

QUATUOR

pour

deux Violons, Alto et Violoncelle

composé et dédié

à Son Altesse Monseigneur le Prince

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*Lieutenant Colonel de la Garde de Sa Majesté
Impériale de toutes les Russies.*

PAR
LOUIS v. BEETHOVEN

Oeuvre 127.

N^o 2351.

Propriété des Editeurs.

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Mayence chez les fils de B. Schott.

QUARTETTO.

Maestoso

Allegro sempre e dolc.

f sf sf sf sf f p

cres

f sf sf sf

p

cres

p dim. cres p

cres p

1 pten. f pten. f

Maestoso

Allegro

pp f sf sf sf p

cres f f

1 p cres f

pp dim. p

1 ff

Maestoso

Allegro

ff sf sf p

f sf p

Violoncello

3

This page of a Violoncello musical score contains 15 staves of music. The notation is primarily in bass clef, with some staves switching to treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and slurs. Dynamic markings such as *f*, *sf*, *p*, *cres*, *dim.*, *ten.*, *dol:*, and *pp* are used throughout to indicate changes in volume and expression. There are also articulation marks like accents and staccato. The score concludes with a double bar line and a final *pp* marking.

Violoncello

A d a g i o
ma non troppo
e molto Cantabile.

12/8

p *cres* *p*

pp

dim. *cres*

pp *p* *p*

cres *dim.* *cres.*

cres

sf *sf* *p*

cres *sf* *cres* *sf*

cres. *dim.*

Andante con moto

pp *p* *f* *sempre staccato*

cres *dim.*

cres *p*

Violoncello

5

poco cres

f *f* *p*

p *dol:* *cres*

p *dim:* *cres*

Adagio

p *cres* *Cantabile* *cres*

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

Tempo 10

f *p* *cres*

p *cres* *p*

p *cres*

p *cres*

rf *rf*

cres *dim.* *p* *pp*

2 V.S.

Violoncello

This musical score for Violoncello is divided into two main sections. The first section consists of ten staves of music, featuring a variety of articulations and dynamics. It begins with a *pizz.* (pizzicato) instruction, followed by *arco* (arco) and *cres* (crescendo) markings. The music includes slurs, ties, and a first ending marked with a '1'. The section concludes with a *ritart.* (ritardando) and *ten.* (tenuto) marking. The second section, titled 'Scherzo Vivace', begins on the eleventh staff and continues to the end of the page. It is marked with a 3/4 time signature and includes a *pizz.* instruction. The music is characterized by rapid sixteenth-note passages and dynamic contrasts, with markings for *f* (forte), *p* (piano), *cres*, *fz* (forzando), and *ff* (fortissimo). The score is numbered 2351 at the bottom.

pizz. *arco* *cres* *p*

cres *p* *cres* *cres*

cres *p*

cres

cres *p* *cres*

dim. *cres* *1 pizz.* *p*

arco. *ritart.* *ten.* *cres* *p* *pp*

Scherzo Vivace *pizz.* *arco* *pp* *pp*

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

f *p* *cres* *f*

10 *20* *cres*

p *cres* *p* *cres*

1 *cres* *p* *cres*

rf *ff*

2351

7

2351

V. S.

Violoncello

This page of a musical score for Violoncello contains 18 staves of music. The key signature is B-flat major (two flats). The score includes various dynamic markings such as *ff*, *sf*, *f*, *p*, *cres*, *dim.*, *tr*, *rf*, and *Allegro*. It also features tempo markings like *Tempo* and *Tempo 1?*. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A first ending bracket is present on the third staff. The page concludes with a double bar line and the number 2351.

ff sf sf sf sf

sf sf f f p/p

cres ff 1

f sf f f f f f f f

f f dim. p/p dim. Tempo

f f f f f f f f f f

f p/p tr cres

p f p f p f p cres

ff

p cres p cres

rf ff

p/p

f Allegro 2/4

Tempo 1? 3/4 p/p Allegro 2/4

2351

9

Tempo. 1^o

Final

Final

f sf p

p

f

f

1

Volti S.

Voltis.

Violoncello

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature appears to be B-flat major or D-flat major, indicated by the two flats on the staves. The time signature is not explicitly shown but appears to be common time (C). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *cres.* (crescendo) are used throughout the piece. There are also markings for *temp. p/p* and *Imp. p/p*. The handwriting is in ink on aged paper, and the overall style is characteristic of 19th-century musical manuscripts. The page is numbered '1' at the bottom left.

II

Fine.

