

Violin I, Violin II, Alto, Violoncelle, and Piano parts for the first system. The score includes various musical notations such as slurs, accents, and dynamic markings like *molto dim.* and *p*.

A GABRIEL FAURÉ  
**QUINTETTE**  
 EN TROIS PARTIES

GABRIEL PIERNÉ  
 Op: 41

1<sup>er</sup> VIOLON *Mod<sup>to</sup> molto tranquillo. (48 = ♩)* Sourdine *pp*

2<sup>d</sup> VIOLON Sourdine *pp*

ALTO Sourdine *pp*

VIOLONCELLE Sourdine *pp*

PIANO *Mod<sup>to</sup> molto tranquillo. (48 = ♩)* *molto legato* *pp*

Violin I, Violin II, Alto, Violoncelle, and Piano parts for the third system. Includes dynamic markings like *espr.*, *Pizz.*, *Arco*, and *ppp*.

Violin I, Violin II, Alto, Violoncelle, and Piano parts for the fourth system. Includes dynamic markings like *espr.*, *Arco*, and *cresc.*.

Otez Sourdine.

Musical score for measures 1-10. It features a piano and violin part. The piano part has a dynamic marking of *pp* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *p* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

2 un poco sost.

Laissez aller le mouv!

Musical score for measures 11-20. It features a piano and violin part. The piano part has a dynamic marking of *pp* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *p* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

2 un poco sost.

Laissez aller le mouv!

Musical score for measures 21-30. It features a piano and violin part. The piano part has a dynamic marking of *pp* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *p* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

Musical score for measures 31-40. It features a piano and violin part. The piano part has a dynamic marking of *pp* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *p* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

Musical score for measures 41-50. It features a piano and violin part. The piano part has a dynamic marking of *pp* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *p* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

Musical score for measures 51-60. It features a piano and violin part. The piano part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

Musical score for measures 61-70. It features a piano and violin part. The piano part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

Musical score for measures 71-80. It features a piano and violin part. The piano part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." The violin part has a dynamic marking of *f* and includes the instruction "Otez Sourdine." There is a first ending bracket labeled "2" at the end of the section.

51

mf

Arco

mf

7

3 a Tempo (Un peu plus animé qu'au début.) (66 = ♩)

p

sost.

3 a Tempo (Un peu plus animé qu'au début.) (66 = ♩)

p

sost.

rinf.

p

rinf.

p

rinf.

p

rinf.

p

cresc.

cresc.

cresc.

cresc.

cresc.

Poco rit.

Poco rit.

cresc.

Assez largement.

(quasi 1<sup>o</sup> Tempo.)

*f appass.*

*f appass.*

*f appass.*

*f appass.*

Assez largement.

(quasi 1<sup>o</sup> Tempo.)

*f appass.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

50

*un peu en dehors.*

50 *pp*

*léger*

*M.D.*

*pl*

*mf un peu en dehors.*

*Pizz. p*

49

Musical score for measures 49-50. The score consists of five staves. The first four staves are for the upper instruments, and the fifth is for the piano. Dynamics include *p*, *cresc.*, and *mf en dehors, sost.*. The piano part has a *cresc.* marking.

Poco rit. a Tempo

Musical score for measures 51-52. The score consists of five staves. Dynamics include *dim.*, *pp*, and *M.G.*. Tempo markings are *Poco rit.* and *a Tempo*. The piano part has a *dim.* marking.

Musical score for measures 53-54. The score consists of five staves. Dynamics include *mf*.

Musical score for measures 55-56. The score consists of five staves, primarily piano accompaniment.

Musical score for measures 57-60. The score consists of five staves. Dynamics include *ff*, *Pizz.*, and *p e dim.*.

Musical score for measures 61-64. The score consists of five staves. Dynamics include *pp* and *Arco*.

5 Tranquillo (52 = ♩)

Poco rit.

Musical score for measures 65-68. The score consists of five staves. Dynamics include *dolce espr.*.

5 Tranquillo (52 = ♩)

Musical score for measures 69-72. The score consists of five staves, primarily piano accompaniment.

*a Tempo*

*a Tempo* *Poco rit.*

*dolce espr.*

**6** *a Tempo* *sost.* *Laissez aller le mouv!* *espr. e cresc.*

*espr.* *cresc.* *espr.* *cresc.* *cresc.*

**6** *a Tempo* *Laissez aller le mouv!* *espr. e cresc.*

*cresc.* *cresc.* *cresc.* *cresc.*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*p* *pp* *Arco* *pp*

**48**

*cresc.* *p* *cresc.* *Pizz.* *p* *cresc.* *p* *cresc.*

**48**

*cresc.*

*f espr.* *f espr.* *ff en dehors.* *Arco*

*p espr.* *poco*  
*p espr.* *poco* *sotto voce.*  
*p espr.* *poco*

47 (Une mesure vaut un temps du Mouvement précédent.)

*p léger*  
*pp* *Pizz.* *p*

*ff* *ff* *ff* *ff* *ff*  
*rall.* *rall.*

7 a Tempo (66 = ♩)

*en dehors*  
*espress et tendre*  
*Pizz.* *p* *Pizz.* *p* *Arco* *3*  
*p dolce* *Pizz.* *p* *dolce*

7 a Tempo (66 = ♩)

*p dolce* *Arco* *3* *Pizz.* *Arco* *3* *Pizz.* *Arco* *3*

8 *cresc.*  
*p souple*  
*p souple cresc.*  
*en dehors*  
*espr. e cresc.*  
*en dehors*  
*espr. e cresc.*

*sost.*  
*sost.*  
*sost.*  
*sost.*  
*sost.*  
*sost.*  
*en dehors*

*en dehors*  
*en dehors*

45 *poco*  
*p espr. (douloureux)*  
*p sotto voce*  
*p espr. (douloureux)*  
*poco*  
*poco*  
*poco*  
*pp*

46 *en dehors*  
*pp*  
*poco cresc.*  
*46*  
*poco cresc.*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*m.g.*  
*pp*



*appuss.*  
*mf en dehors, espr. cresc.*

*cresc.*

*cresc.*

*pp* *mf en dehors espr. cresc.*

*appuss.*

*Ped. sempre*

*sempre cresc.*

*sempre cresc.* *sost.*

*sempre cresc.* *sost.*

*sempre cresc.* *sost.*

*sempre cresc.*

9 *sempre cresc.* **Laissez aller le mouvt**

*très en dehors*  
*sempre cresc.*

9 *sempre cresc.* **Laissez aller le mouvt**

*sempre cresc.*

(80 =  $\text{♩}$ )

(80 =  $\text{♩}$ )

*alleg*

*alleg*

*alleg*

*alleg*

*alleg*

10

*p espr.*  
*p*  
*p un peu en dehors, espr.*  
Pizz Arco  
*espr.*  
*p*  
*en dehors, espr.*

11  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco cresc.*

11  
*poco a poco cresc.*

43

*molto espr.*  
*(très sonore.)*

*mf*  
*f*  
8  
43  
8

*f*

44  
*ff*  
*ff*  
*ff*

44  
*f*  
*ff*

Calme (♩ = ♩) (Un temps équivaut à une mesure du mouvement précédent.)

pp

*molto espress. (sonore.)*

Calme (♩ = ♩)

pp

col Ped.

*molto espress. (sonore)*

*p léger*

*cresc.*

*mf*

*cresc.*

*cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

12

*f e cresc.*

*ff e cresc.*

*f e cresc.*

*f e cresc.*

12

*cresc.*

13

*ff*

*ff*

13

*ff*

Musical score for measures 1-8. The score consists of four staves. The top two staves are for the upper strings, and the bottom two are for the lower strings. The music features a melodic line in the upper strings and a more rhythmic accompaniment in the lower strings. Measure 8 is marked with a first ending bracket.

Musical score for measures 9-13. The score consists of four staves. The music continues with similar melodic and rhythmic patterns. Measure 13 is marked with a first ending bracket.

Musical score for measures 14-17. The score consists of four staves. Measures 14 and 15 are marked with a first ending bracket. The music concludes with a final chord in measure 17.

Musical score for measures 41-43. The score consists of four staves. Measure 41 is marked with a first ending bracket. The music includes dynamic markings such as *f*, *pp*, and *p*. Performance instructions include *Pizz.* (pizzicato) and *Arco* (arco).

Musical score for measures 44-46. The score consists of four staves. The music continues with dynamic markings like *sfp* and *f*. Performance instructions include *Arco* and *Pizz.*.

Musical score for measures 47-49. The score consists of four staves. Measures 47 and 48 are marked with a first ending bracket. The music includes dynamic markings like *dim.* (diminuendo) and *pp*.

pp  
Pizz.

40  
Arco  
pp  
40  
8

cresc.  
p  
cresc.  
Pizz.  
p  
cresc.  
cresc.  
cresc.

p  
p  
p

8

15  
15  
pp  
col Ped.

Musical score for measures 14-15. The score consists of four staves: two for woodwinds (flute and clarinet) and two for piano. The woodwinds play a melodic line with dynamics *p sost. espr.* and *p sost. espr.*. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

Musical score for measures 16-17. The woodwinds play a melodic line with dynamics *sost. espr.* and *cresc. molto*. The piano accompaniment continues with a rhythmic pattern, marked *cresc. molto*.

Musical score for measures 18-19. The woodwinds play a melodic line with dynamics *ff* and *ff*. The piano accompaniment continues with a rhythmic pattern, marked *ff*.

Musical score for measures 38-39. The score consists of four staves: two for woodwinds (flute and clarinet) and two for piano. The woodwinds play a melodic line with dynamics *mf* and *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in both hands, marked *mf*.

Musical score for measures 40-41. The woodwinds play a melodic line with dynamics *mf* and *mf*. The piano accompaniment continues with a rhythmic pattern, marked *cresc.*.

Musical score for measures 42-43. The woodwinds play a melodic line with dynamics *f* and *pp*. The piano accompaniment continues with a rhythmic pattern, marked *f*.

Y  
*p un peu en dehors*  
*p*  
 Arco

37

*mf*  
*espr. très en dehors*  
*mf legato*  
 sost.

37

*p*  
 Ped.

*mf espr. très en dehors*  
*pp*  
 sost.

*ff*

17

*ff*  
*ff*  
*ff*

17

Musical score for strings and piano, measures 1-17. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass, along with a grand piano accompaniment. The music is in a major key and features a steady rhythmic pattern in the strings.

Un poco string.

18 Con moto (86 = ♩)

Musical score for strings, measures 18-33. The tempo is marked 'Con moto' with a metronome marking of 86 = ♩. The music continues with a consistent rhythmic texture.

un poco string.

18 Con moto (86 = ♩)

Musical score for strings and piano, measures 34-49. The piano part features a melodic line with dynamic markings of *f*, *mf*, and *sf*. The string part includes a 'poco dim.' instruction.

poco dim.

Musical score for voice and piano, measures 50-65. The vocal line is marked 'avec une expression intense' and includes the lyrics 'cres - cen - do'. The piano accompaniment features a rhythmic pattern with dynamic markings of *f* and *sf*.

avec une expression intense

cres

cen

do

avec une expression intense

cres

cen

do

Musical score for strings and piano, measures 35-49. The piano part features a melodic line with dynamic markings of *f*, *pp*, and *p*. The string part includes a 'Pizz.' instruction.

35

*p* léger et souple.

Musical score for piano, measures 50-64. The piano part features a melodic line with dynamic markings of *f* and *pp*. The string part includes a 'Pizz.' instruction.

Musical score for strings, measures 65-79. The string part includes a '(en dehors)' instruction and a 'Pizz.' instruction.

Musical score for piano, measures 80-94. The piano part features a melodic line with dynamic markings of *f* and *sf*. The string part includes a 'Pizz.' instruction.

Musical score for strings and piano, measures 95-109. The piano part features a melodic line with dynamic markings of *p* and *pp*. The string part includes 'Arco' and 'Pizz.' instructions.

36

*p* un peu en dehors

Musical score for piano, measures 110-124. The piano part features a melodic line with dynamic markings of *p* and *pp*. The string part includes a 'Pizz.' instruction.

36

M.D.



pp dolce  
pp dolce  
p dolce

(b)

34

p

espr.  
Pizz.

34

Arco

mf en dehors

p

p  
molto espr.  
p  
molto espr.  
espr.  
molto  
il basso sost.

19

19

cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

sempre cresc.  
sempre cresc.  
sempre cresc.  
sempre cresc.  
sempre cresc.

en dehors *espr.*

[20] *a Tempo I<sup>o</sup> (80 = ♩)*

*f*

J. 6963 H

Arco

[32] *pp dolce*

*pp dolce*

*dolce*

[33] *p*

*dolce espr.*  
*Pizz.*

Arco

[33]

Musical score for measures 26-30. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music features complex rhythmic patterns with many beamed notes and rests. The key signature has two flats.

Musical score for measures 31-35. Measure 31 is marked with a box containing the number 31. The vocal staves are marked with *pp un poco espr.* and *pp*. The piano part is marked with *pp*. The instruction *un peu en dehors* appears above the vocal staves, and *Pizz* appears below the piano part.

Musical score for measures 36-40. Measure 36 is marked with a box containing the number 31. The piano part is marked with *pp*.

Musical score for measures 41-45. The vocal staves are marked with *ppp léger* in three places.

Musical score for measures 46-50. The piano part is marked with *p en dehors*.

Musical score for measures 15-20. The score is written for four staves: two vocal staves and two piano staves. The music features complex rhythmic patterns with many beamed notes and rests. The key signature has two flats.

Musical score for measures 21-25. Measure 21 is marked with a box containing the number 21. The vocal staves are marked with *sempre ff* and *appass.*. The piano part is marked with *sempre ff* and *appass.*.

Musical score for measures 26-30. Measure 26 is marked with a box containing the number 21. The piano part is marked with *sempre ff*.

Musical score for measures 31-35. The vocal staves are marked with *ppp léger* in three places.

Musical score for measures 36-40. The piano part is marked with *ppp* and *dim.*.

22 Tranquillo (52 = ♩)

mf espr. dim. p dim. pp  
Sourdine  
mf dim. p dim. pp  
mf espr. dim. p dim. pp

22 Tranquillo (52 = ♩)

mf dim. p pp

Sourdine

23

Sourdine  
Sourdine  
Sourdine  
mf

23

mf  
rinf. espr.

espr.

poco

p espr.

mf pp p espr. p

p espr.

30

p e dim.

29

poco p poco poco mf un peu en dehors Pizz. p

29

poco p

p p léger p léger Arco p léger

p

30

mf mf mf mf

30

mf

Poco rit. **27** a Tempo

pp

Poco rit. **27** a Tempo  
dim. pp

pp un poco espr.  
pp un peu en dehors Pizz.  
pp

pp

**28** un peu en dehors  
Arco  
pp

**28** léger

**24** Très calme (48 = ♩)

**24** Très calme (48 = ♩)

p e dim.  
en retardant un peu  
p espr. dim. sempre

(un peu en dehors)

jusqu'à la fin

II

(1) Sur un rythme de Zortzico

(184 = la croche)

(♩ = ♩)

1<sup>er</sup> VIOLON  
2<sup>d</sup> VIOLON  
ALTO  
VIOLONCELLE  
PIANO

*pp*  
*pp*  
*pp*  
*pp*  
*pp très lointain*

(184 = la croche)  
(♩ = ♩)

2 Ped. Ped.

25

*p* *poco*  
*p* *poco*  
*p* *poco*  
*p* *poco*

25

(1) La mesure du "Zortzico"  $\frac{5}{8}$  doit être mentalement divisée en deux temps irréguliers: le 1<sup>er</sup> temps d'une valeur de trois croches, le deuxième d'une valeur de deux croches. Les cinq croches composant chaque mesure conserveront entre elles leur exact rapport de durée, mais l'exécution de ce morceau doit être, néanmoins, d'une extrême souplesse.

*poco rinf.*  
*poco rinf.*  
*poco rinf.*  
*poco rinf.*

26

*rinf.*  
*rinf.*  
*rinf.*  
*rinf.*

26

MG.

tre Corde

*pp*  
*pp*  
*pp*  
*pp*

*un peu en dehors*

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoelyBoisdefreBrambach  
 ulLiebeskindLindbladLindpaintnerLitolfLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNorm  
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttnerHübnerJadassohnJansJensenJentschJerabekKielKirchnerKlughardtKopylovKörteKreihKreitschmannKreutzerKrommerKrugKudelskiKuhlaulLachnerLeLek  
 cammarStephensStrebensSvendsenTanéievTaubertThiériotThornThomasThuilleUdbyeVanhalVeitVerhulstVierlingVolkmanViotiWaltWeyermannWichmannWilmWolfWolffumWoodZeleniski

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(Prices current 2007)

54

Violin I: *espr.*, *pp*

Violin II: *pp*

Viola: *Pizz.*, *pp*

Cello: *pp*

Piano: *pp*

Violin I: *pp espr.*

Violin II: *pp*

Viola: *Arco*

Cello: *Arco*

Piano: *pp espr.*

Violin I: *sf*, *p*, *dim.*

Violin II: *sf*, *p*, *dim.*

Viola: *espr.*, *dim.*

Cello: *espr.*, *dim.*

Piano: *fp*



55

pp dim. pp dim. pp dim. pp dim. pp

(gardez la Ped.)

55

8

pp

Detailed description: This system contains measures 55 and 56. It features four staves. The top four staves are for the vocal line, with dynamics *pp* and *dim.* indicated. The bottom two staves are for the piano accompaniment. Measure 55 includes a piano *pp* dynamic and a first ending bracket with an 8-measure repeat sign. Measure 56 includes the instruction *(gardez la Ped.)* and a piano *pp* dynamic.

56

sempre sempre sempre sempre

56

dim. sempre

Detailed description: This system contains measures 56 and 57. It features four staves. The top four staves are for the vocal line, with the instruction *sempre* repeated in each staff. The bottom two staves are for the piano accompaniment. Measure 56 includes the instruction *dim. sempre*.

pppp perdendosi pppp pppp pppp pppp pppp

8

8

pppp

Detailed description: This system contains measures 57 and 58. It features four staves. The top four staves are for the vocal line, with dynamics *pppp* and the instruction *perdendosi* repeated in each staff. The bottom two staves are for the piano accompaniment. Measure 57 includes a piano *pppp* dynamic and the instruction *perdendosi*. Measure 58 includes two first ending brackets, each with an 8-measure repeat sign, and a piano *pppp* dynamic.

III

**Lent**  
 1<sup>re</sup> VIOLON  
 2<sup>d</sup> VIOLON  
 ALTO  
 VIOLONCELLE  
 PIANO  
*dolce espr.*  
*dolce espr.*  
*dolce espr.*  
*dolce espr.*  
**Lent**  
 La ♯ vaut une croche du Mouv! précédent  
*f* *p*  
 Ped.

*un poco rinf.*  
*un poco rinf.*  
*un poco rinf.*  
*un poco rinf.*  
 \* Ped.

*espr.*  
*espr.*  
*espr.*  
*espr.*  
*espr.*  
*sf*  
 \* Ped.

*marcato*

106  
 106

**Allargando**  
*fff*  
*fff*  
*fff*  
*fff*  
**Allargando**  
*fff*  
 Ped.

Musical score for measures 105-108. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *ff* and *cresc. molto*. The music features complex rhythmic patterns and slurs.

Musical score for measures 109-112. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *ff*. The music features complex rhythmic patterns and slurs.

Musical score for measures 113-116. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *ff*. The music features complex rhythmic patterns and slurs.

Musical score for measures 117-120. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *ff*. The music features complex rhythmic patterns and slurs.

Musical score for measures 57-60. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *poco*. The music features complex rhythmic patterns and slurs.

Musical score for measures 61-64. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *mf*. The music features complex rhythmic patterns and slurs.

Musical score for measures 65-68. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *sf* and *p*. The music features complex rhythmic patterns and slurs.

Musical score for measures 69-72. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *p* and *pp*. The music features complex rhythmic patterns and slurs.

Musical score for measures 73-76. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *p subito*. The music features complex rhythmic patterns and slurs.

58

*dolcissimo*  
*dolcissimo*  
*dolcissimo*  
Arco  
*dolcissimo*

58

59

*pp*  
*un poco sost.*  
*p*

59

*pp un poco espr.*

103

*ff*  
*ff*  
*ff*

103

*mf cresc. subito.*

104

*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*ff*

104

*ff*

Musical score for measures 90-101. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The piano part has a dense texture with many chords.

102

Musical score for measures 102-111. Measure 102 is marked with a box containing the number 102. The score includes dynamic markings such as *en dehors*, *ff en dehors*, and *mf*. A piano instruction *e cresc. subito* is present. The piano accompaniment continues with a similar rhythmic pattern.

102

Musical score for measures 112-121. The score includes dynamic markings such as *mf cresc.* and *ff*. The piano accompaniment features a more active rhythmic pattern with many chords and some grace notes.

Musical score for measures 50-59. The score includes dynamic markings such as *espr.* and *p*. A piano instruction *col Ped.* is present. The piano accompaniment features a rhythmic pattern with some grace notes.

Musical score for measures 60-69. The score includes dynamic markings such as *mf cresc.*, *espr.*, *cresc.*, *poco*, and *a*. The piano accompaniment continues with a similar rhythmic pattern.

60

Musical score for measures 70-79. The score includes dynamic markings such as *mf cresc.* and *poco*. The piano accompaniment continues with a similar rhythmic pattern.

60

sempre cresc.  
sempre cresc.  
sempre cresc.  
sempre cresc.  
sempre cresc.

8  
8

61  
p un peu en dehors  
en dehors cresc.  
61  
p  
cresc.

6  
6  
7  
cresc. 7  
6

101 Laissez aller le mouv!

appass.  
appass.

101 Laissez aller le mouv!

appass.  
3

8

poco rit. 100 A l'aise

molto dim. p

molto dim. p

molto dim. p

molto dim. p

8

poco rit. 100 A l'aise

molto dim. p

f p cresc.

f p cresc.

f p cresc.

8

f p

pp

62

pp cresc.

pp cresc.

pp cresc.

62

pp cresc.

poco a poco

poco a poco

poco a poco

poco a poco

string. un poco.

63

string. un poco.

string. un poco.

string. un poco.

string. un poco.

63

63

f

8

10

8

10

f

All<sup>o</sup> vivo ed agitato (132 = ♩)  
♩ = ♩ du 6/4 précédent

64

p

f

glis

glis

Pizz<sup>o</sup> f

8

64

All<sup>o</sup> vivo ed agitato (132 = ♩)

p

f

98 String. un poco

98

String. un poco

mf cresc. subito

mf cresc. subito

en dehors

mf cresc. subito

98

String. un poco

mf appassion.

cresc. subito

3

cresc.

3

3

99

99



97 a Tempo

Musical score for measures 97-100. The top system includes violin and viola parts with the instruction *fuocoso*. The bottom system is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

97 a Tempo

Piano accompaniment for measures 97-100, showing the left and right hand parts.

Musical score for measures 101-104. The top system includes violin and viola parts. The bottom system is the piano accompaniment. The key signature has three sharps and the time signature is 3/4.

Musical score for measures 105-108. The top system includes violin and viola parts. The bottom system is the piano accompaniment. The key signature has three sharps and the time signature is 3/4.

Musical score for measures 61-64. The top system includes violin and viola parts with markings *p espr.*, *p*, *sf*, and *glis.*. The bottom system is the piano accompaniment with markings *Arco*, *Pizz*, and *Arco*. The key signature has three sharps and the time signature is 3/4.

65

Musical score for measures 65-68. The top system includes violin and viola parts with markings *espr.*. The bottom system is the piano accompaniment with markings *poco sf*. The key signature has three sharps and the time signature is 3/4.

65

Piano accompaniment for measures 65-68, showing the left and right hand parts.

Musical score for measures 69-72. The top system includes violin and viola parts with markings *poco sf*. The bottom system is the piano accompaniment with markings *p* and *espr.*. The key signature has three sharps and the time signature is 3/4.

Piano accompaniment for measures 69-72, showing the left and right hand parts.

Musical score for measures 56-65. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom staff is for the piano. The music features a variety of articulations including *Pizz* (pizzicato) and *Arco* (arco), and dynamic markings such as *p* (piano) and *cresc.* (crescendo). The key signature has three sharps (F#, C#, G#).

Musical score for measures 66-75. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet. The bottom staff is for the piano. The music is marked *Poch. rit.* (poco ritardando) and *Meno all.<sup>o</sup> (104 = ♩) (à l'aise)*. It includes articulations like *Pizz* and dynamic markings like *p*. The key signature has three sharps.

Musical score for measures 76-85. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet. The bottom staff is for the piano. The music continues with articulations like *Pizz* and dynamic markings like *p*. The key signature has three sharps.

Musical score for measures 86-95. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet. The bottom staff is for the piano. The music is marked *rit.* (ritardando) and *Assez largement.* (Assez largamente). It includes articulations like *Pizz* and dynamic markings like *fff* (fortissimo) and *cresc.*. The key signature has three sharps.

Musical score for measures 96-105. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet. The bottom staff is for the piano. The music is marked *rit.* and *Assez largement.*. It includes articulations like *Pizz* and dynamic markings like *fff*. The key signature has three sharps.

Musical score for measures 106-115. The score is in 3/4 time and consists of five staves. The top four staves are for the string quartet. The bottom staff is for the piano. The music continues with articulations like *Pizz* and dynamic markings like *fff*. The key signature has three sharps.

95 String. un poco

ff molto cresc.

ff appassionato.

ff molto cresc.

ff appassionato.

95 String. un poco

ff appassionato.

67 souple et léger

p

Pizz.

p

Pizz.

p

67

Pizz.

Arco souple et léger

p en dehors

Pizz.

espr.

Arco

p espr.

Arco

Musical score for measures 64-67. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with triplets and slurs, and a piano accompaniment with chords and moving lines. Dynamics include *cresc.* and *espr.*

Musical score for measures 68-71. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music continues with melodic and harmonic development. Dynamics include *cresc.*

Musical score for measures 72-75. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *cresc.*

Musical score for measures 76-79. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *p* and *Pizz.*

Musical score for measures 80-83. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *p*.

Musical score for measures 84-87. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *cresc.*

Musical score for measures 88-91. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *cresc.*

Musical score for measures 92-95. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *sempre cresc.*

Musical score for measures 96-99. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *sempre cresc.*

Musical score for measures 100-103. The system consists of three staves. The top staff has a treble clef. The middle staff has an alto clef. The bottom staff has a bass clef. The music features a melodic line with slurs and a piano accompaniment. Dynamics include *sempre cresc.*

93

*p*

*mf espr. e cresc poco a poco.*

*p*

Pizz.

93 (\*)

*mf espr.*

*p*

*cresc.*

*mf e cresc.*

*mf e cresc. poco a poco.*

Arco

*mf e cresc. poco a poco.*

*poco a poco*

(\*) Le mouvement est ici sensiblement plus animé qu'au passage analogue (5<sup>e</sup> mesure de 59.

*p*

*p*

*p*

*p*

Arco

Pizz.

*p*

69

*mf espr.*

*espr.*

Pizz.

Arco

Pizz.

69

*p*

Musical score for measures 60-69. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The key signature is two sharps (D major). The tempo is marked *mf* e *cresc.*. The first violin part includes the instruction *espr.* and *cresc.*. The second violin part includes *cresc.*. The viola part includes *cresc.* and *Arco*. The cello/bass part includes *cresc.*. The piano part (measures 60-69) is marked *cresc.* and features a series of arpeggiated chords.

Musical score for measures 70-79. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *ff energico*. The first violin part includes the instruction *ff energico*. The second violin part includes *ff energico*. The viola part includes *ff energico*. The cello/bass part includes *ff energico*. The piano part (measures 70-79) is marked *ff energico* and features a series of arpeggiated chords.

Musical score for measures 80-89. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *ff sonore*. The first violin part includes the instruction *ff sonore*. The second violin part includes *ff sonore*. The viola part includes *ff sonore*. The cello/bass part includes *ff sonore*. The piano part (measures 80-89) is marked *ff sonore* and features a series of arpeggiated chords.

Musical score for measures 90-99. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *mf espr.*. The first violin part includes the instruction *mf espr.*. The second violin part includes *mf espr.*. The viola part includes *mf espr.*. The cello/bass part includes *mf espr.*. The piano part (measures 90-99) is marked *mf espr.* and features a series of arpeggiated chords.

Musical score for measures 100-109. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *mf espr.*. The first violin part includes the instruction *mf espr.*. The second violin part includes *mf espr.*. The viola part includes *mf espr.*. The cello/bass part includes *mf espr.*. The piano part (measures 100-109) is marked *mf espr.* and features a series of arpeggiated chords.

Musical score for measures 110-119. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *mf espr.*. The first violin part includes the instruction *mf espr.*. The second violin part includes *mf espr.*. The viola part includes *mf espr.*. The cello/bass part includes *mf espr.*. The piano part (measures 110-119) is marked *mf espr.* and features a series of arpeggiated chords.

Musical score for measures 120-129. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *scherzosamente*. The first violin part includes the instruction *scherzosamente*. The second violin part includes *scherzosamente*. The viola part includes *scherzosamente*. The cello/bass part includes *scherzosamente*. The piano part (measures 120-129) is marked *scherzosamente* and features a series of arpeggiated chords.

Musical score for measures 130-139. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *mf espr.*. The first violin part includes the instruction *mf espr.*. The second violin part includes *mf espr.*. The viola part includes *mf espr.*. The cello/bass part includes *mf espr.*. The piano part (measures 130-139) is marked *mf espr.* and features a series of arpeggiated chords.

Musical score for measures 140-149. The score is written for a string quartet. The key signature is two sharps (D major). The tempo is marked *mf espr.*. The first violin part includes the instruction *mf espr.*. The second violin part includes *mf espr.*. The viola part includes *mf espr.*. The cello/bass part includes *mf espr.*. The piano part (measures 140-149) is marked *mf espr.* and features a series of arpeggiated chords.

crise.

*f* molto espr.

*f* molto espr.

*f* molto espr.

5

*f*

*f*

71

*ff* sonore

*ff* sonore

*ff* sonore

*ff* sonore

8

71

*ff* très marqué

72

8

72

Musical score for measures 62-72. The upper staves contain a complex rhythmic pattern with many sixteenth notes. The lower staves feature a more melodic line with some rests.

Musical score for measures 73-82. Measure 73 is marked with a box containing the number 73. The score includes dynamic markings such as *con fuoco* and *ff*. The music continues with complex rhythmic patterns.

Musical score for measures 83-90. Measure 83 is marked with a box containing the number 73. The score includes dynamic markings such as *con fuoco* and *ff molto espr.*

Musical score for measures 91-95. Measure 91 is marked with a box containing the number 73. The score includes dynamic markings such as *ff*.

Musical score for measures 62-72 on page 79. The upper staves show a different arrangement of notes compared to page 62. The lower staves feature a more melodic line.

Musical score for measures 73-82 on page 79. Measure 73 is marked with a box containing the number 91. The score includes dynamic markings such as *ff*.

Musical score for measures 83-95 on page 79. Measure 83 is marked with a box containing the number 91. The score includes dynamic markings such as *ff*.



90

*ff espress.*

*mf*

*ff appass.*

*ff appass.*

90

*ff*

*poco*

*Red.*

*mf*

*mf espress.*

*sost.*

*dim.*

*poco*

*a*

*poco*

74 A l'aise

*dolce espr. sotto voce.*  
*mp e dim.*  
*p*

Musical score for measures 74-77, top system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts feature a melodic line with a long note on the first measure. The piano accompaniment includes a bass line with a 'mp e dim.' marking and a treble line with a 'p' marking.

74 A l'aise

*p*

Musical score for measures 74-77, bottom system. It consists of two piano staves. The treble staff has a 'p' marking. The bass staff features a series of chords and a melodic line.

*p espr.*  
*p*

Musical score for measures 78-81, top system. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with a melodic line. The piano accompaniment includes a bass line with a 'p' marking and a treble line with a 'p espr.' marking.

Musical score for measures 78-81, bottom system. It consists of two piano staves. The treble staff has a 'p' marking. The bass staff features a series of chords and a melodic line.

*rinf.*  
*rinf.*  
*rinf.*  
*rinf.*

Musical score for measures 82-85, top system. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with a melodic line. The piano accompaniment includes a bass line with a 'rinf.' marking and a treble line with a 'rinf.' marking.

*rinf.*

Musical score for measures 82-85, bottom system. It consists of two piano staves. The treble staff has a 'rinf.' marking. The bass staff features a series of chords and a melodic line.

Musical score for measures 78-81, top system. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with a melodic line. The piano accompaniment includes a bass line with a 'p' marking and a treble line with a 'p' marking.

89

Musical score for measures 82-85, top system. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with a melodic line. The piano accompaniment includes a bass line with a 'p' marking and a treble line with a 'p' marking.

89

Musical score for measures 82-85, bottom system. It consists of two piano staves. The treble staff has a 'p' marking. The bass staff features a series of chords and a melodic line.

Musical score for measures 86-89, top system. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with a melodic line. The piano accompaniment includes a bass line with a 'p' marking and a treble line with a 'p' marking.

Musical score for measures 86-89, bottom system. It consists of two piano staves. The treble staff has a 'p' marking. The bass staff features a series of chords and a melodic line.

88

Laissez aller le mouv!

88

8

75

75

76

76

Poco rit.

Musical score for measures 75-76. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a *dim.* marking. The piano accompaniment includes a *mf e dim.* marking. The tempo is marked *Poco rit.*

77 Un pochetto meno

Musical score for measures 77-78. The vocal line is marked *dolce* and *penetrant*. The piano accompaniment is marked *p e dim.*

77 Un pochetto meno  
*p ma sost. molto espr.*

Musical score for measures 79-80. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 81-82. The piano accompaniment continues with a similar texture to the previous measures.

Musical score for measures 83-84. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 85-86. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked *Poco rit.*

Musical score for measures 87-88. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 89-90. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 91-92. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 93-94. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

85

*sonore*  
*ff*

*ff* *sonore*

*ff* *sonore*

*ff* *sonore*

*ff* *très marqué.*

86

86

78

*p sost. e molto espr.*

*poco*

*l-gito il basso e sost.*

78

*p sost. e molto espr.*

*cresc. poco a poco*

*mf sost. e molto espr. cresc.*

*mf sost. e molto espr. cresc.*

*cresc. poco a poco*

*mf cresc.*

79 a Tempo I<sup>o</sup>

First system of musical notation for measures 79-83. It includes vocal lines and piano accompaniment. The piano part features a complex texture with many sixteenth notes. Performance markings include *cresc. poco a poco*, *f con fuoco*, and *très en dehors*. A first ending bracket is present over measures 81-83.

Second system of musical notation for measures 79-83. It continues the vocal and piano parts from the first system. The piano accompaniment remains dense with sixteenth-note patterns.

Third system of musical notation for measures 79-83. It concludes the first section of the piece. The piano part has a first ending bracket over measures 81-83.

84

First system of musical notation for measures 84-88. It features a vocal line and piano accompaniment. The piano part is characterized by a driving sixteenth-note pattern. Performance markings include *ff energico*. A first ending bracket is present over measures 86-88.

Second system of musical notation for measures 84-88. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its energetic sixteenth-note texture.

Third system of musical notation for measures 84-88. It concludes the second section of the piece. The piano part has a first ending bracket over measures 86-88.

Musical score for measures 72-82. The score is in G major and 3/4 time. It features a string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *Arco*, *espr.*, and *cresc.*

Musical score for measures 83-92. The score continues with the string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *mf espr.* and *cresc.*

Musical score for measures 93-102. The score continues with the string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *cresc.* and *Arco*.

Musical score for measures 80-82. The score is in G major and 3/4 time. It features a string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *String. un poco*, *mf cresc.*, *mf cresc. subito*, and *mf en dehors cresc. subito*.

Musical score for measures 83-85. The score continues with the string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *String. un poco*, *mf cresc. subito*, and *appass.*

Musical score for measures 86-95. The score continues with the string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *mf cresc. subito* and *appass.*

Musical score for measures 96-105. The score continues with the string quartet and piano accompaniment. The strings play a melodic line with a crescendo leading to a forte dynamic. The piano accompaniment consists of arpeggiated chords. Performance markings include *mf cresc. subito* and *appass.*

Poco rit.

81 a Tempo

musical notation for measures 81-82, top system. Includes staves for strings and woodwinds. Dynamics: *molto dim.*, *p*, *molto espr.*

musical notation for measures 81-82, middle system. Includes staves for strings and woodwinds. Dynamics: *molto dim.*, *Poco rit.*, *p*

musical notation for measures 81-82, bottom system. Includes staves for strings and woodwinds. Dynamics: *p e cresc.*, *cresc.*

82

musical notation for measures 82-83, top system. Includes staves for strings and woodwinds. Dynamics: *f*, *pizz.*

musical notation for measures 82-83, middle system. Includes staves for strings and woodwinds. Dynamics: *f*, *p*, *souple, léger*, *(Pizz.)*, *scherzosamente*

musical notation for measures 82-83, bottom system. Includes staves for strings and woodwinds. Dynamics: *p*, *souple, léger*, *Pizz.*



A. GABRIEL FAURE  
**QUINTETTE**

EN TROIS PARTIES

GABRIEL PIERNÉ

Op. 41

**1<sup>er</sup> Violon**

**Mod<sup>to</sup> molto tranquillo. (48 = ♩)**

(Sourdine) **PIANO pp**

**1** *espr.* *cresc.*

(Otez la Sourdine) **ALTO**

**2** *1<sup>er</sup> Violon* (Sans Sourdine.) *Laissez aller le mouvt*

*un poco sost.* *cresc.*

**3** *a Tempo* (Un peu plus animé qu'au début.) (66 = ♩) *p*

*rinf.*

*Poco rit.*

**4** *Assez largement. (Quasi 1<sup>er</sup> Tempo.)*

*f appassion.* *cresc.*

*ff* *pp*

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(Prices current 2007)

Tranquillo (52 = ♩)

1 5 dolce espr. Poch. rit.

PIANO a Tempo Poco rit.

6 a T<sup>o</sup> Laissez aller le mouv! espr. e cresc. sost.

f cresc. ff

rall. 7 a Tempo (66 = ♩) en dehors. espr. et tendre.

8 souple cresc. sost.

9 Laissez aller le mouv! sempre cresc. en dehors.

Sans presser (80 = ♩)

10 p espr.

11 poco a poco cresc. espr.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various ornaments and dynamics. A box containing the number 12 is placed above the staff. The instruction *sempre cresc.* is written below the staff.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 13 is placed above the staff. The instruction *f e cresc.* is written below the staff.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 14 is placed above the staff. The instruction *ff* is written below the staff.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 15 is placed above the staff. The instruction *ff* is written below the staff.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 16 is placed above the staff. The instruction *ALTO et Vlle* is written below the staff.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 17 is placed above the staff. The instruction *2<sup>d</sup> Violon* is written above the staff, and *1<sup>er</sup> Violon cresc. molto.* is written above the staff. The instruction *sost. espr.* is written below the staff.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. The instruction *ff* is written below the staff.

Musical staff 10: Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and dynamics. A box containing the number 17 is placed above the staff. The instruction *ff* is written below the staff.

Un poco string.

18 **Con moto** (86 = ♩)  
2<sup>d</sup> Violon

1<sup>er</sup> Violon 19  
*p molto espres.* *cresc.*

*sempre cresc.*

**T<sup>o</sup> I<sup>o</sup>** (80 = ♩)  
20 *ff*

21 *appass.*

22 *sempre ff*

22 **Tranquillo** (52 = ♩)  
*mf* *espr. dim.* *p dim.* *pp* (Mettez la Sourdine)

23 *espr.* *1<sup>er</sup> Violon* *p* *espr.*

24 **Très calme** (48 = ♩)  
*poco* *p* *espr.*

**PIANO** En retardant un peu jusqu'à la fin.  
*1<sup>er</sup> Violon* *Harm.*

101 **Laissez aller le mouv!**

102

103 *mf cresc.*

*ff*

104 *mf cresc.*

105

*ff*

106

*Allarg.*

*fff*

ALTO

1<sup>er</sup> Violon

*mf cresc.*

94

*string. un poco. ff molto espr.*

95

*rit. Assez largement.*

96

*fff*

97 a Tempo

98 *string. un poco.*

*cresc.*

99

Poco rit. 100 (à l'aise)

*molto dim. p molto espr. f p cresc.*

II

(1) Sur un rythme de Zortzico.  
(184 = la croche)

PIANO

*pp*

25

*p poco*

*poco rinf.*

26

*rinf. pp*

PIANO

Poco rit 27 a Tempo

*f pp*

28

*pp un peu en dehors.*

29

ALTO

*poco*

(1) La mesure du "Zortzico" doit être mentalement divisée en deux temps irréguliers; le 1<sup>er</sup> temps d'une valeur de trois croches, le deuxième d'une valeur de deux croches. Les cinq croches composant chaque mesure conserveront entre elles leur exact rapport de durée, mais l'exécution de ce morceau doit être, néanmoins, d'une extrême souplesse.

1<sup>er</sup> Violon

30

*p* *mf*

*f*

PIANO

31

*pp un poco espr.*

*un peu en dehors.*

*ppp léger*

32

*pp dolce*

4

33

*p*

34

*p*

3

35

*f*

89

*mf*

*mf*

PIANO

90

*ff espr.*

*ff*

PIANO

91

*ff*

2<sup>d</sup> Violon

*f cresc.*

2<sup>d</sup> Violon

92

*mf espr.*

*p*

*vllé*

ALTO

1<sup>er</sup> Violon

93

*p*

2<sup>d</sup> Violon

84 *f* *ff* *energico*

85 *sonore* *ff*

86

87 *ff*

Laissez aller le mouvt!

88 *mf* *ff*

8 *p*

36

37 *mf* *p*

PIANO

38 *mf* *f* *espr.* *en dehors.*

39 *f* (b)

ALTO

ALTO

1er Violon

40

*p*

*cresc.*

2d Violon

41

*f* *pp*

PIZZ. ARCO.

PIANO

2d Violon

PIZZ. ARCO.

*sf* *dim.*

42

*pp*

PIANO

Calme. (♩ = ♪) Un temps équivaut à une mesure du mouvt précédent.

*p léger*

ALT.

1er Violon

2d Violon

*mf e cresc.*

79 a T. I.

*f très en dehors*  
*cresc. poco a poco.*

80

*string. un poco. mf cresc.*

Poco rit. a Tempo.

81

*molto dim.* *p molto espr.* *f*

82

*p cresc.* *f*

*p souple léger.*

83

*mf espr.* *cresc.*



73

con fuoco

First system of musical notation for measures 73-74. It consists of two staves with treble clefs. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes with accents.

Second system of musical notation for measure 74, continuing the rhythmic pattern from the first system.

(à l'aise)

74

dolce espr.

Third system of musical notation for measure 74, starting with a *mf* dynamic and a *dolce espr.* instruction.

Fourth system of musical notation for measure 74, featuring a *rinf.* instruction.

75

cresc.

Fifth system of musical notation for measure 75, showing a *cresc.* instruction.

Sixth system of musical notation for measure 75, featuring a *sempre cresc.* instruction and a *f espr.* dynamic.

76

sempre cresc.

f espr.

Seventh system of musical notation for measure 76, continuing the *sempre cresc.* instruction.

dim.

Poco rit.

Un pochetto meno.

PIANO

Eighth system of musical notation for measure 77, featuring a *Piano* dynamic and a *Poco rit.* instruction. It includes a triplet of eighth notes.

1<sup>er</sup> violon

78

p sost. e molto espr.

Ninth system of musical notation for measure 78, starting with a *p* dynamic and a *sost. e molto espr.* instruction.

2<sup>d</sup> violon

43

très sonore.

f molto espress.

First system of musical notation for measures 43-44. It includes a piano part with a *f* dynamic and a *très sonore.* instruction.

2<sup>d</sup> violon

44

PIANO

appass.

mf. espr. en dehors

cresc

Second system of musical notation for measures 44-45, featuring a *PIANO* dynamic and a *mf. espr. en dehors* instruction.

sempre cresc.

sost.

Third system of musical notation for measures 44-45, including a *sempre cresc.* instruction and a *sost.* instruction.

2<sup>d</sup> violon

45

douloureux poco

espr.

2<sup>d</sup> violon

Fourth system of musical notation for measure 45, featuring a *douloureux poco* instruction and a *p* dynamic.

PIANO

Fifth system of musical notation for measure 46, featuring a *PIANO* dynamic and a *p* dynamic.

p espr.

poco

Sixth system of musical notation for measure 46, including a *p espr.* instruction and a *poco* instruction.

47

2<sup>d</sup> violon

PIANO

Seventh system of musical notation for measure 47, featuring a *PIANO* dynamic.

1er violon

8

Musical staff 1: Treble clef, key signature of three flats. Measure 47. Dynamics: *p*. Includes fingerings (0) and a dashed line above the staff.

Musical staff 2: Treble clef, key signature of three flats. Measure 48. Dynamics: *cresc.* and *ff espr.*

Musical staff 3: Treble clef, key signature of three flats. Measure 49. Dynamics: *p* and *cresc.*

Musical staff 4: Treble clef, key signature of three flats. Measure 50. Dynamics: *dim.* and *pp*. Includes markings: PIANO, Poco rit., and a T° symbol.

Musical staff 5: Treble clef, key signature of three flats. Measure 51. Dynamics: *un peu en dehors.*

Musical staff 6: Treble clef, key signature of three flats. Measure 52. Dynamics: *mf*.

Musical staff 7: Treble clef, key signature of three flats. Measure 53. Dynamics: *f*. Includes marking: ALTO.

Musical staff 8: Treble clef, key signature of three flats. Measure 54. Dynamics: *f*.

Musical staff 9: Treble clef, key signature of three flats. Measure 55. Dynamics: *poco dim.*

Musical staff 10: Treble clef, key signature of three sharps. Measure 69. Dynamics: *p* and *mf espr.*

Musical staff 11: Treble clef, key signature of three sharps. Measure 70. Dynamics: *p* and *mf e cresc.*

Musical staff 12: Treble clef, key signature of three sharps. Measure 71. Dynamics: *f* and *ff energico*.

Musical staff 13: Treble clef, key signature of three sharps. Measure 72. Dynamics: *ff sonore*.

Musical staff 14: Treble clef, key signature of three sharps. Measure 73. Dynamics: *ff sonore*.

Musical staff 15: Treble clef, key signature of three sharps. Measure 74. Dynamics: *ff sonore*.

Musical staff 16: Treble clef, key signature of three sharps. Measure 75. Dynamics: *ff sonore*.

Musical staff 17: Treble clef, key signature of three sharps. Measure 76. Dynamics: *ff sonore*.

Musical staff 18: Treble clef, key signature of three sharps. Measure 77. Dynamics: *ff sonore*. Includes a dashed line above the staff.

All<sup>o</sup> vivo ed agitato. (132 = ♩)

♩ = ♩ du 6<sup>e</sup> précédent.

64 *p* *sf* *p espr.* *p* *sf* *p espr.*

65 *espr.* *p*

66 *Meno all<sup>o</sup>* (104 = ♩) *p* *cresc.* *poch. rit.* *p (à l'aise)*

67 *souple et léger.* *p* *PIZZ.*

68 *ARCO.* *p espr.* *cresc.* *f*

69 *p*

70 *p*

71 *p*

72 *p*

73 *p*

74 *p*

75 *p*

76 *p*

77 *p*

78 *p*

79 *p*

80 *p*

81 *p*

82 *p*

83 *p*

84 *p*

85 *p*

86 *p*

87 *p*

88 *p*

89 *p*

90 *p*

91 *p*

92 *p*

93 *p*

94 *p*

95 *p*

96 *p*

97 *p*

98 *p*

99 *p*

100 *p*

101 *p*

102 *p*

103 *p*

104 *p*

105 *p*

106 *p*

107 *p*

108 *p*

109 *p*

110 *p*

111 *p*

112 *p*

113 *p*

114 *p*

115 *p*

116 *p*

117 *p*

118 *p*

119 *p*

120 *p*

121 *p*

122 *p*

123 *p*

124 *p*

125 *p*

126 *p*

127 *p*

128 *p*

129 *p*

130 *p*

131 *p*

132 *p*

52 *f* *cresc.* *f*

53 *f*

54 *molto dim.* *p* *cresc.* *f*

55 *espr.* *pp*

56 *ALTO* *pp* *espr.* *vllle*

57 *1<sup>er</sup> violon* *sf p* *dim.* *pp*

58 *PIANO* *dim. sempre*

59 *PIANO* *ppp* *perdendosi* *pppp*

60 *ppp* *perdendosi* *pppp*

### III

PIANO  
Lent  
dolce espr.

poco rinf. espr.

57 mf

58 pp dolce

qd von

59 pp

1<sup>er</sup> von  
60 mf cresc.

sempre cresc.

qd von ALTO

61 p

ALTO

vllle

62 pp

qd von

cresc. - - poco a poco.

string. un poco

PIANO

qd von

PIANO

63 f

V.S.

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(Prices current 2007)

A GABRIEL FAURE  
**QUINETTE**  
 EN TROIS PARTIES

GABRIEL PIERNE  
 Op. 41

2<sup>d</sup> Violon

I

Moderato molto tranquillo

Mettez la Sourdine

2<sup>d</sup> Violon

PIANO *pp*

*espress.*

**1** *espress.* *cresc.*

**2** *pp* Otez Soudine *sost. e cresc.* Laissez aller le Mouvt!

**3** *rinf.* *p* **a Tempo** (Un peu plus animé qu'au début)

*rinf.* *p*

**4** *cresc.* *f* **Assez largement** (Quasi 1<sup>o</sup> Tempo)  
*poco rit.*

*cresc.*

*ff* **ALTG**

1<sup>er</sup> violon vlle ALTO vlle 2<sup>d</sup> Violon **Tranquillo**  
*dolce espr.*

3 poch rit. **a Tempo** PIANO

3 2<sup>d</sup> Violon **a Tempo (Laissez aller le Mouvt)**  
 poch rit. *espr.*

3 *f* *cresc.*

3 **rall** **a Tempo** *PIZZ.*  
*ff* *p*

1 *ARCO.*

8 *cresc.* *sost.*  
*p (souple)*

3 **9** *très en dehors. Laissez aller le mouvt*  
*sempre cresc.*

**Sans presser**  
*f*

3 **10**  
*p*

**102** *mf cresc.*

**103** *ff*

**104** *mf cresc.* *mf cresc.*

**105** *ff*

**106** *al'argando*  
*fff*

Two staves of musical notation. The first staff begins with a *fff* dynamic marking and contains a melodic line with slurs and accents. The second staff contains a triplet accompaniment.

97 a Tempo

*fuocoso*

Two staves of musical notation. The first staff continues the melodic line from measure 97. The second staff contains a triplet accompaniment.

98 string. un poco

*mf cresc. subito*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

99

*poco rit.*

*molto dim.*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

100 (A l'aise)

*p*

*p e cresc.*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

101 Laissez aller le mouvt

*appass.*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

Two staves of musical notation. The first staff contains a melodic line with slurs. The second staff contains a triplet accompaniment.

11

*poco a poco cresc.*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

*sempre cresc.*

12

*f e cresc.*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

13

*ff*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

14

*ff*

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

*p*

15

Two staves of musical notation. The first staff continues the melodic line. The second staff contains a triplet accompaniment.

*p sost. espr.* *cresc. molto.*

**16** *ff*

*f*

**17** *ff*

**18** *Con moto*  
*un poco string.*

2

4

6

**19** *p molto espr.* *cresc.*

*sempre cresc.*

**92** *p*

*velle* *ALTO* *2<sup>d</sup> von* *p*

**93** *mf espr. e cresc. poco a poco*

3

**94**

*sempre cresc.*

**95** *string. un poco*  
*ff appass.*

*rit.* **96** *Assez largement*



ff

89

mf

ff

mf

1<sup>er</sup> violon

PIANO

90

5

5

5

5

mf

mf

3

1

1<sup>er</sup> Violon 5

91

5

5

5

5

2<sup>d</sup> Violon molto espr.

f

molto cresc.

1<sup>er</sup> Violon 5

5

2<sup>d</sup> Violon

f

a Tempo

20

ff

3

21

appass.

sempre ff

22

Tranquillo

mf

dim.

5

23

1

Sourdine

mf

1

pp

p espr.

24

Très calme

3

PIANO En retardant un peu jusqu'à la fin

3

2<sup>d</sup> Violon

0

0

0

II

1) Sur un rythme de Zortzico.

(184 = la croche)

1<sup>er</sup> von

PIANO

Musical notation for measures 1-24. The first system shows a piano introduction with a dynamic of *pp*. The second system continues the piano introduction with a dynamic of *pp*. Measure numbers 1, 25, and 26 are indicated in boxes.

1<sup>er</sup> von

PIANO

Musical notation for measures 25-26. Measure 25 starts with a dynamic of *p* and *poco*. Measure 26 starts with a dynamic of *poco rinf.*

25

*p* *poco*

*poco rinf.*

26

*rinf.*

*pp*

PIANO

*Poco rit.*

27 a Tempo

*pp*

28

*pp*

(1) La mesure du "Zortzico"  $\frac{5}{8}$  doit-être mentalement divisée en deux temps irréguliers; le 1<sup>er</sup> temps d'une valeur de trois croches, le deuxième d'une valeur de deux croches. Les cinq croches composant chaque mesure conserveront entre elles leur exact rapport de durée, mais l'exécution de ce morceau doit-être, néanmoins, d'une extrême souplesse.

83

Musical notation for measure 83. The measure is marked with a dynamic of *cresc.*

84

*ff* *energico*

Musical notation for measures 84-85. Measure 84 starts with a dynamic of *ff* and *energico*. Measure 85 starts with a dynamic of *ff* and *sonore*.

85

*ff* *sonore*

Musical notation for measures 86-87. Measure 86 starts with a dynamic of *ff*. Measure 87 starts with a dynamic of *ff*.

86

87

*ff*

Musical notation for measures 88-90. Measure 88 starts with a dynamic of *mf*. The instruction "Laissez aller le mouvt" is written below the staff.

Laissez aller le mouvt

88

Musical notation for measures 91-92. Measure 91 starts with a dynamic of *mf*. Measure 92 starts with a dynamic of *mf*.

*mf*

*p* sost. e molto espr. *cresc. poco a poco*

**79** a Tempo I<sup>o</sup>  
con fuoco  
*f* *cresc. poco a poco*

**80** String. un poco *mf* *cresc.*

Poco rit. **81** a Tempo  
*molto dim.* *p*

**82**  
*p e cresc.* *f*

PIZZ. *p* ARCO *espr.*

*poco.*

ALTO  
**29**  
*p* *p léger*

**30**  
*mf*

PIANO  
**31**  
*f* *pp*

1<sup>er</sup> Violon

*ppp léger*

**32** PIANO

33 *p*

34 *pp dolce*

35 *f*

en dehors

36 *p*

37 *p* un peu en dehors. <sup>1<sup>er</sup> violon</sup>

PIANO

*mf espr. très en dehors.*

38 *p*

73 *ff molto espr.*

74 (à l'aise) *so sotto voce..* *p*

*rinf.*

75 *cresc.*

76 *sempre cresc.* *f*

ALTO

77 Un pochetto meno. *dolce* *pénétrant*

*poco*

78

ARCO.

espr. *espr.*

*cresc.* **68** *f*

*p* **69** *espr.*

*espr. cresc.* **70** *ff energico*

**71** *ff sonore*

**72**

*mf* **39** *f*

ALTO

*pp* **40**

*p cresc.*

**41** *p*

*sfz*

PIANO

**42** *pp*

**Calme** (♩ = ♪) Un temps équivaut à une mesure du mouvement précédent.  
PIANO

5 5 5

1<sup>er</sup> viol

ALTO

20

43

(b)

mf

1<sup>er</sup> viol

f

f

44

ff

cresc.

45 ALTO

sempre cresc.

sost.

2<sup>d</sup> viol

p sotto voce.

ALTO

46

p

en dehors.

poco cresc.

63

PIANO

un poco string.

f

64 All<sup>o</sup> vivo ed agitato.

(♩ = ♪ du 6<sup>e</sup> précédent)

p

gliss.

tr

p

gliss.

65

tr

poco sf

poco sf

p

cresc.

66 Meno all<sup>o</sup>

Poch. rit.

(à l'aise)

p

67

PIZZ.

p

2<sup>d</sup> Violon

60

*mf cresc.*

*sempre cresc.*

1<sup>er</sup> Violon

61

*p un peu en dehors.*

ALTO

62

ville

ALTO

*pp*

*cresc.*

1<sup>er</sup> Violon

*poco a poco.*

5

1<sup>er</sup> Violon

*poco a poco.*

5

PIANO

*pp*

*espr.*

47

*p*

*poco*

*p léger*

ALTO

48

*p*

49

*f*

*cresc.*

*p*

*cresc.*

Poco rit

a Tempo

*pp*

*dim.*

50

*p*

51 *mf*

52 *poco dim.* *cresc.*

53 *f* *molto dim.* *p* *cresc.*

*f* *PIZZ.* *p*

*ARCO.* 54 *pp*

55 *pp* *PIANO.*

56 *dim. sempre* *ppp* *perdendosi* *pppp*

**III**

**Lent**  
**PIANO**

*dolce espr.*

*un poco rinf.*

57 *espr.* *poco* *mf*

58 *p* *pp* *dolciss.*

59 *1<sup>er</sup> von* **ALTO** *1<sup>er</sup> von*

**ALTO**



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(Prices current 2007)

A. GABRIEL FAURÉ  
**QUINTETTE**  
 EN TROIS PARTIES

GABRIEL PIERNÉ  
 Op. 41.

Alto

**I**  
**Moderato molto tranquillo**  
 PIANO (Mettez la Sourdine) ALTO

PIZZ. ARCO. *ppp*

PIZZ. **1** ARCO *ppp*

*cresc.*

**1 2 1 1** Laissez aller le mouv!  
 Von ALT. *sost. e cresc.*

*pp* (Otez la Sourdine)

**3 1** (Un peu plus animé)  
 a T<sup>o</sup> *p*

qu'au début) *rinf. p*

*cresc.* **4** Poco rit. **Assez largement**  
 (Quasi 1. Tempo) *f*

*cresc.*

*ff* *pp*

**5** Tranquillo *dolce espr.*

*3* poch. rit. **a Tempo**  
 PIANO

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6

a Tempo Laissez aller le mouvt

ALTO

espr.

cresc.

102

en dehors

mf cresc.

103

ff

104

mf cresc.

105

ff

106

fff Allarg.

Rit. **96** Assez largement

*fff*

**97** a Tempo

*fuocoso*

**98** String un poco

*mf cresc. subito*

Poco rit.

*molto dim.*

**100** A l'aise

*p f p e cresc.*

**101** Laissez aller le mouv!

*appass.*

**12**

*f cresc.*

**13**

*ff*

**14**

*ff*

*p*

**15**

*p sost. espr.*

*cresc. molto*

**16**

*ff*

*f*

**17**

*ff*

Un poco string.

ALTO

18 **Con moto**  
avec une expression intense

mf *cres* - cen - do

19

*espr.* *p* *cresc.*

*sempre cresc.* *en dehors espr.*

a T<sup>o</sup> I<sup>o</sup>

20

*ff*

21 **appass.**

*sempre ff*

22 **Tranquillo**

*mf* *dim.* *p* *dim.* *pp*

23

Mettez la Sourdine *mf* *p*

24 **Très calme**

*pp* *p espr.*

En retenant un peu jusqu'à la fin.

un peu en dehors.

*p e dim.*

ALTO

91 *molto espr.* *f*

*f*

92

*mf espr.* *p*

*mf espr.* *p*

93

*mf cresc. poco a poco*

94

*sempre cresc.*

95

String un poco. *ff molto espr.*

1

Laissez aller le mouvt

88

mf

ff

mf

89

ff

PIANO

90

mf

ff appass.

3

3

II

Sur un rythme de Zortzico.<sup>(1)</sup>

(184 = la croche) 1<sup>er</sup> von

PIANO

1<sup>er</sup> von

pp

25

p poco

poco rinf.

26

rinf.

un peu en dehors.

f

poco rit.

PIANO

27

pp

un peu en dehors.

28

poco

V.S. (SOLO)

(1) La mesure du "Zortzico" doit être mentalement divisée en deux temps irréguliers; le 1<sup>er</sup> temps d'une valeur de trois croches, le deuxième d'une valeur de deux croches. Les cinq croches composant chaque mesure conserveront entre elles leur exact rapport de durée, mais l'exécution de ce morceau doit être, néanmoins, d'une extrême souplesse.

29

*mf un peu en dehors.*

*p* léger

1er violon

30

*mf*

31

PIANO

*f*

1er violon

*ppp* léger

32

*pp* dolce

83

*cresc.*

84

*ff* energico

85

*ff* sonore

86

87

*f*

88

89

90

91

92

ALTO

ALTO

*mf sost. e molto espr. cresc.*

**79** a Tempo I<sup>o</sup>  
*cresc. poco a poco*

*f con fuoco*

**80** String. un poco

*mf cresc. subito*

poco rit. **81** a Tempo

*p*

*f*

*p e cresc.*

**82**

*f*

*(souple, léger)*

*p*

ALTO

2<sup>d</sup> von

*dolce*

*espr.*

**33**

*pp dolce*

1<sup>er</sup> von

**34**

*espr.*

**35**

*mf en dehors*

*f*

*pp*

PIZZ.

ARCO.

**36**

*p un peu en dehors.*

1<sup>er</sup> Violon PIANO

37 *tres en dehors.*  
*sost. mf legato espr.*

38 1<sup>er</sup> Violon PIANO  
*mf f. espr. en dehors. p*

39 *f mf*

40 1<sup>er</sup> Violon  
*p cresc.*

41 2<sup>d</sup> Violon  
*PIZZ. p*

*mf espr.*

74 *A l'aise* ALTO  
1<sup>er</sup> Violon *p espr.*

*rinf.*

75 *cresc. sempre cresc.*

76 *f espr.*

77 *Poco rit. Un pochetto meno* 13 PIANO.  
*mf e dim.*

78 1<sup>er</sup> Violon *vllle*



69 *PIZZ.*

*ARCO.*

*cresc.*

70 *ff energico*

71 *ff sonore*

72

73 *1 con fuoco*

1er Von

*ARCO.*

*sfp*

42 *pp*

*Calme* (♩ = ♩) *4 u Ba*

*PIANO*

*sonore*

*molto espres.*

*PIANO*

*mf cresc.*

2d Von

1er Von

43

44 *ff*

*cresc.*

*3*

*3*

*3* *sost.*

*sempre cresc.*

45 *poco* *qd von*  
*p espr. en dehors.*

46 *pp poco cresc.* *PIANO*  
*pp*

*sotto voce.*  
*p*

47 *qd von*  
*p*

48 *1er von*  
*p cresc.* *ff en dehors.*

64 *All<sup>o</sup> vivo ed agitato.*  
*du 6<sup>e</sup> précédent.*  
*p* *gliss.* *tr*

65 *poco sf*

*poco sf*

66 *Meno all<sup>o</sup>*  
*(a l'aise)*  
*p* *cresc.*

67 *en dehors.*  
*ARCO.*  
*souple et léger.*

*PIZZ.* *p*

*cresc.*

68 *f*

*p* *f*

60 *espr. cresc. poco a poco.*

*sempre cresc.*

2<sup>d</sup> von

61 *p*

Vlle

*en dehors.*

*cresc.*

62 *pp*

2<sup>d</sup> von

1<sup>st</sup> von

*cresc.*

5 5

string un poco.

63 *f*

49 *p cresc.*

*Poco rit. a Tempo*

*dim. pp*

*mf*

50

*mf un peu en dehors.*

51 *mf*

*poco dim.*

52 *cresc.*

*f*

53 *f*

*molto dim. mf un peu en dehors.*

*cresc. f*

III

54 *p*  
*PIZZ.*  
*pp*  
*ARCO en dehors*  
*vle*  
*espr.*  
 PIANO  
 55 *dim.*  
*pp*  
 PIANO  
 56 *dim sempre.*  
*perdendosi*  
*pppp*

PIANO  
 10 *Lent*  
*dolce espr.*  
*un poco mf*  
*espr.*  
 57 *poco*  
*mf*  
*p*  
*1er von*  
 58 *en dehors.*  
*pp*  
*espr.*  
*2d von*  
*dolciss.*  
 59 *1er von*  
*2d von*  
*1er von*  
*3*

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(Prices current 2007)

A GABRIEL FAURÉ
QUINTETTE
EN TROIS PARTIES

GABRIEL PIERNE
Op. 41

Violoncelle

I

Musical score for Violoncelle, Mod.to molto tranquillo. Includes instructions like 'Mettez la Sourdine', 'PIANO', 'PIZZ.', 'cresc.', 'poco rit.', 'Assez largement', 'Tranquillo', 'dolce espr.', 'Poch. rit.', 'a Tempo', 'PIANO'. Includes measure markers 1, 2, 3, 4, 5.

VIOLONCELLE

6 a Tempo

Laissez aller le mouvt

espr. *cresc.* *f* *cresc.* *ff* *Rall.*

7 a Tempo

*p* PIZZ. ARCO. *dolce* PIZZ. *1* *en dehors* *espr. e cresc.*

8

*sost.* *9* Laissez aller le mouvt *sempre cresc.*

Sans presser

*f*

10

PIZZ. *p*

11

ARCO. *espr.* *poco a poco cresc.*

*sempre cresc.*

ff

104

cresc. molto.

105

ff

106

Allarg.

fff

12

f cresc.

13

ff

14

ff

p

15

p sost. espr.

cresc. molto

16

ff

17

ff

Un poco string.

18 Con moto

19

20 a Tempo

22 Tranquillo

24 Très calme

En retardant un peu jusqu'à la fin

97 a Tempo

98 String. un poco.

99

100 à l'aise.

101 Laissez aller le mouv!

102

103



1<sup>er</sup> ven Vlle *ff appassion.*

[91] *f molto espr.*

[92] *p mf espr.*

*PIZZ.* [93] *p*

*ARCO.* *mf e cresc. poco a poco.*

[94] *sempre cresc.*

[95] String. un poco. *ff appassion.*

[96] *Assez largement.* *fff*

II

(1) Sur un rythme de Zortzico  
184 = la croche  
1<sup>er</sup> ven

*pp* *PIANO*

[25] *p poco*

*poco rinf.*

[26] *rinf. pp f*

*PIANO* *Poco rit.* [27] *a Tempo* *pp*

*PIZZ.* [28] *ARCO.* *pp* *poco*

(1) La mesure du "Zortzico" 5 doit être mentalement divisée en deux temps irréguliers; le 1<sup>er</sup> temps d'une valeur de trois croches, le deuxième d'une valeur de deux croches. Les cinq croches composant chaque mesure conserveront entre elles leur exact rapport de durée, mais l'exécution de ce morceau doit être, néanmoins, d'une extrême souplesse.

VIOLONCELLE

29

ALTO

PIZZ. *p* ARCO. *p léger*

30

*mf*

PIANO

31

*f* *pp un poco espr.*

PIZZ.

*ppp léger*

ARCO.

32

PIANO

qd von

33

PIZZ. *p* ARCO.

*p dolce*

VIOLONCELLE

85

*ff sonore*

86

87

*ff*

Laissez aller le mou!

*trb*

88

*sempre ff*

89

*ff*

90

VIOLONCELLE

*très en dehors.*

*f cresc. poco a poco.*

80 *String. un poco.*

*mf en dehors. cresc. subito.*

Poco rit. 81 a T<sup>o</sup>

*molto dim. p*

82 *f p e cresc. f p*

*scherzosamente (PIZZ.)*

83

*ARCO. cresc.*

84 *ff energico*

VIOLONCELLE

34 *PIZZ. ARCO. p*

35 *f p*

36 ALTO

*PIZZ. p*

*ARCO.*

1<sup>er</sup> Viol. PIANO

37 *sost. sost.*

1<sup>er</sup> Viol. PIANO

38 *mf sost.*

VIOLONCELLE

2<sup>d</sup> von 1<sup>er</sup> von ALTO

39

sost. f

40

pp PIZZ.

40

ARCO. pp PIZZ. p cresc.

2<sup>d</sup> von

41

ARCO. PIZZ. f p

1<sup>er</sup> von PIANO 2<sup>d</sup> von

41

ARCO. PIZZ. ARCO. dim.

fp

1<sup>er</sup> von

42

pp

VIOLONCELLE

sost. 74 (à l'aise) mp e dim. p p

75

p rinf. cresc. sempre cresc.

76

f mf

ALTO

77

mf e dim. Poco rit.

2<sup>d</sup> von

77

Un pochetto meno. 11

p e dim.

1<sup>er</sup> von 2<sup>d</sup> von

78

mf sost. molto espr. cresc.

79 a T<sup>o</sup> I<sup>o</sup>

VIOLONCELLE

PIZZ. *p* *f* *p* *p* *tr* *ARCO.*

PIZZ. *p* *ARCO.* *tr* **69** *PIZZ.*

*cresc.* *ARCO.*

**70** *ff energico*

**71** *ff sonore*

**72**

**73** *ff*

VIOLONCELLE

PIANO *Calme* *sonore V* *molto espr.*

*1er violon* *cresc.*

PIANO *8* *8*

**43** *1er violon* *f* *f*

*2d violon* **44** *f* *ff* *pp*

*en dehors* *mf espr. cresc. appass.* *sempre cresc.* *sost.*

VIOLONCELLE

45 *espr. (douloureux)*  
*p* *poco*  
*2d violon*

46 *2d violon*  
*p*

PIANO  
*pp* *espr.* *p* *poco*

47 *2d violon*

PIANO ALTO  
*PIZZ.* *p* *pp*

48 *2d violon*  
*PIZZ.* *p* *cresc.* *ARCO.* *f*

VIOLONCELLE

*string. un poco.*

63 *PIANO*  
*f* *2d violon* *PIANO*

64 *All° vivo ed agitato.*  
*du 6 précédent.*  
*p* *PIZZ.* *ARCO.* *p* *sf*

65 *espr.* *p* *sf* *PIZZ.* *ARCO.* *sf*

66 *Poch. rit. Meno all°*  
*ARCO.* *p* *cresc.* *PIZZ.* *p* *sf*

67 *(PIZZ.)* *p* *sf*

68 *ARCO.* *cresc.* *f*

1<sup>er</sup> von

2<sup>d</sup> von

59

espr.

cresc. poco a poco.

60

sempre cresc.

2<sup>d</sup> von

ALTO

61

p

62

pp

2<sup>d</sup> von

63

cresc. poco a poco

49

en dehors

mf sost. cresc.

a Tempo

dim. Poco rit. pp

50

pp

ALTO

1<sup>er</sup> von

PIZZ.

p

ARCO

51

mf

f

poco dim.

52

f cresc.

f

53 *f* *molto dim.* *p* *crese.*

*f* *p* *PIZZ.*

*qd von*

54 *pp*

ALTO

ARCO *pp espr.*

*espr.* *dim.*

PIANO

55 *pp* *dim. sempre*

56

1 2 5 4 *pppp*

*perdendosi.*

III

Lent.

PIANO *s* *dolce espr.*

*un poco rinf.*

*espr.* *poco*

ALTO

57 *mf* *p* *PIZZ.*

PIANO 5 5 58 *1er von* *dolcissimo*

ARCO *qd von*



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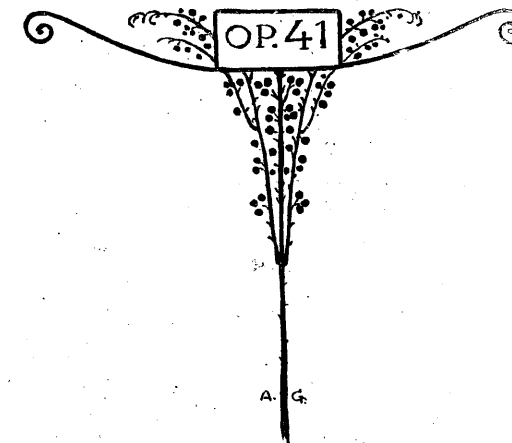
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Henri Constant Gabriel Pierné (1863-1937), French composer and conductor was enrolled at an early age at the Paris Conservatory under the tutelage of Cesar Franck, Marmontel, Lavignac and Massenet. There he received many coveted prizes, his first at the age of eleven, culminating in 1882 with the Prix de Rome. From 1890 to 1898 he followed Franck as organist at Ste.-Clothilde and in 1910, after being assistant from 1903, he succeeded Édouard Colonne as conductor of his famous orchestra. He wrote nine operas and much other instrumental and choral music.