ff* *Pizz.* *pp*

30 *f* *f* *pp* *Arco.* *f* *f* *pp*

3 *f* *ff* *ff*

50 *f* *ff*

MINEUR. *légèrement.* *légèrement.*

Fine. *Retenez un peu le mouvement!* *pp Pizz.* *pp Pizz.*

5 *Pizz.* *pp* *3* *légèrement.* *2*

pp Pizz. *pp Pizz.*

4 *ff Arco.*

légèrement. *2* *légèrement.* *40*

pp Pizz. *pp Pizz.*

2 *légèrement.* *légèremt*

pp Pizz. *pp Pizz.*

50 *dimin.* *ppp* *pppp* *1^o* *2^o*

staccato. *légèrement.* *tr.* *2^o*

staccato. *staccato. toujours. p*

300 *cres.*

f

f p *f* *f p*

cres. peu à peu.

320 *f toujours.*

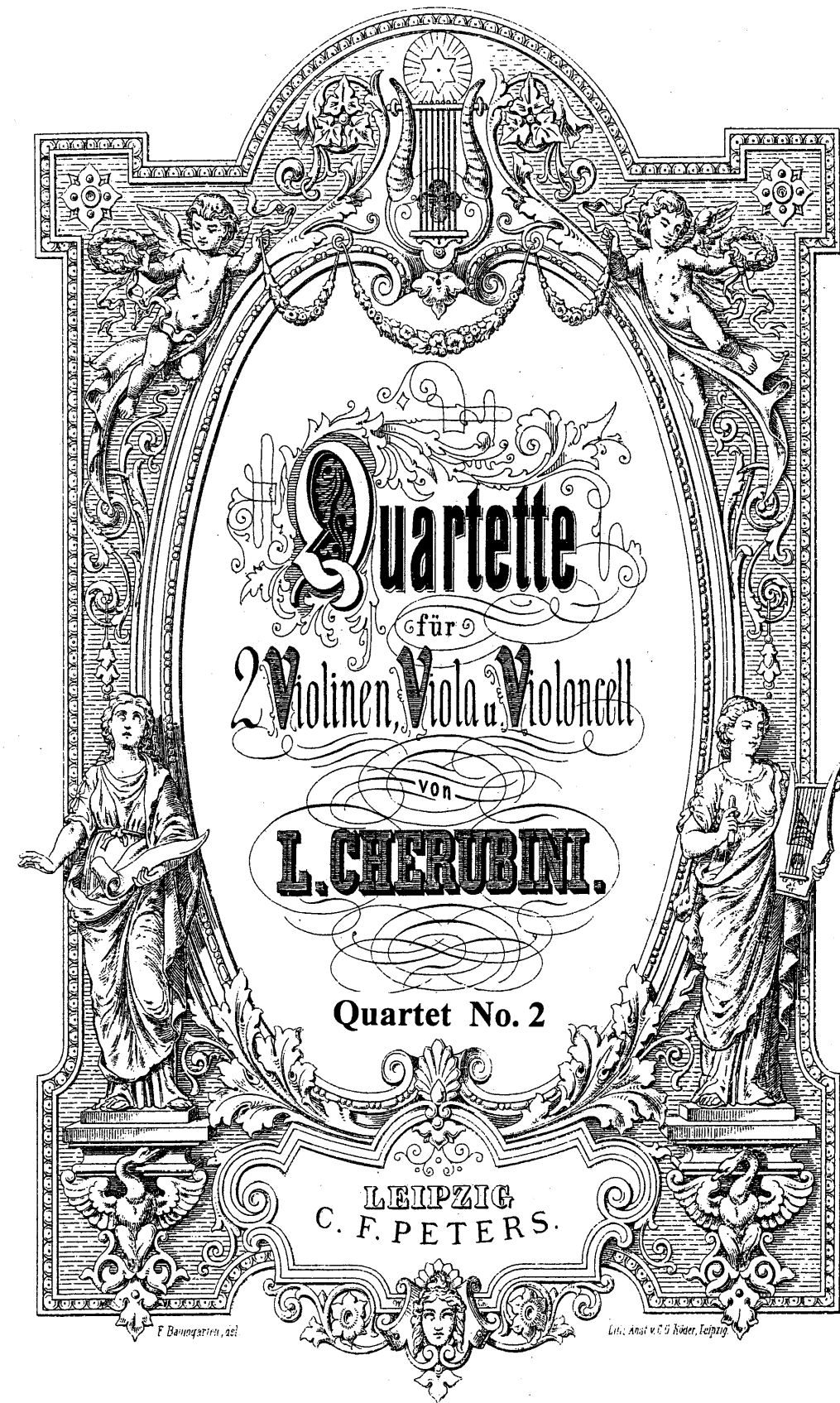
ff

330

340 *PRESTO.* *f*

f *ff très marqué.*

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 on 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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