

*più lento.*  
*a tempo.*

*p*

*pp*

*f*

*dim.* *p dol.*

*cres* *f* *f* *f*

*3* *2* *deces* *pp*

*f* *p*

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

*1* *4*

*cres* *pp*

*più lento*

*f* *pp* **FINE.**

1259

**TROIS**  
**QUATUORS**

*pour*  
*Deux Violons, Alto*  
*et Violoncelle*

*composés et dédiés*

*A Son Altesse*

**MONSIEUR LE PRINCE**

**Antoine Radziwil**

par

**FERDINAND RIES.**

*Ouv. 70. N<sup>o</sup> 3.*

*Propriété de l'Editeur.*

*Pr. 1 Rthl. gr.*

**LEIPZIG**

*au Bureau de Musique de C. F. Peters.*

VIOLINO PRIMO

Allegro ma non troppo.

QUATUOR III.

VIOLINO PRIMO

VIOLINO PRIMO

Allegro.

Finale.

1259

VIOLINO PRIMO

1259

Adagio

a tempo

Adagio.



VIOLINO SECONDO  
Allegro ma non troppo.

F. Ries. 1

QUATUOR III.

The musical score is written for the second violin of a string quartet. It begins with a dynamic of *pp* and a first ending bracket. The first section is marked *Allegro ma non troppo*. The score includes various dynamics such as *p*, *f*, *pp*, *mf*, and *fp*. There are also markings for *cres* (crescendo) and *decres* (decrescendo). Technical markings include triplets (3), sixths (6), and first endings (1). A section marked *Adagio* begins at measure 1250, with a first ending bracket and a *pp* dynamic. The tempo then changes to *a tempo*. The score concludes with a *f* dynamic and a first ending bracket.

VIOLINO SECONDO

Musical score for Violino Secondo, page 2. The score consists of 15 staves of music in G major, 3/4 time. It includes various dynamics (f, dim., pp, p, mf, ff, cresc., decresc.), articulation (trills, slurs), and performance markings (Adagio, a tempo). The piece concludes with a double bar line and the number 1259.

First system of musical notation for the Violino Secondo part, featuring dynamic markings such as *p*, *cres*, and *f*.

Menuetto

Allegretto non troppo.

Second system of musical notation, including the *Menuetto* section with dynamic markings like *f*, *pp*, *decres*, *ten.*, *ff*, and *calando*. It also includes first and second endings marked *I. Fine* and *II.*

Finale.

Allegro.

1259

1259 FINE.





VIOLA

3 3 3 3

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

*cres* *fp* *mf* *Adagio*

*cres* *fp* *p* *pp* *ff*

*a tempo.* *p* *cres* *p* *pp*

*cres* *3* *3* *3* *3* *6* *6* *p*

*Adagio.* *dim.* *pp*

*Molto cantabile.*

*Adagio.* *p*

*cres* *cres*

*ff* *p* *f*

*1* *p* *cres*

*p* *cres* *f* *decres* *p*

*pp* *cres* *f*

1259



VIOLA

Allegro.

Finale.

1259

VIOLA

1259

FINE.

BASSO

F. Ries.

Allegro ma non troppo.

QUATUOR III.

4 *p* *pp*

*cres* *f* *pp*

*cres*

*f* *decres*

*p* *f*

*p* *cres* *p*

Adagio. I. II. a tempo.

*pp* *pp* *f*

*fp* *cres* *f* *ff*

*ff* *decres* *p*

*pp* *f* *dim. pp*

*f* *decres*

BASSO

Measures 1-10 of the bass line. The first staff features triplet markings (3) and dynamics *p*, *cres*, *f*, and *fz*. The second staff begins with *p* and *cres*, followed by *mf*. The third staff is marked *Adagio.* and *a tempo.* with dynamics *ff*, *p*, *pp*, *ff*, and *p*. The fourth staff contains sixteenth-note passages with dynamics *p*, *pp*, and *p*, and includes fingering numbers 1 3 1 3 1 and 3 1 3 1 3 1. The fifth staff has dynamics *cres* and *p*. The sixth staff is marked *dim.* and *Adagio.* with dynamics *pp*.

**Adagio**  
molto cantabile

Measures 11-20 of the bass line. The first staff is marked *Adagio* and *molto cantabile* with dynamics *p*. The second staff has dynamics *p*, *dol.*, *cres*, and *p*. The third staff features dynamics *cres*, *p*, and *cres*. The fourth staff has dynamics *ff*, *p*, and *f*. The fifth staff includes dynamics *p*, *cres*, *p*, *f*, and *decres*. The sixth staff has dynamics *p* and *pp*. The seventh staff has dynamics *cres*, *f*, and *ff*.



Allegro. BASSO

Finale.

1259

BASSO

1259 FINE.



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