

Trois
QUATUORS
pour

deux Violons, Alto et Violoncelle

Dédiés à son Père
— et composés —
PAR

J. C. DE ARRIAGA

1.^{ER} LIVRE DE QUATUORS

3^{ME} EDITION

1910

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Psz. 15

J. C. de Arriaga

Arriaga (Jean Chrysostome de), Né à Bilbao, en 1808, (*) montra dès son enfance les plus heureuses dispositions pour la musique. Il apprit les premiers principes de cet art presque sans maître, guidé par son génie. Sans avoir aucune connaissance de l'harmonie, il écrivit un opéra espagnol où se trouvaient des idées charmantes et toutes originales.

A l'âge de treize ans il fut envoyé à Paris pour y faire de sérieuses études au Conservatoire de son art; il y devint élève de Baillot pour le violon, et de l'auteur de ce Dictionnaire pour l'harmonie et le contre-point, au mois d'octobre 1821.

Ses progrès tinrent du prodige; moins de trois mois lui suffirent pour acquérir une connaissance parfaite de l'harmonie; et, au bout de deux années, il n'était aucune difficulté du contre-point et de la fugue dont il ne se jouât.

Arriaga avait reçu de la nature deux facultés qui se rencontrent rarement chez le même artiste: le don de l'invention et l'aptitude la plus complète à toutes les difficultés de la science.

Rien ne prouve mieux cette aptitude qu'une *Fugue* à huit voix qu'il écrivit sur les paroles du Credo, *Et vitam venturi*: la perfection de ce morceau était telle, que Cherubini, si bon juge en cette matière, n'hésita pas à le déclarer un chef-d'œuvre.

Des classes de répétition pour l'harmonie et le contre-point ayant été établies au

(*) **Arriaga y Balzola (Juan Crisóstomo, Jacobo, Antonio)** Musicien espagnol, naquit à Bilbao le 27 janvier 1806.

Je rétablis ici d'une façon précise les noms, prénoms et date de naissance de cet artiste intéressant, d'après Mr. Baltasar Saldoni (*Efemérides de músicos españoles*) qui a eu sous les yeux son acte de baptême.

(Supplément et complément, publiés sous la direction de Mr. Arthur Pougin.—1878.)

Arriaga (Juan Crisóstomo de), Nacido en Bilbao, en 1808, (*) mostró desde su infancia las más felices disposiciones para la música. Aprendió los principios rudimentarios de este arte casi sin maestro, guiado únicamente por su genio. Sin conocimiento alguno de la armonía, escribió una ópera española en la que se descubrían ideas encantadoras y completamente originales.

A la edad de trece años fué enviado á París para comenzar los estudios serios de la música en aquel Conservatorio de su arte, donde tuvo por profesor de violín á Baillot, y al autor de este Diccionario en armonía y contrapunto en el mes de octubre de 1821.

Sus progresos rayaron en prodigio, pues le bastaron menos de tres meses para adquirir un perfecto conocimiento de la armonía, y al cabo de dos años, no había dificultad en el contrapunto, ni en la fuga que no fuese un juego para él.

Arriaga había recibido de la naturaleza dos facultades que rara vez se encuentran reunidas en un mismo artista: el don de la inventiva y la aptitud más completa para todas las dificultades de la ciencia.

Nada prueba mejor esa aptitud, que una *Fuga* á ocho voces que escribió sobre las palabras del Credo *Et vitam venturi*: era tal la perfección de esta pieza, que Cherubini, tan buen juez en la materia, no vaciló en calificar de obra maestra.

(*) **Arriaga y Balzola (Juan Crisóstomo, Jacobo Antonio)** Músico español, nació en Bilbao el 27 de enero de 1806.

Restablezco de una manera precisa los nombres, apellidos y fecha de nacimiento de este interesante artista, según don Baltasar Saldoni, (*Efemérides de músicos españoles*) que ha tenido á la vista la fe de bautismo.

(Supplément et complément publiés sous la direction de Mr. Arthur Pougin.—1878.)

Conservatoire en 1824, **Arriaga** fut choisi comme répétiteur d'une de ces classes.

Les progrès de ce jeune artiste dans l'art de jouer du violon ne furent pas moins rapides: la nature l'avait organisé pour faire bien tout ce qui est du domaine de la musique.

Le besoin de produire le tourmentait, comme il tourmente tout homme de génie. Son premier ouvrage fut un œuvre de *Trois Quatuors* pour le violon, qui parut à Paris, en 1824, chez Ph. Petit. Il est impossible d'imaginer rien de plus original, de plus élégant, de plus purement écrit que ces *Quatuors*, qui ne sont pas assez connus. Chaque fois qu'ils étaient exécutés par leur jeune auteur, ils excitaient l'admiration de ceux qui les entendaient. La composition de cet ouvrage fut suivie de celle d'une *Ouverture*, d'une *Symphonie* à grand orchestre, d'une *Messe* à quatre voix, d'un *Salve Regina*, de plusieurs *Cantates* françaises et de quelques *Romances*.

Tous ces ouvrages, où brillent le plus beau génie et l'art d'écrire poussé aussi loin qu'il est possible, sont restés en manuscrit.

Tant de travaux faits avant l'âge de dix-huit ans avaient sans doute porté atteinte à la bonne constitution d'**Arriaga**; une maladie de langueur se déclara à la fin de 1825: elle le conduisit au tombeau dans les derniers jours du mois de février de l'année suivante, et le monde musical fut privé de l'avenir d'un homme destiné à contribuer puissamment à l'avancement de son art, comme les amis du jeune artiste le furent de l'âme la plus candide et la plus pure.

Cuando en 1824 se establecieron en el Conservatorio de París clases de repetición para la armonía y contrapunto, **Arriaga** fué nombrado repetidor de una de ellas.

Los progresos de este joven artista, en el arte de tocar el violín no fueron menos rápidos: parece que la naturaleza le había organizado para hacer con perfección todo lo que fuese del dominio de la música.

La necesidad de componer le torturaba, como tortura á todo hombre de genio, y la primera obra con que se dió á conocer consistió en *Tres Cuartetos* para violín publicados en 1824 por la casa Ph. Pétit. No es posible imaginar nada más original, ni más elegante, ni más pura y correctamente escrito que estos *Cuartetos* que no se han dado bastante á conocer. Cada vez que los ejecutaba su joven autor, llamaba la atención de su auditorio. A esta composición siguieron una *Overture*, una *Sinfonía* á grande orquesta, una *Misa* á cuatro voces, una *Salve Regina*, muchas *Cantatas* francesas y varias *Romanzas*.

Todas estas obras, en que palpita el más brillante genio y el arte de escribir llevado al último grado de perfección han quedado en manuscrito.

Tantos trabajos realizados antes de los dieciocho años, alteraron sin duda la robusta constitución de **Arriaga**; á quien á fines de 1825 se le declaró una afección de languidez que le llevó al sepulcro en los últimos días de febrero del año siguiente, y el mundo musical perdió el porvenir de un hombre destinado á contribuir poderosamente al progreso del arte, como los amigos del joven artista se vieron privados del alma más cándida y pura.

F. J. Fétis

Biographie universelle des Musiciens et Bibliographie générale de la Musique. Deuxième édition entièrement refondue et augmentée de plus de la moitié par **F. J. Fétis** Maître de Chapelle du roi des Belges; Directeur du Conservatoire Royal de Musique de Bruxelles etc. Tome premier - Paris - 1866.

L'œuvre *Trois Quatuors* pour deux violons, alto et violoncelle dont l'éminent **Fétis** s'en occupe dans la précédente biographie est en vente au prix de 9 francs l'exemplaire:



La obra *Tres Cuartetos* para dos violines, viola y violoncello de la que se ocupa el eminente **Fétis** en la precedente biografía, véndese al precio de 9 pesetas ejemplar:

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Violino I.

Tres Cuartetos

PARA

DOS VIOLINES, VIOLA Y VIOLONCELLO

Dedicados a su Padre

y compuestos

POR

J. C. DE ARRIAGA.

1.^{ER} LIBRO DE CUARTETOS

3.^A EDICIÓN

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M
456
A. 77

1^{er} QUATUOR.

Violino I.

ARRIAGA - Q^{ors} 1^{er} liv.

Allegro. $\text{♩} = 76.$

The musical score for Violino I consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include *dolce*, *f*, *p*, *cresc.*, *dolce espress.*, and *ff*. The score features several first endings, indicated by the number '1' above the staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as Allegro with a quarter note equal to 76 beats per minute.

4/24/47

Violino I.

This page of a Violino I score contains 14 staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature is one flat (B-flat). The score features several dynamic changes: *dol.* (dolce) at the beginning, *f* (forte) in the second staff, *p* (piano) in the fifth staff, *cresc. poco a poco* in the sixth staff, *f* and *cresc.* in the eighth staff, *p* in the ninth staff, *cresc.* in the tenth staff, *f*, *ff*, and *p* in the eleventh staff, *cresc.* and *dol.* in the twelfth staff, and *f* and *dol.* in the thirteenth staff. There are also numerical markings such as '2' and '3' above notes, and '4' above a group of notes in the ninth staff. The music is written in a standard staff with a treble clef and a key signature of one flat.

Violino I.

This page of a musical score for Violino I contains ten staves of music. The first six staves are in a minor key and feature various dynamics including *p*, *f*, and *con espressione*. The seventh staff is marked "Majeur." and the key signature changes to major. The remaining staves include dynamics such as *ff*, *p*, *dim.*, *pp*, and *f*. The score includes complex rhythmic patterns, slurs, and fingerings.

Violino I.

Adagio con espressione. ♩ = 58

The musical score for Violino I is written in 3/4 time with a tempo of Adagio con espressione (♩ = 58). The key signature has two flats (B-flat and E-flat). The score consists of 12 staves of music. Dynamics include *f*, *p*, *ff*, *dol*, *dim.*, and *con*. There are several slurs and phrasing marks throughout. Measure numbers 13 and 15 are indicated. The piece concludes with a fermata on the final note.

Violino I.

13 *ff*

13 *ff* *dim.*

p

f *dimin.*

f *p con espress.*

f *p* *dim.*

pp *pizz.* *arco*

Violino I.

MENUETTO.
Allegro. $\text{♩} = 92.$

Trio.
Più moderato. $\text{♩} = 60.$

Adagio. $\text{♩} = 50.$

Violino I.

Allegretto. ♩ = 88.

This page of a musical score for Violino I consists of 15 staves of music. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The score begins with a piano (*p*) dynamic and features a variety of musical textures, including melodic lines, arpeggiated figures, and dense chordal passages. A section of the score is marked 'cresc.' (crescendo) and 'ff' (fortissimo). The piece concludes with a final cadence marked with a double bar line and a common time signature (C). A small number '4' is written below the final staff.

Violino I.

Tempo I.

Allegretto.

The musical score for Violino I consists of 13 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the tempo markings "Tempo I." and "Allegretto." and dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, and *pp*. A time signature change to 6/8 occurs at the start of the second staff, with a "2" below it. The score includes various dynamic markings such as *f*, *ff*, *p*, and *pp*, along with performance instructions like "cresc." and "1". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Violino I.

Majeur.

Musical score for Violino I, Major section. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The music features various dynamics including *p*, *f*, and *ff*. There are several slurs and accents throughout. A measure with a fermata and the number '8' is present at the beginning. A triplet of eighth notes is marked with a '3' in the sixth staff. The section concludes with a *p* dynamic.

Mineur.

Musical score for Violino I, Minor section. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features various dynamics including *p*, *f*, and *ff*. There are several slurs and accents throughout. The section concludes with a *pp* dynamic, a *dim.* marking, and the word *Fine.*

2^e QUATUOR.

Violino I.

Allegro con brio. $\text{♩} = 88.$

ARRIAGA

The musical score for Violino I is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegro con brio" with a quarter note equal to 88 beats per minute. The score consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) and an accent (*>*). The second staff features a first fingering (*1*) and a piano (*p*) dynamic. The third staff shows a dynamic decrease (*dim.*) followed by a forte (*f*) dynamic and a trill (*tr*). The fourth staff starts with a forte (*f*) dynamic. The fifth staff includes piano (*p*), crescendo (*cresc.*), forte (*f*), and piano (*p*) dynamics. The sixth staff ends with a *dol.* (dolce) marking. The seventh staff contains a first fingering (*1*). The eighth staff features piano-piano (*pp*) and crescendo (*cresc.*) dynamics. The ninth staff includes forte (*f*) and piano (*p*) dynamics, ending with a fourth fingering (*4*). The tenth staff begins with a piano (*p*) dynamic and a first fingering (*1*). The eleventh staff features a third fingering (*3*) and a crescendo (*cresc.*) dynamic.

Violino I.

This page of a musical score for Violino I contains 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). Trills (*tr*) are used in several measures. First and second endings are indicated with '1.' and '2.'. The word *dolce* appears at the end of the second staff, and *dim.* appears at the end of the eleventh staff. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures with rests.

Violino I.

First system of musical notation for Violino I. It consists of three staves. The first staff begins with a forte (*f*) dynamic and contains a series of sixteenth-note runs. The second staff includes a *cresc.* marking and a piano (*p*) dynamic. The third staff features a *dol* (dolce) marking.

Second system of musical notation for Violino I. It consists of two staves. The first staff contains a first finger (*1*) fingering and a piano (*p*) dynamic. The second staff continues the melodic line.

Third system of musical notation for Violino I. It consists of two staves. The first staff includes a piano (*pp*) dynamic and a *cresc.* marking. The second staff continues the melodic line.

Fourth system of musical notation for Violino I. It consists of two staves. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff contains a fourth finger (*4*) fingering and a piano (*p*) dynamic.

Fifth system of musical notation for Violino I. It consists of two staves. The first staff includes a *cresc.* marking and a piano (*p*) dynamic. The second staff continues the melodic line.

Sixth system of musical notation for Violino I. It consists of two staves. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff continues the melodic line.

Seventh system of musical notation for Violino I. It consists of two staves. The first staff includes a piano (*p*) dynamic and a *dol* (dolce) marking. The second staff continues the melodic line.

Più Allegro.

Eighth system of musical notation for Violino I. It consists of two staves. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff continues the melodic line.

Ninth system of musical notation for Violino I. It consists of two staves. The first staff includes a piano (*p*) dynamic and a *dol* (dolce) marking. The second staff continues the melodic line.

Tenth system of musical notation for Violino I. It consists of two staves. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff continues the melodic line.

Eleventh system of musical notation for Violino I. It consists of two staves. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff continues the melodic line.

Violino I.

Andante. $\text{♩} = 58.$

Thema.

First system of the 'Thema' section, consisting of two staves. The first staff begins with a first ending bracket. Dynamic markings include *dol* and *dim.* with a hairpin.

1^{re} Var.

First variation, consisting of six staves of dense sixteenth-note passages. Dynamic markings include *dol.* and *tr*.

Plus vite. $\text{♩} = 72.$

2^e Var.

Second variation, consisting of three staves of eighth-note patterns. Dynamic markings include *p*, *f*, and *cresc.* with a hairpin.

Lento. $\text{♩} = 50.7$

3^e Var.

Third variation, consisting of a single staff with a triplet. Dynamic markings include *p* and *f*.

Plus vite. $\text{♩} = 66.$

4^e Var.

Fourth variation, consisting of three staves of sixteenth-note passages. Dynamic markings include *pizz.*, *p*, *f*, and *fp*.

Violino I.

5^e Var. *arco*
f

Coda. Tempo I.
p cresc. f dim. p
dol
p dim. pp pizz. arco

MENUETTO.
Scherzo. $\text{♩} = 92$.

Violino I.

1 1 1

pp *Fin.*

Trio. 5 5

1 *p* *f* *p*

2 1. 2. 2

3

cresc. *f* *dim.* 7

p *cresc.*

f *p* 3 *S*

D.C.

Andante ma non troppo. $\text{♩} = 88.$

p dol

pp *pp* *p*

cresc.

f *p* 3/4

Allegro. $\text{♩} = 126.$

p

pp *pp* *p*

cresc.

p 3/4

Violino I.

Tempo I.

p dolce

Allegro.

p

pp

cresc.

f

cresc.

f

p

p p p p

#tr

p

cresc.

cresc. f

ff pp

1

p

cresc.

f

p

Violino I.

This page of a musical score for Violino I, page 19, features 14 staves of music in G major. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *ff*, *pp*, and *cresc. poco a poco*. It also contains performance instructions like *1*, *2*, *4*, and *7*, and concludes with the word *Fine.* at the bottom right.

3^o QUATUOR.

Violino I.

ARRIAGA

Allegro. ♩ = 152.

The musical score is written for Violino I and consists of 14 staves. The tempo is marked *Allegro.* with a metronome marking of ♩ = 152. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). There are also trills (*tr.*) and slurs throughout the piece. The music is characterized by intricate rhythmic patterns and melodic lines.

Violino I.

This page of a musical score for Violino I contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is characterized by dense, flowing textures with frequent sixteenth and thirty-second note patterns. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance markings include *cresc.* (crescendo), *dim.* (diminuendo), and *tr.* (trills). The score concludes with a *pp* dynamic marking.

Violino I.

Violino I musical score, first system. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves contain complex rhythmic patterns with many sixteenth notes. The fourth staff has a piano (*p*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff ends with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Pastorale.
 Andantino . J. = 54.

Pastorale. Andantino . J. = 54. Violino I musical score, second system. The music is in a key with one sharp (F#) and a 6/8 time signature. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and the instruction *dolce*. The second staff continues the melody. The third staff has a *dim.* marking. The fourth staff has a piano (*p*) dynamic. The fifth staff has a *pp* dynamic. The sixth staff has a *cresc.* (crescendo) marking, followed by a forte (*f*) dynamic, then a *dim.* marking, and ends with a piano (*p*) dynamic. The seventh staff continues the piece.

Violino I.

dim.
Anime. ♩ = 69. *p* *cresc. poco a poco*

Tempo I. *dol* *dim.* *p* *pp*

Violino I.

MENUETTO.
Allegro. ♩ = 96.

The first section of the Minuet is written for Violino I in 3/4 time, marked Allegro with a tempo of 96 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. It begins with a *pp* dynamic and a *S* (Sforzando) marking. The first staff includes the instruction *con espress.* and features a slur over the first four measures. The second staff has a *tr* (trill) marking and a *ff* dynamic. The third staff contains first and second endings, with a *tr* marking above the first ending. The fourth staff has a *p* dynamic. The fifth staff features a *f* dynamic and a *tr* marking. The sixth staff has a *pp* dynamic. The seventh staff has a *f* dynamic. The eighth staff concludes with a *tr* marking and the word *Fine.*

Trio.
Plus lent. ♩ = 84.

The Trio section of the Minuet is written for Violino I in 3/4 time, marked Plus lent with a tempo of 84 beats per minute. The key signature remains two flats. The score consists of five staves of music. It begins with a *0* (fermata) marking above the first measure. The first staff has a *0* marking above the final measure. The second staff has a *0* marking above the final measure. The third staff has a *0* marking above the final measure. The fourth staff has a *0* marking above the final measure. The fifth staff concludes with a *S* (Sforzando) marking and the word *D.C.* (Da Capo).

Violino I.

Presto agitato. ♩ = 96.

This page of a musical score for Violino I, marked "Presto agitato" with a tempo of ♩ = 96. The music is in 2/4 time and B-flat major. It consists of 16 measures. The score features a variety of dynamics including *p*, *cresc.*, *f*, *ff*, and *dim.*, along with articulation marks like *tr.* and *>>*. There are also performance instructions such as "con duolo" and "Spirito". The notation includes complex rhythmic patterns, slurs, and fingerings (e.g., 1, 2, 3, 4). The page number "4" is centered at the bottom.

Violino I.

This page of a musical score for Violino I contains 15 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are indicated by various markings: *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *ff* (fortissimo). Fingerings are indicated by numbers 1, 2, and 3. A trill is marked with *tr*. The music concludes with a final *p* dynamic marking.

Violino I.

This page of a musical score for Violino I contains 16 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (cresc., f, p, ff, dim.), articulation (trills, accents), and performance instructions (con duolo). Fingerings are indicated by numbers 1-3. The piece concludes with a 'Fine.' marking.

