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(Prices current September 2008)

VIOLINO I.

L. Cherubini. 3

QUARTETTO N° 3. *M.M. ♩ = 120. ALLEGRO COMODO.* *1^o Tempo. mesure.*

70 *p* *f* *marqué.* *marqué.*
marqué. *ff* *pp* 80
Pizz. *Arco.* *p* *ff*
tr 90 *tr*
p *p* *ff* *tr*
tr *sfz* *sfz*
100 *sfz* *p* 1 1 *p* *p* *p*
110 *p* *p*
Pizz. *Arco.* 120 *dolce.*

P 2e Corde. *sfz* 140 *f* *p* *f* *p*
f *p* *f* *p* *cres.* *f*
p *sfz* *p* 150
sfz *p*
f *p* *f* *p* *p* *cres.*
f *p* *f* *p* *f* *p* *cres.*
f *p* *f* *p* *f* *p* *cres.*
restez à la position. 170 *3e Corde.*
p 1 1 *p* 180
ff *ff* *ff* 190
restez à la position.

Musical score for page 12, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as *p*, *f*, and *sfz*. The score includes various musical notations like slurs, accents, and dynamic hairpins.

Musical score for page 5, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as *p*, *f*, *pp*, and *sfz*. The score includes performance instructions like *plus vite.*, *1º Tempo.*, *Pizz.*, and *Arco.*. It also features tempo markings like 130, 140, 150, 160, and 170.

(♩ = 76.)
LARCHETTO
 SOSTENUTO.

dolce con espress.

10

f p pp f

20

30

stacc: sans quitter la corde.

ff

40

dolce con espress.

50

ff accel: le mouvement.

60

rallent.

1^o Tempo.

dimin/ p 1 tenac. pp 2 dolce con espress.

(♩ = 88.)
FINALE.
 ALLEGRO RISOLUTO.

p f p.

10

20

30

sfz > p f p f p

40

f p f p cresc. f

50

sfz p f p

f p p 3 3 3 cresc. f p

f p f p cresc. f

60

70

150 *f* *Arco.* *p*

200

210 *ff* *pp*

230 *p* *f* *pp*

240 *f*

250 *p* *pp* *cres: peu à peu.*

260 *f* *ff* *ff* *p* *Moderato.*

270 *1º Tempo.* *dolce.*

280 *1º Tempo.* *pp*

290 *300*

ff

300 *f* *p*

310 *f* *p*

320 *f* *p*

330 *p* *f*

340 *ff* *stacc: sans quitter la corde.*

350 *p* *dolce con espress.*

360 *p*

370 *pp*

380 *cres.* *f*

390 *un peu plus lent.* *120* *dolce assai.*

400 *1º Tempo.* *pp* *encore plus lent.*

410 *130* *dimin.* *ppp* *pppp*

SCHERZO. (♩ = 69) **ALLEGRO.**

Basso.

14

p *pp*

20

30

40

1^o *p* 2^o *p* 2 *ff*

50 *pp*

60

3 *f* 3 *p* *f* *ff*

80 *p* *p* *p* *pp*

90 *fz* *fz* *fz* *fz* *fz* *fz* *ff* *v. 2*

cres: peu à peu.

MODERATO SANS LENTEUR.

1 *leggiero scherz.*

100

110

p *p*

cres. *f* *p* *p* *ff Pizz.*

5 *p*

130

140 *f* *p* *f* *p*

f *p*

150 *pp toujours en diminuant.* *p*

160

170 *cres.* *fz* *p*

180 *fz* *p* *p* *ff Pizz.*

1^o Tempo.

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VIOLINO II.

QUARTETTO N° 8.

ALLEGRO COMODO. *rallent.* 1^o Tempo. *ritard.* 1^o Tempo

70 *p* *p* *f* *1*

80 *ff* *pp*

Pizz. *Arco.* *p* *ff*

90 *p*

100 *ff* *ff* *p* *p* *3*

110 *p* *p* *p* *p*

120 *Pizz.* *Arco.* *sfz p* *sfz p* *sfz p* *sfz p*

sfz p *sfz p* *sfz p* *sfz p* *sfz p*

f *p* *f* *p* *3* *f* *p* *3* *cres.*

150 *f* *sfz*

sfz p *p* *sfz p* *3* *3* *sfz p*

160 *f* *p* *f* *p* *p* *cres.*

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

cres. *f*

170 *p*

180 *1*

ff *ff* *ff* *3* *3* *3* *3*

190 *ff* *ff*

200

Musical score for page 10, featuring ten staves of music. The score includes various dynamics such as *f*, *p*, *sfz*, and *pp*. It also contains articulations like *tr* and *sfz > p*. Measure numbers 50, 90, 100, 110, 120, 130, and 140 are indicated. The music consists of eighth and sixteenth notes, often grouped in triplets.

Musical score for page 31, featuring ten staves of music. The score includes various dynamics such as *p*, *sfz*, *f*, and *pp*. It also contains articulations like *tr*, *1*, and *3*. Measure numbers 130, 140, 150, 160, and 170 are indicated. The music includes *tr* (trills), *1* (first endings), and *3* (triplets). Performance instructions include *plus vite.*, *1^o Tempo.*, *Pizz.*, and *Arco.*

LARCHETTO
SOSTENUTO.

dolce assai.

10

cres. *f* *p*

20 *f* *cres.* *sfz* *pp*

p *cres.* *sfz* *pp* *f*

30 *f* *ff* *stacc: sans quitter la corde.*

p *pp*

40 *p* *pp*

50 *pp* *pp* *pp* *ppp* *ff* *accél: le mouvement.*

pp *pp* *pp* *ppp* *ff*

rallent. 60 *1* *1^o Tempo.* *f* *f* *f* *f* *fb* *f* *f* *fb* *f* *dolce assai.*

f *f* *f* *f* *fb* *f* *f* *fb* *f*

ALLEGRO RISOLUTO.

FINALE.

f *p* *p*

10 *f* *p* *f*

20 *f* *p* *f*

sfz *p* *sfz* *p*

30 *f* *p* *f* *p* *f* *p* *f* *p*

f *pp* *cres.* *f*

40 *sfz* *p* *sfz* *p*

sfz *p* *sfz* *p*

50 *sfz* *p* *f* *p* *f* *p* *f* *p* *p* *cres.*

f *p* *f* *p* *f* *p* *cres.*

60 *f*

70 *p* *p*

220 *ff*

230 *pp* *pp*

240 *f* *p*

250 *f* *ff*

260 *f* *cres.*

f toujours.

ff *ff* *ff*

Moderato. *Pizz.* *1^o Tempo.* *Arco.*

270 *p* *p* *ff* *p* *ff* *p*

Pizz. *1^o Tem.* *Arco.*

280 *p* *p*

290

300

3 *ff*

70 *cres.* *f* *p*

80 *f* *cres.*

sfz *pp* *Peres.* *sfz* *pp*

90 *f*

ff stacc: sans quitter la corde.

100 *pp* *p* *p*

110 *pp* *pp* *ppp* *pp*

cres.

f un peu plus lent.

sempre. *pp*

120 encore un peu plus lentement.

1^o Tempo. *dimin.* 130

pp

Pizz. *Arco.* 138

ppp *pppp*

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ALTO.

QUARTETTO N° 3. *ALLEGRO COMODO.* *ritard.* *1^o Tempo. 1* *ritard.* *1^o Tempo.*

Musical score for page 2, measures 1-120. The score is written in treble clef with a key signature of one sharp (F#). It features a variety of dynamic markings including *p*, *f*, *ff*, *pp*, *Pizz.*, and *Arco.*. Measure numbers 1, 80, 90, 100, and 110 are indicated. The piece concludes with a *Pizz.* marking at measure 120.

Musical score for page 11, measures 140-190. The score is written in treble clef with a key signature of one sharp (F#). It includes dynamic markings such as *sfz*, *p*, *f*, *ff*, and *cres.*. Measure numbers 140, 150, 160, 170, 180, and 190 are marked. The piece ends at measure 190.

Musical score for page 10, featuring ten staves of music. The score includes various dynamics such as *f*, *p*, *sfz*, and *pp*. It also contains articulations like accents and slurs, and includes measures marked with numbers 80, 90, 100, 110, 120, and 130. Some measures feature triplets and other rhythmic patterns.

Musical score for page 3, featuring ten staves of music. The score includes various dynamics such as *sfz p*, *f' p*, *ff*, *pp*, and *f*. It also contains articulations like *Pizz.* (pizzicato), *P Arco.* (pizzicato arco), and *Arco.* (arco). The score includes measures marked with numbers 130, 140, 160, and 170. Some measures feature triplets and other rhythmic patterns.

LARCHETTO
SOSTENUTO.

dolce assai.

10

cres. f p

20 *pcres. sfz pp*

sfz pp

30 *f ff*

40 *p pp*

p pp pp pp

50 *accel: un peu le mouvement. pp ppp ff*

60 *rallent. f f f f f f f*

1 *1^o Tempo. dolce assai.*

290 *1^o Tempo. pp*

Arco.

300 *ff*

ALLEGRO RISOLUTO.
FINALE.

10 *f p p*

20 *f p*

30 *sfz p f p*

f p f p f p cres. f

40 *sfz p*

50 *sfz p f p f p*

cres. f p f p

60 *f p cres. f*

70 *p p*

1^o Tempo. Arco.

Measures 190-260: This section contains ten staves of music. It features a variety of dynamics including *f*, *p*, *fz p*, *sfz*, *pp*, *ff*, and *f*. There are numerous triplet markings (3) and some trills (*tr*). Measure numbers 190, 200, 210, 220, 230, 240, 250, and 260 are indicated. The piece concludes with *ff ff ff*.

Measures 270-280: This section consists of two staves. The first staff is marked *Moderato.* and *Pizz.* with dynamics *p*, *sf p*, *sf p*, and *sf p*. The second staff is marked *Moderato.* and *p Pizz.* with dynamics *p* and *p*. Measure numbers 270 and 280 are indicated.

Measures 70-130: This section contains ten staves of music. It includes dynamics such as *f*, *p*, *sfz*, *pp*, *f*, *Peres.*, *sfz*, *pp*, *pcres.*, *sfz*, *pp*, *f*, *ff stacc: sans quitter la corde.*, *p*, *pp*, *p*, *p*, *p*, *pp*, *pp*, *pp*, *ppp*, *p*, *ff*, *cres.*, *f*, *un peu plus lent.*, *sempre pp*, *encore plus lent.*, *1^o Tempo.*, *pp*, and *dimin.*. Measure numbers 70, 80, 90, 100, 110, and 120 are indicated. The section ends with *pppp*.

ALLEGRO.
SCHERZO.

MODERATO SANS LENTEUR.

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BASSO.

QUARTETTO N° 3. *ALLEGRO COMODO.* *ritard. un peu*

1
20
30
40
50
60
3

6201d

Musical staff 1: Bass clef, key signature of one flat. Starts with a triplet of eighth notes marked *p*, followed by a dynamic change to *f*.

Musical staff 2: Bass clef, key signature of one flat. Features a triplet of eighth notes and a dynamic change to *pp*.

Musical staff 3: Bass clef, key signature of one flat. Includes markings *Pizz.* and *Arco.* with dynamics *p* and *ff*.

Musical staff 4: Bass clef, key signature of one flat. Measure number 90. Dynamics *p* and *ff*.

Musical staff 5: Bass clef, key signature of one flat. Measure numbers 100 and 2. Dynamics *fz* and *p*.

Musical staff 6: Bass clef, key signature of one flat. Measure number 110. Dynamics *p* and *>p*.

Musical staff 7: Bass clef, key signature of one flat. Dynamics *>p*, *f*, and *pp*.

Musical staff 8: Bass clef, key signature of one flat. Includes markings *Pizz.* and *Arco.*, measure number 120, and dynamics *fz p*.

Musical staff 9: Bass clef, key signature of one flat. Dynamics *fz p*, *f p*, and *p*.

Musical staff 10: Bass clef, key signature of one flat. Dynamics *fz p* and *fz*.

Musical score for page 40, bass clef, key signature of one sharp (F#). The score consists of ten staves of music. Measure numbers 120, 130, 140, 150, 160, 170, 180, and 190 are indicated above the staves. Dynamics include *f*, *p*, *sfz*, *ff*, *cres.*, and *ff*. Performance markings include accents (>), slurs, and triplets. The piece concludes with a double bar line.

Musical score for page 25, bass clef, key signature of one sharp (F#). The score consists of ten staves of music. Measure numbers 130, 140, 150, 160, 170, and 180 are indicated above the staves. Dynamics include *sfz*, *f*, *ff*, *p*, *pp*, and *f*. Performance markings include *Pizz.*, *Arco.*, *plus vite.*, and *1^o Tempo.*. The piece concludes with a double bar line.

LARCHETTO
SOSTENUTO.

dolce assai.

10 *cres.*

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

p *p* *f*

30 *f* *ff stacc: sans quitter la corde.*

40 *Pizz.* *p* *pp* *p* *p* *Arco.*

50 *pp* *pp* *ppp* *ff* *accelerando*

un peu le mouvement.

60 *rallent.* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1^o Tempo.

dolce assai.

30 *f p* *f p* *f p* *cres.* *f*

40 *p* *sfz* *p*

50 *sfz p* *sfz p* *sfz p* *sfz p*

f p *f p* *cres.* *f* *p*

60 *p* *p*

70 *f* *p* *p* *f* *p* *sfz* *p*

80 *f* *p* *f* *p*

90 *p* *f* *p* *f* *p* *f* *p* *f*

100 *p* *f* *f* *p* *f* *p* *f*

110 *p* *pp*

240 *f* *p* *f* *f*

250 *p* *>p* *>p* *>p* *>p*

260 *f* *ff* *f* *ff*

cres: peu a peu.

ff

Modérato. *Pizz.* *1^o Tempo.*

270 *ff* *p* *Arco.*

Moderato. Pizz. *1^o Tempo. Arco.*

280 *pp* *pp*

290

300 *ff* *3*

ALLEGRO RISOLUTO.

FINALE. *f* *p* *p*

10 *f* *p* *p* *f*

20 *f* *p* *p* *f*

70 *cres.* *f* *p* *f*

80 *pp* *f* *p*

90 *p* *f* *f*

100 *pp* *Pizz.* *Arco.* *pp*

110 *pp* *pp* *PPP* *p*

un peu plus lent.

cres. *f* *sempre pp*

120 *1^o Tempo.* *encore plus lent.* *4^{me} Corde.*

130 *Pizz.* *Arco.* *pppp* *ppp*

SCHERZO. **ALLEGRO.**

10 20 30 40 60 70 80 90 100 110 120

p pp ff f sfz

tr >

MODERATO SANS LENTEUR

f toujours.

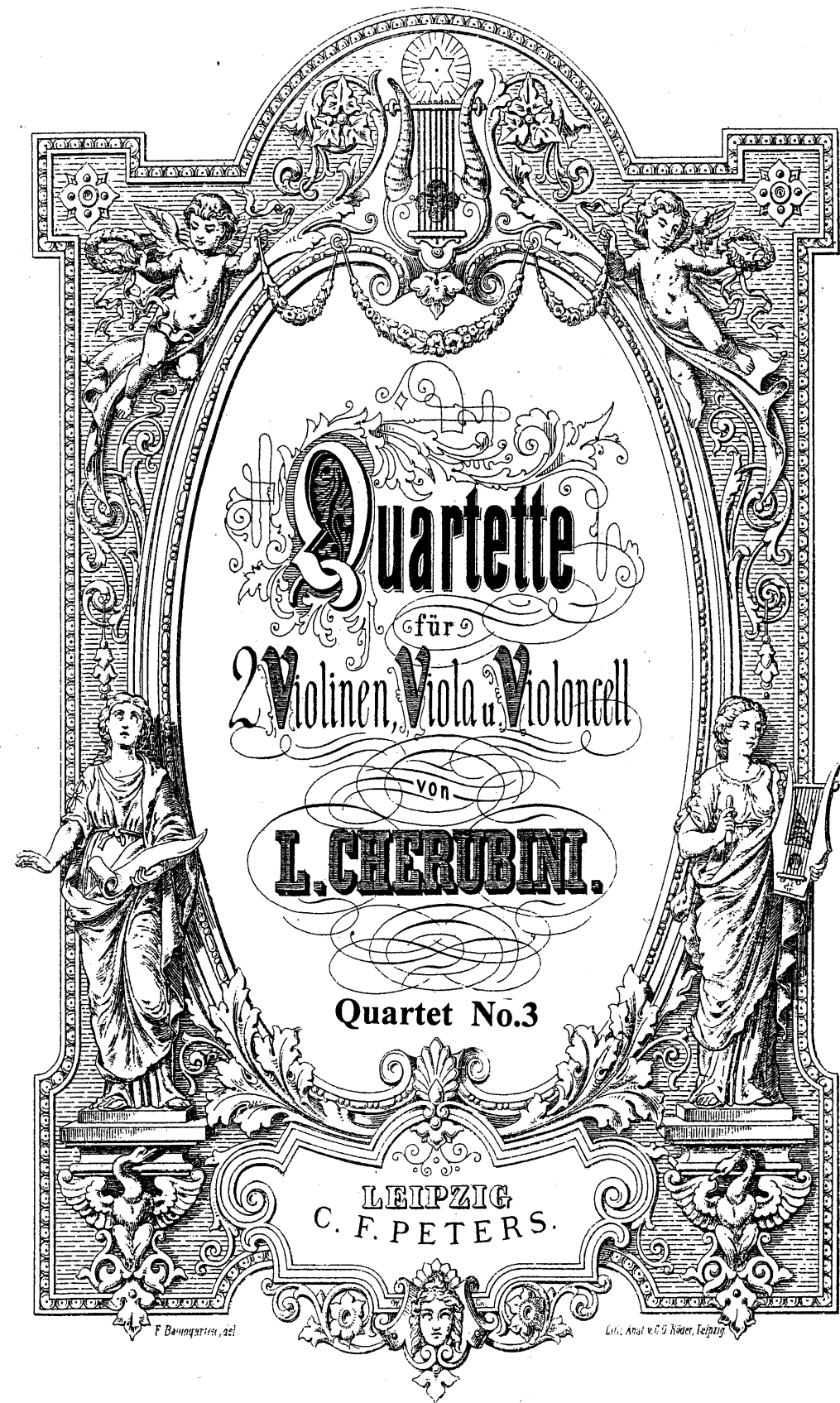
Arco. Pizz. Arco. Pizz.

130 140 150 160 170 180 190 200 210 220 230 240

f p pp sfz Pizz. Arco.

1^o Tempo.

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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