

GRAND QUINTUOR.

1.

Allegro mosso assai.

J. Raff, Op. 107.

Violino I.

Violino II.

Viola.

Violoncello.

Pianoforte.

This block contains the musical score for the first five instruments: Violino I, Violino II, Viola, Violoncello, and Pianoforte. The score is written in G major and 3/4 time. It features a variety of musical notations, including dynamic markings such as *pp*, *ppp*, *ff*, and *mf*, and performance instructions like *dolce legato*. The Pianoforte part includes several triplet figures. The score is arranged in a system of five staves, with the strings on the left and the piano on the right.

This block contains the musical score for the first five instruments: Violino I, Violino II, Viola, Violoncello, and Pianoforte. The score is written in G major and 3/4 time. It features a variety of musical notations, including dynamic markings such as *pp*, *ppp*, *ff*, and *mf*, and performance instructions like *dolce legato*. The Pianoforte part includes several triplet figures. The score is arranged in a system of five staves, with the strings on the left and the piano on the right.

A

3975

4015

25

mf *p* *pp* *cantando*

3975

26

mf *p* *B marc.* *f marc.* *ff marc.* *ff marc.* *dolce*

3975

espressivo dolce espressivo

p sempre

This system contains the first two systems of music on page 6. The first system features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development with various dynamics and articulations.

pp

This system contains the third and fourth systems of music on page 6. The third system shows a melodic line with a *pp* dynamic marking. The fourth system continues the melodic line with a *p* dynamic marking.

p *pp*

This system contains the fifth and sixth systems of music on page 6. The fifth system features a melodic line with a *p* dynamic marking. The sixth system continues the melodic line with a *pp* dynamic marking.

p

This system contains the seventh and eighth systems of music on page 6. The seventh system features a melodic line with a *p* dynamic marking. The eighth system continues the melodic line with a *p* dynamic marking.

This system contains the first two systems of music on page 27. The first system features a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development with various dynamics and articulations.

pp *p* *pp* *p*

This system contains the third and fourth systems of music on page 27. The third system shows a melodic line with a *pp* dynamic marking. The fourth system continues the melodic line with a *p* dynamic marking.

p *mf* *mf*

This system contains the fifth and sixth systems of music on page 27. The fifth system features a melodic line with a *p* dynamic marking. The sixth system continues the melodic line with a *mf* dynamic marking.

mf *mf*

This system contains the seventh and eighth systems of music on page 27. The seventh system features a melodic line with a *mf* dynamic marking. The eighth system continues the melodic line with a *mf* dynamic marking.

Musical score for the left page, featuring piano and vocal staves. The score includes various dynamics such as *ppp*, *pp*, and *p*. It contains several systems of music, including a section with a key signature change to D major. The piano part features intricate arpeggiated patterns and melodic lines. The vocal part includes lyrics such as "cre scen" and "do".

Musical score for the right page, featuring piano and vocal staves. The score includes various dynamics such as *ppp*, *espressivo*, *mf*, *p*, and *f*. It contains several systems of music, including a section with a key signature change to C major. The piano part features intricate arpeggiated patterns and melodic lines. The vocal part includes lyrics such as "cre scen" and "do".

Musical score for the left page, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *mf*, *p*, and *pp*. It features complex piano textures with sixteenth-note patterns and sustained chords. The vocal lines are written in a high register with melodic contours.

Musical score for the right page, continuing the composition. It includes performance instructions such as *dolce, legato assai*, *pp*, and *ppp*. The piano part features intricate textures with sixteenth-note runs and arpeggiated figures. The vocal lines continue with melodic phrases.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with chords and arpeggiated figures.

Second system of musical notation, marked with *cresc.* (crescendo) in the vocal line and *f* (forte) in the piano accompaniment.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, showing the vocal line and piano accompaniment.

Fifth system of musical notation, featuring the vocal line and piano accompaniment.

Sixth system of musical notation, marked with *pp* (pianissimo) in the piano accompaniment.

Seventh system of musical notation, marked with *mf* (mezzo-forte) in the piano accompaniment.

Eighth system of musical notation, marked with *sp* (sforzando) and *pp* (pianissimo) in the piano accompaniment, and *simile* in the vocal line.

Ninth system of musical notation, marked with *dolce* (dolce) in the piano accompaniment.

Tenth system of musical notation, marked with *dolce* (dolce) in the piano accompaniment.

Eleventh system of musical notation, marked with *mf* (mezzo-forte) and *dolce* (dolce) in the piano accompaniment.

Twelfth system of musical notation, featuring the piano accompaniment.

Thirteenth system of musical notation, marked with *p* (piano) and *espressivo* in the piano accompaniment.

Fourteenth system of musical notation, marked with *dolce* (dolce) in the piano accompaniment.

Musical score for page 10, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*. It also features articulations like *allegro* and *rit.* The piano part consists of chords and arpeggiated figures.

Musical score for page 23, featuring piano accompaniment. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*. It also features articulations like *allegro* and *rit.* The piano part consists of chords and arpeggiated figures.

Allegro vivace, quasi Presto.

Musical score for the first page (page 22). It consists of piano and vocal staves. The piano part includes a bass line with a *p* dynamic and a treble line with various dynamics including *mf*, *p*, *f*, and *pp*. The vocal part features a melody with dynamics such as *mf*, *p*, *f*, and *pp*, and includes the instruction *cantando* near the end of the page.

Musical score for the second page (page 11). It continues the piano and vocal staves from the previous page. The piano part includes a bass line with a *p* dynamic and a treble line with dynamics like *mf*, *p*, and *pp*. The vocal part includes lyrics such as "scen - do", "cre", and "scen", with dynamics including *mf*, *p*, *f*, and *pp*. The instruction *simile* is used in the vocal line. The piano part also features *pp* and *f* dynamics.

do
do
do
do

G

disperato
disperato
disperato

39-5

scen
scen
scen
scen
scen

do
do
do
do

accelerando sin' al fine
accel. sin' al fine

40-5

Musical score for page 20, featuring vocal lines and piano accompaniment. The score includes vocal parts with lyrics: *ere - seen - do*. The piano accompaniment consists of multiple staves with various musical notations, including dynamics like *f* and *mf*. A tempo change is indicated by the instruction *Poco più mosso.* at the bottom of the page.

Musical score for page 13, featuring piano accompaniment. The score includes multiple staves with various musical notations, including dynamics like *p*, *mf*, and *f*. A tempo change is indicated by the instruction *simile* in the middle of the page.

Musical score for page 14, featuring multiple staves with various musical notations including dynamics like *p*, *pp*, and *dol. espress.*. The score includes a section with a tempo marking *fz marc.* and another section with *dolce espressivo*. The bottom of the page contains the number 3073.

Musical score for page 19, featuring multiple staves with various musical notations including dynamics like *p*, *mf*, and *pp*. The score includes a section with a tempo marking *fz marc.* and another section with *dolce espressivo*. The bottom of the page contains the number 3075.

Musical score for page 14, featuring piano and violin parts. The score includes various dynamics such as *mf*, *pp*, and *ppp*, and articulations like *rit.* and *simile*. The piano part features a complex rhythmic pattern with many sixteenth notes, while the violin part has a more melodic line with some slurs and accents. The score is divided into several systems, each with a grand staff (treble and bass clefs).

Musical score for page 15, featuring piano and violin parts. The score includes various dynamics such as *pp*, *mf*, and *p*, and articulations like *rit.* and *simile*. The piano part features a complex rhythmic pattern with many sixteenth notes, while the violin part has a more melodic line with some slurs and accents. The score is divided into several systems, each with a grand staff (treble and bass clefs).

First system of musical notation on page 16, including vocal staves and piano accompaniment.

Second system of musical notation on page 16, primarily piano accompaniment.

Third system of musical notation on page 16, featuring vocal lines with lyrics: *cre*, *scen*.

Fourth system of musical notation on page 16, featuring piano accompaniment with lyrics: *cre*, *scen*, *do*.

Fifth system of musical notation on page 16, featuring vocal lines with lyrics: *do*, *H*.

Sixth system of musical notation on page 16, featuring piano accompaniment with lyrics: *do*, *H*.

Seventh system of musical notation on page 16, primarily piano accompaniment.

Eighth system of musical notation on page 16, primarily piano accompaniment.

First system of musical notation on page 17, including vocal staves and piano accompaniment.

Second system of musical notation on page 17, primarily piano accompaniment.

Third system of musical notation on page 17, primarily piano accompaniment.

Fourth system of musical notation on page 17, primarily piano accompaniment with a *5 4* marking.

Fifth system of musical notation on page 17, primarily piano accompaniment.

Sixth system of musical notation on page 17, primarily piano accompaniment.

Seventh system of musical notation on page 17, primarily piano accompaniment.

Eighth system of musical notation on page 17, primarily piano accompaniment.

This image shows a page of handwritten musical notation, likely for a string quartet. The score is arranged in several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "dolce" is written in several places, indicating a soft and sweet playing style. The music features complex rhythmic patterns and melodic lines, with some sections showing dense, rapid passages. The page is numbered "347" at the bottom center.

This page of musical score contains several systems of staves. The top system includes a vocal line and piano accompaniment. The second system features a violin part with a complex rhythmic pattern and piano accompaniment. The third system continues the violin and piano parts, with dynamic markings such as *mf* and *f*. The fourth system includes a section marked *quasi trem.* (quasi tremolando) and *mp*. The fifth system features a section marked *ff vibrato*. The sixth system includes a section marked *dolce* and *p*. The seventh system continues the *dolce* section. The eighth system features a section marked *p*. The score is written in a key signature of two flats and a 3/4 time signature.

B

sul G.

p espressivo

Musical score for page 54. The page contains several systems of music. The top system includes vocal lines with lyrics "cre" and piano accompaniment. The second system features vocal lines with lyrics "scen" and "do", and piano accompaniment. The third system continues the vocal and piano parts. The fourth system includes dynamic markings such as *mf* and *p*. The fifth system shows piano accompaniment with dynamic markings *f* and *p*. The sixth system continues the piano accompaniment. The seventh system includes dynamic markings *f* and *p*. The eighth system continues the piano accompaniment. The page number "54" is located in the top left corner.

Musical score for page 55. The page contains several systems of music. The top system includes piano accompaniment and vocal lines. The second system continues the piano and vocal parts. The third system features piano accompaniment with dynamic markings *f* and *p*. The fourth system includes dynamic markings *f* and *p*. The fifth system continues the piano and vocal parts. The sixth system includes dynamic markings *f* and *p*. The seventh system continues the piano and vocal parts. The eighth system includes dynamic markings *f* and *p*. The ninth system continues the piano and vocal parts. The tenth system includes dynamic markings *f* and *p*. The page number "55" is located in the top right corner.

Musical score for page 36, featuring piano and vocal parts. The score includes multiple systems of staves with various musical notations such as notes, rests, and dynamics. A section marked 'D' is visible in the middle of the page. The piano part features complex rhythmic patterns and arpeggiated figures. The vocal part includes melodic lines with lyrics. The score is written in a key signature of two flats and a 4/4 time signature.

Musical score for page 33, featuring piano and vocal parts. The score includes multiple systems of staves with various musical notations such as notes, rests, and dynamics. The piano part features complex rhythmic patterns and arpeggiated figures. The vocal part includes melodic lines with lyrics: "decre - scen - do". The score is written in a key signature of two flats and a 4/4 time signature.

32

32

pizz.

p

D

mf

mf

p

arco

f

f

E

mf

mf

f sempre

3076

p

pp

pp

espressivo

p espressivo

p espressivo

espressivo

dolce

dolce

dolce

pp

3075

Musical score for page 38, featuring piano and violin parts. The score includes various dynamics such as *mf*, *mp*, *ff*, and *quasi trem.*. Performance instructions include *vibrato* and *non legato*. The piano part features complex rhythmic patterns and arpeggiated figures. The violin part includes tremolos and sustained notes.

Musical score for page 39, featuring piano and violin parts with vocal lines. The score includes various dynamics such as *p*, *mf*, *f*, and *ff*. Performance instructions include *non legato* and *quasi trem.*. The piano part features complex rhythmic patterns and arpeggiated figures. The violin part includes tremolos and sustained notes. The vocal lines include the words "cre - scen - do" repeated multiple times.

Musical score for page 50, featuring piano and violin parts. The score is arranged in two systems of three staves each. The piano part is in the lower staves, and the violin part is in the upper staves. The music is in a minor key and features a complex rhythmic pattern. Key markings include *arco* and *p*. A *C* time signature change is visible in the lower system.

Musical score for page 51, featuring piano and violin parts. The score is arranged in two systems of three staves each. The piano part is in the lower staves, and the violin part is in the upper staves. The music is in a minor key and features a complex rhythmic pattern. Key markings include *dolce*, *p*, *espressivo*, and *sul A*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the left page, consisting of multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *p* (piano), *f* (forte), *pizz.* (pizzicato), and *mf* (mezzo-forte). The score is arranged in a multi-staff format, typical of a piano or guitar score.

Musical score for the right page, continuing the notation from the left page. It features similar musical notations and dynamic markings, including *mf*, *f*, and *f energico*. The score continues with complex rhythmic patterns and melodic lines across multiple staves.

Allegro brioso. patetico.

Musical score for page 42, measures 1-16. The score is arranged in two systems. The first system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The piano part is written in a grand staff (treble and bass clefs). Performance markings include *energico*, *pizz.*, and *arco*. The tempo is *Allegro brioso. patetico.*

Musical score for page 47, measures 17-32. The score is arranged in two systems. The first system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The piano part is written in a grand staff (treble and bass clefs). Performance markings include *energico*, *pizz.*, *arco*, *scen*, *do*, *cre*, and *mf*. The tempo is *Allegro brioso. patetico.*

Musical score for page 46, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *mf*, *p*, and *sf*, and articulations like *leggero*. The piano part features complex chordal textures and rhythmic patterns.

Musical score for page 47, continuing the composition. It includes a section marked 'A' and features dynamics such as *p*, *mf*, and *cresc.*. The piano accompaniment continues with intricate textures and rhythmic figures.

VIOLINOI.

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
TRIOS (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S		Score		1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S		Score		0.95
130			F 41/5	444 1.15
130S		Score		0.95
157	REINECKE		c 249	666 2.45
146	SHIELD		3 Trios (1796)	566 2.60
146S		Score		2.20
QUARTETS (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S		Score		1.65
161			c 80	5555 2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S		Score		0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S		Score		2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S		Score		1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S		Score		2.35
128			A flat 72/3	7444 2.55
128S		Score		2.10
129			F 85/1	7555 3.10
129S		Score		2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
159			Volume 1	5333 3.60
160			Volume 2	5333 2.20
142	ONSLow		g 9/1	6555 1.80
142S		Score		1.80
153			e 21/2	6555 2.25
153S		Score		2.35
163			e 36/1	7555 2.40
163S		Score		2.30
136	OUSELEY		d	5444 1.90
136S		Score		1.75
137			C	5444 1.55
137S		Score		1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S		Score		1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S		Score of both		1.05
145	SHIELD		3 Quartets	4444 2.60
145S		Score		2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S		Score		1.55
127			A (1785)	7444 2.35
127S		Score		1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S		Score		2.15
109			G 34	8666 3.10

QUINTETS (2Vn2VaVc unless specified)

150	ONSLow		a 58	65564 3.20
150S		Score		3.65
151	2VnVaVc/VaVc/Db		d 24	64464 3.00
152	2VnVaVc/VaVc/Db		C 25	54454 3.20
152S		Score		2.85
138	RHEINBERGER		a 82	54444 3.30
138S		Score		3.50
105	STANFORD		F 35	87767 3.90
141	VEIT		A 29	65555 3.30

SEXTETS (2Vn2Va2Vc)

131	WILM		b 27	644444 4.30
131S		Score		1.10

OCTETS (2x2VnVaVc)

149	SPOHR		e 87	86665444 5.85
149S		Score		3.40

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GRAND QUINTUOR.

1.

Allegro mosso assai.

J. Raff, Op. 107.

VIOLINO I.

Musical score for Violino I, page 2. The score consists of ten staves of music. It begins with a treble clef and a key signature of one flat. The first staff contains a melodic line with slurs and accents. The second staff continues the melody with dynamics like *espressivo*, *mf*, and *p*. The third staff features a complex rhythmic pattern with triplets and a *cresc.* marking. The fourth staff has a *f* dynamic and *simile* instruction. The fifth and sixth staves show melodic lines with dynamics *p* and *mf*. The seventh staff includes a key signature change to D major and a *mf* dynamic. The eighth staff has a *dolce* marking and dynamics *p* and *mf*. The ninth staff includes a key signature change to E major and dynamics *mf*, *p*, and *espressivo*. The tenth staff concludes with dynamics *pp* and *p*.

VIOLINO I.

p *mf* *p* *mf* *p* *fpp* *p* *cre - scen - do* *fpp*
cre - scen - do *f* *p* *mf* *p* *mf* *f* *marc.* *fz* *p*

VIOLINO I.

p *cresc.*

f

15 *dolce legato assai*

ppp *p*

ppp *p* *ppp* *p*

pp *ppp*

7 *pp*

9 10 *p* *mf* *cre - scen - do*

f

VIOLINO I.

tranquillo. *p*

pp *leggero.*

f

p

f

p

mf *pizz.* *f*

VIOLINO I.

pp

Allegro brioso patetico.

1 2 3

4.

6 1 3 3 arco

pizz. p

f

A 1

2 p b2 b2

mf f p

cre - - - scen - - - do f

B2

f p f

VIOLINO I.

mf *p* **E**

pp

pp

pp

pp

pp

7 p

cre - - - scen

do f

14 15 p dolce legato

6 p cre - scen - do ff

VIOLINO I.

Andante quasi Larghetto mosso.

3.

1 2 6 *sul G.*

Piano *p espressivo*

7 *espressivo* **A 3**

espressivo dolce

mf mf f

ff vibrato *f* *p dolce*

B *pp* *espressivo* *sul G.*

f

C1

VIOLINO I.

trm

p *f*

B *p*

f

p

pp *p espressivo* *dolce*

f *ff vibrato*

f *p dolce* *p*

pp *espressivo*

f *p dolce* *p*

1 *sul A.* *pp* *espressivo* *1*

E

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
TRIOS (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S			Score	0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S			Score	0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S			Score	1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S			Score	0.95
130			F 41/5	444 1.15
130S			Score	0.95
157	REINECKE		c 249	666 2.45
146	SHIELD		3 Trios (1796)	566 2.60
146S			Score	2.20
QUARTETS (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S			Score	1.65
161			c 80	5555 2.75
161S			Score	2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S			Score	0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S			Score	2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S			Score	1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S			Score	2.35
128			A flat 72/3	7444 2.55
128S			Score	2.10
129			F 85/1	7555 3.10
129S			Score	2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
159	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
160			Volume 1	5333 3.60
142	ONSLow		g 9/1	6555 2.20
142S			Score	1.80
153			e 21/2	6555 2.25
153S			Score	2.35
163			e 36/1	7555 2.40
163S			Score	2.30
136	OUSELEY		d	5444 1.90
136S			Score	1.75
137			C	5444 1.55
137S			Score	1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S			Score	1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S			Score of both	1.05
145	SHIELD		3 Quartets	4444 2.60
145S			Score	2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S			Score	1.55
127			A (1785)	7444 2.35
127S			Score	1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S			Score	2.15
109			G 34	8666 3.10

QUINTETS (2Vn2VaVc unless specified)

150	ONSLow		2VnVaVcVc/Db	a 58	65564 3.20
150S			Score		3.65
151			2VnVaVc/VaVc/Db	d 24	64464 3.00
152			2VnVaVc/VaVc/Db	C 25	54454 3.20
152S			Score		2.85
138	RHEINBERGER		a 82	54444 3.30	
138S			Score		3.50
105	STANFORD		F 35	87767 3.90	
141	VEIT		A 29	65555 3.30	

SEXTETS (2Vn2Va2Vc)

131	WILM		b 27	644444 4.30
131S			Score	1.10

OCTETS (2x2VnVaVc)

149	SPOHR		e 87	86665444 5.85
149S			Score	3.40

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GRAND QUINTUOR.

1.

J. Raff Op. 107.

Allegro mosso assai.

VIOLINO II.

Musical score for Violino II, page 2. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with dynamics *p*, *pp*, and *p*. The second staff continues the melody with the instruction *espressivo.* and a dynamic of *mf*. The third staff features a melodic line with dynamics *p* and *mf*, and includes the lyrics "cre - scen". The fourth staff starts with a common time signature "C" and contains a triplet of eighth notes with a dynamic of *f*. The fifth staff continues with a melodic line and a dynamic of *p*. The sixth staff features a melodic line with dynamics *mf* and *f*. The seventh staff continues with a melodic line and a dynamic of *f*. The eighth staff is a double bar line with the letter "D" above it, followed by measures 15, 16, 17, and 18, with a dynamic of *p*. The ninth staff is a double bar line with the number "6" above it, followed by a melodic line with dynamics *mf*, *p*, *mf*, *p*, *mf*, and *p*. The tenth staff is a double bar line with the letter "E" above it, followed by measure 9, with a dynamic of *p*. The eleventh staff is a double bar line with the number "4" above it, followed by a melodic line with dynamics *pp* and *p*.

mf p mf p pp mf

7 3

sfpp *sfpp*

cre - - - - - scen - - - - - do.

f 3 3 3

disperato.

ff p p mf

p mf p

f

mar.

16 17 18 3

Cello. pp

VIOLINO II.

1

pp
espressivo
mf
p
mf
crescendo
H
3
3
3
p
mf
f
p
mf
13
Viol. I.
14 15 16 17
p
6 7 8 9
Viola.
mf
pp
cresc
do
f
p

VIOLINO II.

E
mf
mf
mf
mf
p
3
3
3
3
cres
F
mf
cen - do
2
1
3
3
3
3

VIOLINO II.

VIOLINO II.

VIOLINO II

4.

Allegro brioso patetico.

5 *f* *energico*

1 *f* *mf* *f*

1 *p* *cre* *scen*

do *f*

B *mf* *f*

VIOLINO II.

E *mf* *p*

pp

p

cres *cen* *do* *f*

deces *cen*

F *p* *dolce legato.*

Viola.

8 9 10 11

6 *p*

cres *cen* *do* *ff*

VIOLINO II.

3.

Andante quasi Larghetto mosso.

VIOLINO II.

MERTON

MUSIC

VIOLA.

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
TRIOS (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S		Score		1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S		Score		0.95
130			F 41/5	444 1.15
130S		Score		0.95
157	REINECKE		c 249	666 2.45
146	SHIELD	3 Trios (1796)		566 2.60
146S		Score		2.20
QUARTETS (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S		Score		1.65
161			c 80	5555 2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S		Score		0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S		Score		2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S		Score		1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S		Score		2.35
128			A flat 72/3	7444 2.55
128S		Score		2.10
129			F 85/1	7555 3.10
129S		Score		2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
159	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
160			Volume 1	5333 3.60
142	ONSLow		g 9/1	6555 2.20
142S		Score		1.80
153			e 21/2	6555 2.25
153S		Score		2.35
163			e 36/1	7555 2.40
163S		Score		2.30
136	OUSELEY		d	5444 1.90
136S		Score		1.75
137			C	5444 1.55
137S		Score		1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S		Score		1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S		Score of both		1.05
145	SHIELD		3 Quartets	4444 2.60
145S		Score		2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S		Score		1.55
127			A (1785)	7444 2.35
127S		Score		1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S		Score		2.15
109			G 34	8666 3.10

QUINTETS (2Vn2VaVc unless specified)

150	ONSLow		a 58	65564 3.20
150S		Score		3.65
151	2VnVaVc/VaVc/Db		d 24	64464 3.00
152	2VnVaVc/VaVc/Db		C 25	54454 3.20
152S		Score		2.85
138	RHEINBERGER		a 82	54444 3.30
138S		Score		3.50
105	STANFORD		F 35	87767 3.90
141	VEIT		A 29	65555 3.30

SEXTETS (2Vn2Va2Vc)

131	WILM		b 27	644444 4.30
131S		Score		1.10

OCTETS (2x2VnVaVc)

149	SPOHR		e 87	86665444 5.85
149S		Score		3.40

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GRAND QUINTUOR.

1.

J. Raff, Op. 107.

Allegro mosso assai.

Vlc. *pp*

mf

f

p

mf

f marcato

20 21 22 23 24 25 26 27

Vlc.

VIOLA.

VIOLA.

1 2 3 4 5 6 7

pp

mf *p*

mf *cresc.* *f* **C**

mf *f* *p* *mf*

f **D** 5

6 *dolce* *p* *mf* *p*

3 *dolce* *mf* *p* *mf* *p* *p* *mf* *p*

E 10 11 12 13 14

mf *p* *mf* *p*

Viol. II.

8 *p* *mf* *p*

F 3 *mf* *pp* *mf*

3 *p* *mf* *p*

p *cresc.*

f *mf* **D**

E *f*

mf *cresc.*

f *mf*

1 2 1 1

1

VIOLA.

2 1 3

p *mf*

1 pizz. 3 arco

p

p *leggiero*

f

4 2 pizz. 1 3

f

3 arco

p *f*

C 1

2 1

mf *f*

VIOLA.

p *fpp*

crescendo *fpp* *f* **G**

p *f*

disperato *ff* *p* *p*

mf

f

12

f marcato *p*

Vlc. 13 14 15 16 17 1

pp *p*

1 2 3 4 5 6 7

p *pp* *p*

mf *p* *mf* *crescendo*

H

VIOLA.

VIOLA.

4.

Allegro brioso, patetico.

p *mf* *f* *pp* *cresc.* *f* *Poco più mosso.* *p* *cresc.* *f* *accelerando sin'al Fine*

pizz. *arco* *f* *p* *f* *A* *f* *p* *mf* *f* *p* *cresc.* *f* *B* *f* *traquillo* *p* *leggiere* *p* *f* *p*

VIOLA.

VIOLA.
2.

Musical score for Viola, page 5, measures 1-18. The score is in 3/4 time and features various dynamics and articulations.

- Measures 1-2: *p*, *f*, *f*
- Measure 3: *p*
- Measure 4: *f*
- Measure 5: *f*
- Measure 6: *f*
- Measure 7: *f*
- Measure 8: *f*
- Measure 9: *f*
- Measure 10: *f*
- Measure 11: *f*
- Measure 12: *f*
- Measure 13: *f*
- Measure 14: *f*
- Measure 15: *f*
- Measure 16: *f*
- Measure 17: *f*
- Measure 18: *f*

Allegro vivace quasi Presto.

Musical score for Viola, page 5, measures 19-36. The score is in 3/4 time and features various dynamics and articulations.

- Measures 19-20: *p*
- Measures 21-22: *p*
- Measures 23-24: *p*
- Measures 25-26: *p*
- Measures 27-28: *p*
- Measures 29-30: *p*
- Measures 31-32: *p*
- Measures 33-34: *p*
- Measures 35-36: *p*

VIOLA.

Musical score for Viola, page 6. The score consists of 14 staves of music in G major, 3/4 time. It features various dynamics including *p*, *pp*, *mf*, and *f*, and includes performance markings such as "cresc." and "brummm". Fingerings and bowings are indicated throughout the piece.

VIOLA.

Musical score for Viola, page 7. The score consists of 14 staves of music in G major, 3/4 time. It includes performance markings such as "Andante, quasi Larghetto mosso.", "Piano", "p espressivo", "fp", and "C1". Fingerings and bowings are indicated throughout the piece.

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
TRIOS (VnVaVc unless specified)				
125	BRUNI	2VnVa B flat 4/1	444	1.15
125S		Score		0.95
126		2VnVa/Vc C 36/6	443	1.55
126S		Score		0.95
162		2VnVa/Vc E flat 36/1	444	1.15
162S		Score		1.05
106	ORELLANA	c	555	1.15
121	PLEYEL	2VnVc D 41/4	433	1.30
121S		Score		0.95
130		F 41/5	444	1.15
130S		Score		0.95
157	REINECKE	c 249	666	2.45
146	SHIELD	3 Trios (1796)	566	2.60
146S		Score		2.20
QUARTETS (2VnVaVc)				
113	ARENSKY	a 35a	7777	2.90
101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
161		c 80	5555	2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5	6666	1.80
139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
135	GODARD	A 27	6555	2.90
158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
134		d 42	3222	0.80
143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
164	HERZOGENBERG	G 42/3	5555	2.45
110	HURLSTONE	Fantasia	5555	1.25
107	JANSA	C 51/1	4444	1.70
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER	C 72/1	7333	3.20
116S		Score		2.35
128		A flat 72/3	7444	2.55
128S		Score		2.10
129		F 85/1	7555	3.10
129S		Score		2.60
117	Ignaz LACHNER	G 104	4333	1.55
118		a 105	3222	1.80
132		B flat Op.posth	3333	2.10
159	MOZART	Six early quartets (K.168 - K.173)	5333	2.60
160		Volume 1	5333	3.60
142	ONSLOW	g 9/1	6555	2.20
142S		Score		1.80
153		e 21/2	6555	2.25
153S		Score		2.35
163		e 36/1	7555	2.40
163S		Score		2.30
136	OUSELEY	d	5444	1.90
136S		Score		1.75
137		C	5444	1.55
137S		Score		1.45
103	RAFF	c 192/1	7666	3.55
167	RHEINBERGER	F 147	5444	3.20
144	RODE	G 18	6336	1.90
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

QUINTETS (2Vn2VaVc unless specified)

150	ONSLOW	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2VnVaVc/VaVc/Db	d 24	64464	3.00
152		2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score			2.85
138	RHEINBERGER	a 82	54444	3.30	
138S		Score			3.50
105	STANFORD	F 35	87767	3.90	
141	VEIT	A 29	65555	3.30	

SEXTETS (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

OCTETS (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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S. M. le Roi des Pays-Bas
GUILLAUME III.

GRANCO
QUINTUOR
POUR
Prem. 2 Violons, Alto et Violoncelle
par
JOACHIM RAFF.

Op. 407.

Pr. 4 1/2 fl.

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VIOLONCELLO.

GRAND QUINTUOR.

1.

Allegro mosso assai.

J. Raff, Op. 107.

pp 1 2 3 4 5 6 7 8

mf

A f

f

p mf p

mf

B f marc.

18 dolce espressivo Piano 19 20

VIOLONCELLO.

4 f energico

C 1

p mf f

p cresc f

pizz. 1D 1 arco p p f

E

3 F4 mf p

1

VIOLONCELLO.

Musical score for the left page of a cello part. The score consists of ten staves of music. It begins with a dynamic of *mf* and includes various articulations such as *f*, *p*, *cresc.*, *pizz.*, and *arco*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with several first endings and includes a section labeled 'B'.

Musical score for the right page of a cello part. The score consists of ten staves of music. It begins with a dynamic of *mf* and includes various articulations such as *p*, *cresc.*, *f*, *mf*, *p*, and *pp*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with several first endings and includes sections labeled 'C', 'D', 'E', and 'F'. The page number '3' is visible in the top right corner.

VIOLONCELLO.

p *sf*
sf *p cres* *cen* *do*
f
ff
p *mf* *p*
f *marc.*
f *15* *16* *dolce espressivo*
mf *p*
cres *cen* *do* **H**
mf *f*
p *mf*
f *p* *mf* *f*

VIOLONCELLO.

sf *f* *sf*
f *p*
p *p espressivo*
E **2**
f *p* *pp*
p *2* *3*
f *p* *1* *pp*
Allegro brioso, patetico. **4.**
f *energico*
5
A **1** *f*
p **3**

VIOLONCELLO.

dolce

p *fp* *f* *fp* *p*

p *pp*

f *f*

B

C

p *f* *f*

D

p *pp* *espressivo* *dolce*

VIOLONCELLO.

mf

p *p*

cres - cen - do f

Poco piu mosso.

p

cres - cen - do. *f*

accelerando sin di Fine

Allegro vivace quai presto. **2.**

p

10 A

p cantando

VIOLONCELLO.

7 **B**

p

cresc.

f

G

p

p

dolce, legato assai

pp

40 **D** 7 Viola

8 9 *p* *pp*

7

pp

1

p

mf *cresc.*

f

VIOLONCELLO.

mf

E 1 *cantando*

p

3

3

3

9 *p*

cres *cen* *do*

f

1 **F**

p

dolce legato

12 *pp*

5 *f* *ff*

Andante, quasi Larghetto mosso. 3.

Piano. 6

7

A

p

5 *espressivo*

S. M. le Roi  des Pays-Bas
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