

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. 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 measure 14, and *I* above measure 17. Measure numbers 1, 2, and 5 are indicated above the staff.

Continuation of the 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 28. 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.*

Presto. (Tempo del Finale.)

f

Andante.

fp *mf* *f*

Presto. (Finale)

pizz. *f* *p* *parco* *f*

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

1. VIOLINE.

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

J

K

L

II.

1. Violine.

Allegro, non troppo vivo, quasi Allegretto.

Musical score for Violin I, measures 1-24. The score is in 6/8 time and features various dynamics and articulations. It includes sections labeled A, B, C, D, E, and F.

Dynamics: *p*, *f*, *con espressione*, *f appassionato*, *mf*.
 Articulations: *scen*, *do*, *pizz.*, *arco*.
 Section labels: A, B, C, D, E, F.

1. Violine.

Musical score for Violin I, measures 25-48. The score continues with various dynamics and articulations, including sections labeled I and J.

Dynamics: *p*, *f*, *pp*, *p*, *mf*.
 Articulations: *pizz.*, *arco*.
 Section labels: I, J.

1. Violine.

f *mf* *pp* *p* *pp* *p* *pp* *p* *sf* *p* *cresc. sf*

1. Violine.

f *sf* *p* *con espress.* *p* *ff* *pp* *f* *p* *pp* *f* *p* *ff* *pp*

cre - scen - do

III.
1. Violine.

1. Violine.

Andante.

P dolce, malinconico

mf

pp

A *p* *f* *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.*

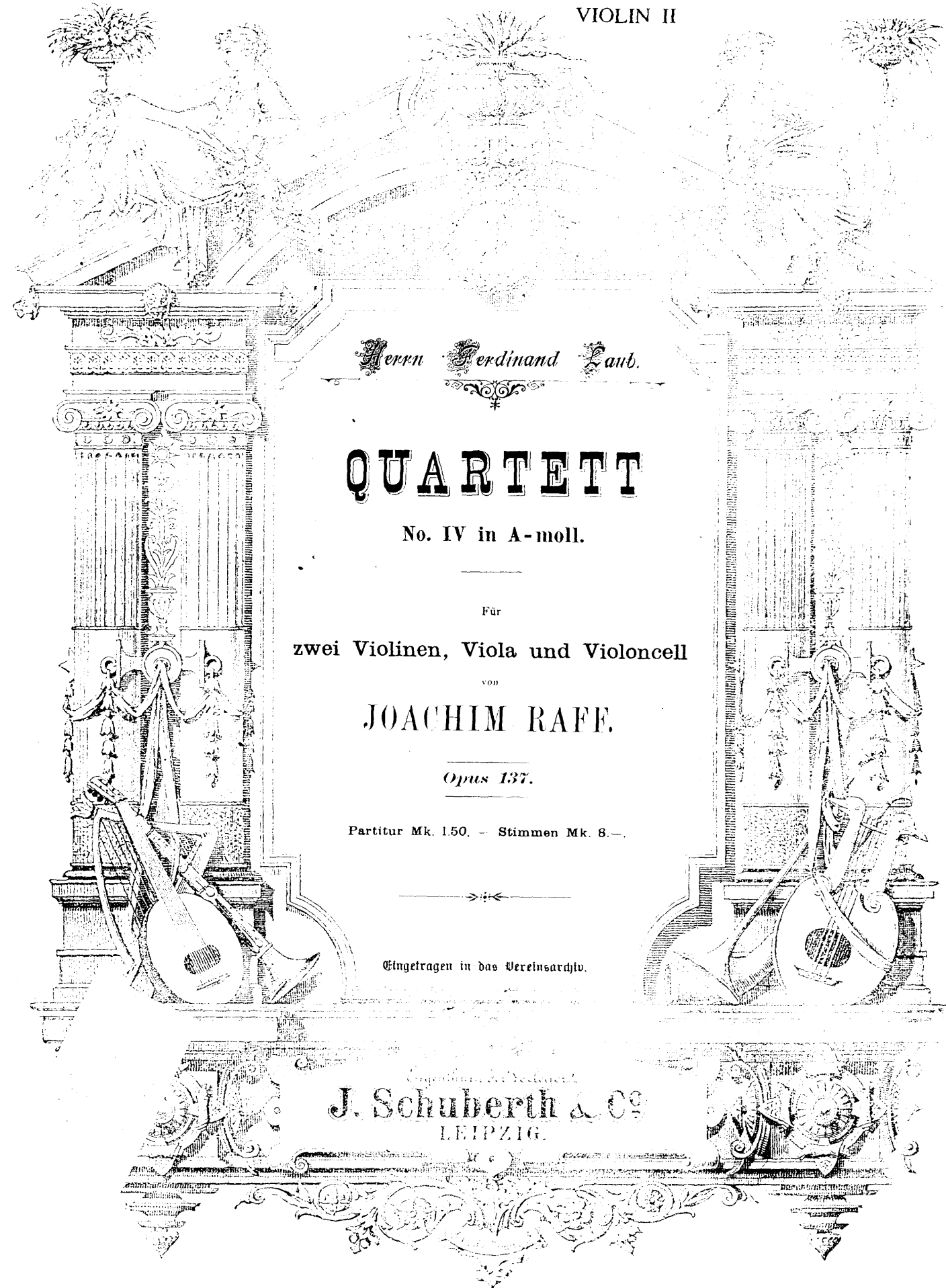
poco f *p*

cresc. *f*

mf *alargando al - Tempo I.*

F *f*

VIOLIN II



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QUATUOR.

I. 2. Violine.

Joachim Raff, Op. 137.

Allegro patetico. (quasi alla Breve)

2. Violine.

2. Violine.

8

pp

f

f

p

f

D

f

p

f

p

f

p

f

p

f

E 1 2 3 4 5

pp

2. Violine.

1. 2.

sf

f

f

p

mf

D

f

cre - scen - do

f

p

f

p

f

p

f

p

f

E

p

f

f

p

f

p

f

p

f

F

do

f

G 1

IV.

2. Violine.

Andante.

2 *f* *p* *f* *p* *f* *acce-*

erando Allegro patetico.

f

2 Presto. (Tempo del Finale)

3 *3* *3* *3*

Andante.

f *p* *mf*

f *ff* *1*

Presto. (Finale)

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

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

8 *mf*

f

A

f *p* *f* *p*

3 *f* *p*

2. Violine.

f *f*

J *p*

f *mf* *p*

K

L *f*

1

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 *3* *3* *3* *3*

J *pizz.* *arco* *p*

mf *p*

K *pp* *f* *p*

f *p*

pp

2. Violine.

C

p *mf*

D

p *pp* *f*

E poco a poco più animato

f *p*

cre *scen* *do*

poco f *p*

cresc. *f* *ff* sul G

ff *mf*

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

p *f* *p*

pp

G

p

2. Violine.

D

f

D

f

E

f

F

f

F

f

G

f

G

f

2. Violine.

III.

2. Violine.

Andante.

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 series of eighth notes. The first section, marked **A**, features a dynamic range from piano (*p*) to forte (*f*). The second section, marked **B**, includes sixteenth-note patterns with fingerings 1-6 and dynamics from piano (*p*) to mezzo-forte (*mf*). The third section, marked **C**, contains a crescendo and dynamic markings from forte (*f*) to fortissimo (*ff*). 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.

14 staves of musical notation for Bratsche. Dynamics include *f*, *p*, *pp*, and *mf*. Section **C** contains measures 1-5 with *pp* dynamic.

Bratsche.

14 staves of musical notation for Bratsche. Dynamics include *f*, *p*, *mf*, and *pp*. Section **K** includes the instruction *con espressione*.

II.

Bratsche.

Allegro, non troppo vivo, quasi Allegretto.

IV.

Bratsche.

Andante.

Bratsche.

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

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

marcato *do*

f *p*

pp

J *p*

mf *p*

K *pp* *f* *p*

f *p*

pp

Bratsche.

f *p*

F

f *p* *G*

sf *p*

H

I *p*

cre scen do *f* *ff*

1 *p* *sf* *pp* *J*

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*

B *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

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

p

G *p*

mf p

pp

H *2* *p*

VIOLONCELLO

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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 is marked with a first ending bracket and includes dynamics *p*, *f*, and *f*. The fourth staff features a mix of eighth and sixteenth notes with dynamics *f*, *p*, *f*, *fp*, *f*, *fp*, and *f*. The fifth staff has a first ending bracket and dynamics *1 p < f >* and *1 p < f >*. The sixth staff is marked with a second ending bracket and dynamics *p*, *mf cantando con espressione*, and *poco f > p*. The seventh staff continues with dynamics *p* and *poco f*. The eighth staff has dynamics *f*, *p*, and *f*. The ninth staff is marked with a third ending bracket and dynamics *p*, *f*, and *mf*. The tenth staff concludes with dynamics *f p*, *f sfz*, *p*, *f sfz*, and *f sfz*. The final staff includes first and second endings with dynamics *p*, *fp*, and *fp*.

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 chordal sections labeled with letters: **D**, **E**, **F**, and **G**. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The third staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The fifth staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The sixth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The eighth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The ninth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic and a forte (*f*) dynamic.

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 *ff* *p* *fz* *p*

G

cre *scen* *do*

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

Prestissimo.

f

3

Violoncell.

Violoncell. Musical score for page 12, featuring multiple staves with dynamic markings and section labels B, C, and D.

Dynamic markings: *p*, *f*, *pp*, *mf*, *ppp*.

Section labels: **B**, **1 C**, **D**.

Other markings: *7*, *3*, *3*.

Violoncell.

Violoncell. Musical score for page 5, featuring multiple staves with dynamic markings and section labels J, K, and L.

Dynamic markings: *p*, *f*, *mf*, *pp*.

Section labels: **J**, **K**, **L**.

II.

Violoncell.

Allegro, non troppo vivo, quasi Allegretto.

IV.

Violoncell.

quasi Recitativo

Andante.

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*

ppp

f *f*

E *poco a poco più animato* *p*

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

p

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

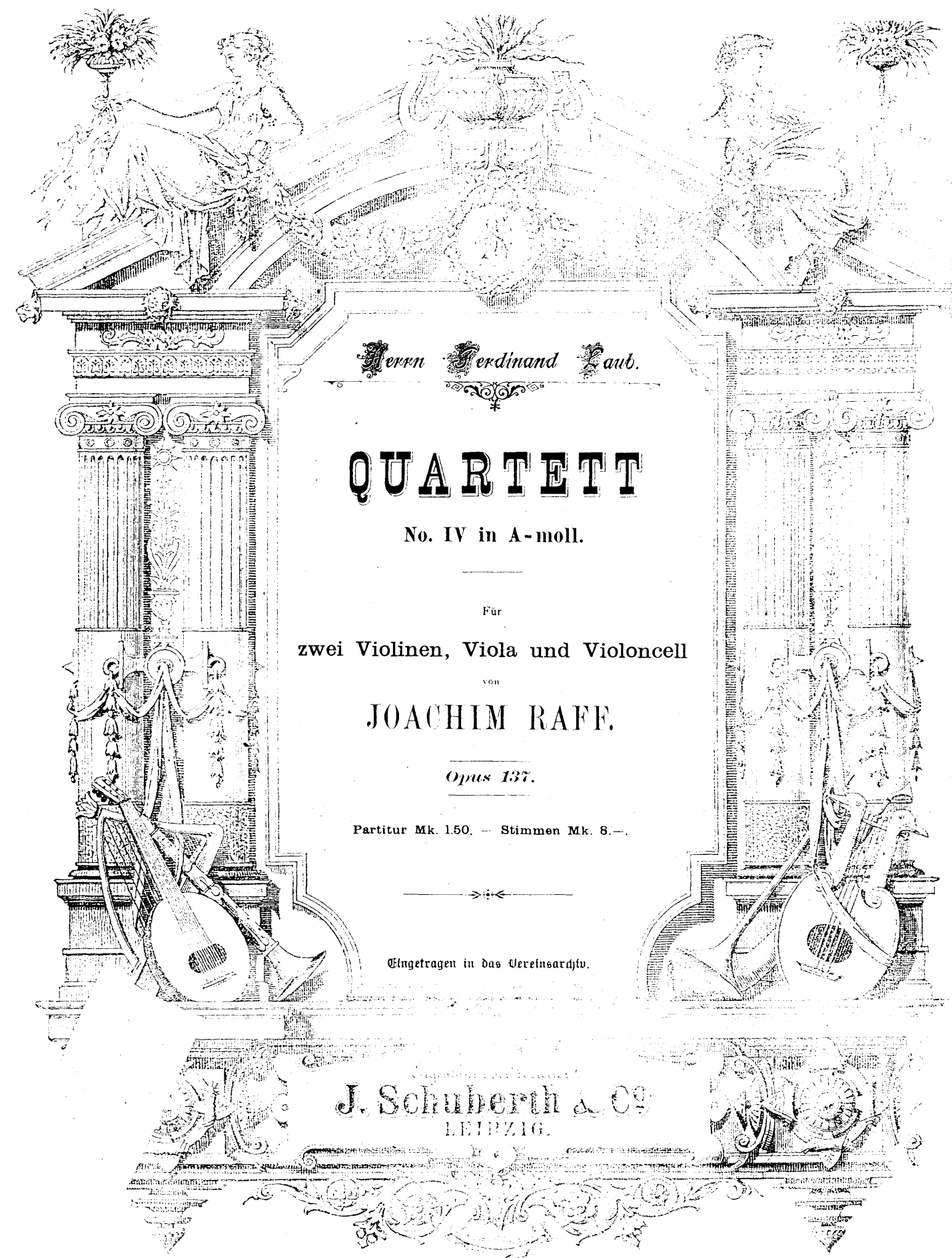
f

f

f

p

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



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