

LH 5564



à Monsieur

Ferdinand Kufferath

DEUXIÈME

QUATUOR

pour

deux Violons, Alto et Violoncelle

composé par

LISZT MÚZEUM

LE COMTE

LOUIS DE STAINLEIN

OP. 11

N° 14311

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ZENEAKADÉMIA

LISZT MÚZEUM



Violino I.

Allegro con moto. (M.M. ♩ = 132.)

Ludwig Graf von Stainlein, II. Werk.

QUARTETTO II.

p *cresc.* *sf* *dim.* *p* *cresc.* *f* *cresc.* *mf* *p* *cresc.* *f* *con grazia* *p* *cresc.* *p* *mf* *cresc.* *f* *tr* *p* *1^a* *2^a* *3*

1:25:00

Violino I.

3



Tempo I.



Violino I.

Allegro. (M.M. ♩ = 152.)

Scherzo.

sf

cresc.

f

p *cresc.*

f *dim.* *p* *tranquillo* *sf* *p*

sf *cresc.* *dim.*

f *p* *poco riten.*

a tempo.

poco a poco crescen - do

al *sf*

cresc. *f*

Violino I.

5

dim. *p* *sf* *cresc.* *f*

dim. *p* *sf*

ad libit. *con fuoco* *ff* *dim.*

stringendo

P *riten.*

pp *sempre più morendo*

Violino I.

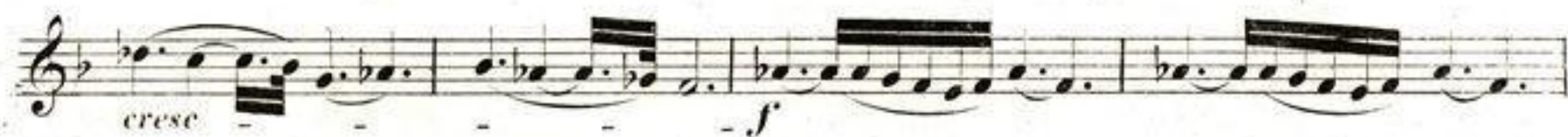
Andante religioso. (M.M. ♩ = 60.)



Violino I musical score, Andante religioso. (M.M. ♩ = 60.)

The score consists of ten staves of music. The first staff begins with a *p* dynamic. The second staff includes a *cresc.* marking. The third staff begins with a *f* dynamic. The fourth staff includes a *cresc.* marking. The fifth staff begins with a *f* dynamic. The sixth staff includes a *ff* dynamic and a *riten.* marking. The seventh staff begins with a *p* dynamic and a *ben marcato.* marking. The eighth staff includes a *cresc.* marking. The ninth staff begins with a *f* dynamic. The tenth staff includes a *pp* dynamic.

Violino I.



Violino I.

Allegro vivace assai. (M.M. $\text{♩} = 112$.)

Finale.

The musical score for Violino I consists of ten staves. The first staff begins with a double bar line and a repeat sign, followed by a *mf* dynamic. The second staff includes a *cresc.* marking and a *f* dynamic. The third staff features a *mf* dynamic. The fourth staff has a *riten. dim.* marking and a *p dol.* dynamic. The fifth staff includes a *mf* dynamic. The sixth staff has a *p* dynamic. The seventh staff includes a *cresc.* marking. The eighth staff features a *f* dynamic and a *mf* dynamic. The ninth staff includes a *cresc.* marking. The tenth staff has a *p* dynamic and a *cresc.* marking. The score is marked with various dynamics including *mf*, *p*, *f*, *cresc.*, *riten. dim.*, and *p dol.*. The piece concludes with a double bar line and a repeat sign.

Violino I.

9





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ZENEAKADÉMIA

LISZT MÚZEUM



Alto.

Allegro con moto. (M.M. $\text{♩} = 132$.) Ludwig Graf von Stainlein, II. Werk.

QUARTETTO II.

p *cresc.* *mf* *f* *dim.* *p* *cresc.* *f* *p* *cresc.* *mf* *p* *cresc.* *f* *p* *cresc.* *mf* *cresc.* *f* *p* *mf* *cresc.* *f*

Alto.

1 2 3 4 5 6 7 8 9

p *mf*

10 11 12 1 2 3 4 5 6

p

7 8 9 10 11 12

cresc.

p

cresc.

f *p*

L'istesso tempo ma tranquillo

p

mf *f*

ff *p*

sf *p*

p *cres*

con *do* *al* *ff con fuoco*

Alto.

3

Musical score for Alto, measures 1-10. The score is written in 3/4 time and features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The second staff continues the melody. The third staff has a *mf* dynamic marking. The fourth staff has a *cresc.* marking. The fifth staff has a *f* marking. The sixth staff ends with a repeat sign.

Musical score for Alto, measures 11-20. The score continues the fast-moving melody. The seventh staff has a *dim.* marking. The eighth staff has a *p* marking. The ninth staff has a *cresc.* marking. The tenth staff has a *f* marking. The eleventh staff has a *mf* marking. The twelfth staff has a *p* marking. The thirteenth staff has a *cresc.* marking. The fourteenth staff has a *f* marking. The fifteenth staff has a *cresc.* marking. The sixteenth staff has a *f* marking. The seventeenth staff has a *cresc.* marking. The eighteenth staff has a *f* marking. The nineteenth staff has a *cresc.* marking. The twentieth staff has a *f* marking.

Tempo I.

ZENEAKADÉMIA
LISZT MÚZEUM

Alto.

p

cresc. - - - - - *p*

mf

cresc. - - - - - *f*

dim. - - - - - *pesante* *f*

Allegro. (M. M. ♩ = 152.)

Scherzo *f*

cresc. - - - - -

f

p

cresc. - - - - - *f*

p *tranquillo*

sf *p* *cresc.*

Alto.

5



Alto.

sf *p* *f* *stringendo*

ad lib. dim. *ff con fuoco*

p riten. *pp sempre più morendo*

Andante religioso. (M.M. ♩ = 60.)

p *cresc.*

f *p* *cresc.*

f

ff

a tempo.

cresc.

Alto.

7

f *mf espress.*
cresc.
f *pp* *cresc.*
f
dim. *p* 2
pp
cresc.
f *p*
cresc. *f*
ff
p
morendo

Alto.

Allegro vivace assai. (M.M. $\text{♩} = 112$.)

Finale.

mf

cresc.

f

mf

riten. dim.

p

mf

p

cresc.

f

p

cresc.

mf

f

p

cresc.

p

cresc.

Alto.

9

p *cresc.*

f *p dol. calando* *cresc.*

a tempo. *mf*

cresc. *f*

mf

riten. dim.

p

mf

p

cresc.

f

dim. *f*

Fine.



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ZENEAKADÉMIA

LISZT MÚZEUM

Violoncello.

Allegro con moto. (M.M. ♩ = 132.)

Ludwig Graf von Stainlein, II. Werk.

QUARTETTO II. $\text{♩} = 132$

p *cresc.* *mf* *f*

dim. *p* *cresc.*

f *p* *cresc.*

mf *p*

cresc.

f

cresc. *p*

mf

cresc. *f*

1^a 2^a 3

Violoncello.



Violoncello musical score, measures 1-11. The notation is in bass clef with a key signature of one sharp (F#). The score includes dynamic markings *p* (piano) and *mf* (mezzo-forte). There are also markings for *crese.* (crescendo) and *f* (forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Lo stesso tempo ma tranquillo.



Violoncello musical score, measures 12-24. The notation continues in bass clef with a key signature of one sharp. The score includes dynamic markings *f* (forte), *ff* (fortissimo), and *p* (piano). There are also markings for *sf* (sforzando) and *cres* (crescendo). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24.

Violoncello.

3

The musical score for Violoncello consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the key signature and time signature indicated at the beginning. The dynamic markings include *mf*, *cresc.*, *f*, *dim.*, *p*, *sf*, and *f*. The score is divided into sections by bar lines and includes a tempo change marked "Tempo 1." on the 6th staff. The watermark "ZENAKADEMIA LISZT MŰZEUM" is prominently displayed across the center of the page.

Violoncello.

p

cresc. *p*

mf *cresc.*

f

dim. *pesante* *f*

Scherzo. *Allegro.* (M. M. 152.) *fp*

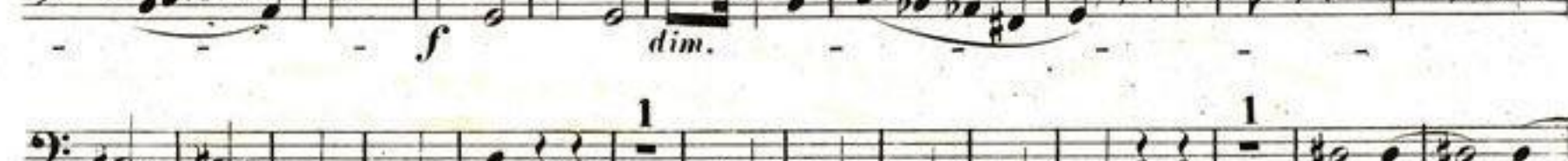
cresc. *f*

p *cresc.* *f*

1 *tranquillo* *p* *sf* *p* *p* *sf* *cresc.*

Violoncello.

5



Violoncello.



Andante religioso. (M. M. ♩ = 60.)



Violoncello.

a tempo.



Violoncello.

Allegro vivace assai. (M. M. $\text{♩} = 112$.)

Finale.

The musical score for the Violoncello part is written in bass clef with a common time signature (C). It begins with a *mf* dynamic and a series of eighth notes. The score includes several measures of eighth and sixteenth notes, with dynamics ranging from *mf* to *f*. A *cresc.* marking is present in the second measure. The third measure starts with a *f* dynamic. The fourth measure has a *mf* dynamic. The fifth measure has a *mf* dynamic. The sixth measure has a *mf* dynamic. The seventh measure has a *mf* dynamic. The eighth measure has a *mf* dynamic. The ninth measure has a *mf* dynamic. The tenth measure has a *mf* dynamic. The eleventh measure has a *mf* dynamic. The twelfth measure has a *mf* dynamic. The thirteenth measure has a *mf* dynamic. The fourteenth measure has a *mf* dynamic. The fifteenth measure has a *mf* dynamic. The sixteenth measure has a *mf* dynamic. The seventeenth measure has a *mf* dynamic. The eighteenth measure has a *mf* dynamic. The nineteenth measure has a *mf* dynamic. The twentieth measure has a *mf* dynamic. The twenty-first measure has a *mf* dynamic. The twenty-second measure has a *mf* dynamic. The twenty-third measure has a *mf* dynamic. The twenty-fourth measure has a *mf* dynamic. The twenty-fifth measure has a *mf* dynamic. The twenty-sixth measure has a *mf* dynamic. The twenty-seventh measure has a *mf* dynamic. The twenty-eighth measure has a *mf* dynamic. The twenty-ninth measure has a *mf* dynamic. The thirtieth measure has a *mf* dynamic. The thirty-first measure has a *mf* dynamic. The thirty-second measure has a *mf* dynamic. The thirty-third measure has a *mf* dynamic. The thirty-fourth measure has a *mf* dynamic. The thirty-fifth measure has a *mf* dynamic. The thirty-sixth measure has a *mf* dynamic. The thirty-seventh measure has a *mf* dynamic. The thirty-eighth measure has a *mf* dynamic. The thirty-ninth measure has a *mf* dynamic. The fortieth measure has a *mf* dynamic. The forty-first measure has a *mf* dynamic. The forty-second measure has a *mf* dynamic. The forty-third measure has a *mf* dynamic. The forty-fourth measure has a *mf* dynamic. The forty-fifth measure has a *mf* dynamic. The forty-sixth measure has a *mf* dynamic. The forty-seventh measure has a *mf* dynamic. The forty-eighth measure has a *mf* dynamic. The forty-ninth measure has a *mf* dynamic. The fiftieth measure has a *mf* dynamic. The fifty-first measure has a *mf* dynamic. The fifty-second measure has a *mf* dynamic. The fifty-third measure has a *mf* dynamic. The fifty-fourth measure has a *mf* dynamic. The fifty-fifth measure has a *mf* dynamic. The fifty-sixth measure has a *mf* dynamic. The fifty-seventh measure has a *mf* dynamic. The fifty-eighth measure has a *mf* dynamic. The fifty-ninth measure has a *mf* dynamic. The sixtieth measure has a *mf* dynamic. The sixty-first measure has a *mf* dynamic. The sixty-second measure has a *mf* dynamic. The sixty-third measure has a *mf* dynamic. The sixty-fourth measure has a *mf* dynamic. The sixty-fifth measure has a *mf* dynamic. The sixty-sixth measure has a *mf* dynamic. The sixty-seventh measure has a *mf* dynamic. The sixty-eighth measure has a *mf* dynamic. The sixty-ninth measure has a *mf* dynamic. The seventieth measure has a *mf* dynamic. The seventy-first measure has a *mf* dynamic. The seventy-second measure has a *mf* dynamic. The seventy-third measure has a *mf* dynamic. The seventy-fourth measure has a *mf* dynamic. The seventy-fifth measure has a *mf* dynamic. The seventy-sixth measure has a *mf* dynamic. The seventy-seventh measure has a *mf* dynamic. The seventy-eighth measure has a *mf* dynamic. The seventy-ninth measure has a *mf* dynamic. The eightieth measure has a *mf* dynamic. The eighty-first measure has a *mf* dynamic. The eighty-second measure has a *mf* dynamic. The eighty-third measure has a *mf* dynamic. The eighty-fourth measure has a *mf* dynamic. The eighty-fifth measure has a *mf* dynamic. The eighty-sixth measure has a *mf* dynamic. The eighty-seventh measure has a *mf* dynamic. The eighty-eighth measure has a *mf* dynamic. The eighty-ninth measure has a *mf* dynamic. The ninetieth measure has a *mf* dynamic. The ninety-first measure has a *mf* dynamic. The ninety-second measure has a *mf* dynamic. The ninety-third measure has a *mf* dynamic. The ninety-fourth measure has a *mf* dynamic. The ninety-fifth measure has a *mf* dynamic. The ninety-sixth measure has a *mf* dynamic. The ninety-seventh measure has a *mf* dynamic. The ninety-eighth measure has a *mf* dynamic. The ninety-ninth measure has a *mf* dynamic. The hundredth measure has a *mf* dynamic.

Violoncello.

3



Fine.



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ZENEAKADÉMIA

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Violino II.

Allegro con moto. (M.M. $\text{♩} = 132$.)

Ludwig Graf von Stainlein, II. Werk.

QUARTETTO II.

p *cresc.* *sf* *dim.* *p* *cresc.* *f* *p* *cresc.* *mf* *p* *cresc.* *f* *cresc.* *p* *mf* *cresc.* *f* *cresc.* *1^a* *2^a* *7*

Violino II.

mf

cresc.

p

cresc.

f *p*

Lo stesso tempo ma tranquillo.

p *mf*

f *ff*

p *f*

p

cres *con* *do* *al*

ff con fuoco

Violino II.

3

mf cresc. f

dim. p

Tempo I.

dim. p cresc. sf

f p cresc.

mf p cresc.

f

Violino II.

p

cresc.

p

mf

cresc.

dim.

pesante

Scherzo. *Allegro. (M. M. 152.)*

sf

cresc.

f

f

p *cresc.*

sf *p* *sf* *cresc.* *dim.*

Violino II.

5

p

f *p* *poco riten.*

a tempo.

poco a poco cresc.

al *f* *p*

cresc. *f*

p tranquillo *sf* *p* *sf* *cresc.* *f*

dim. *p* *sf* *p*

sf *p* *f* *stringendo*

ad lib. *dim.*

1 2

Violino II.



Andante religioso. (M.M. ♩ = 60.)



Violino II.

7

ben marcato

f *mf*

cresc.

f *pp*

cresc. *f*

dim. *p*

pp *cresc.*

f *p*

cresc. *f*

ff

p

morendo

Violino II.

Allegro vivace assai. (M. M. $\text{♩} = 112$.)

Finale.

mf

cresc.

f *mf*

riten. dim. *p*

mf

p

cresc.

f *p*

cresc. *mf* *f*

p *cresc.*

p *cresc.*

cresc.

Violino II.

9

p *cresc.*

f *p dol. calando* *cresc.*

a tempo. *mf*

cresc. *f*

mf

riten. dim.

p

mf

p

cresc.

f

dim. *f*



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