

MERTON MUSIC

Merton Music is devoted to making rare string chamber music accessible to players at prices which will positively encourage exploration. There are 1050 items in the catalogue from 293 composers, most of whose names you will find in the border. Not all are masterpieces but very few deserve the neglect they have endured because their original publishers allowed them to go out of print. All can be posted to you direct from the publisher, Theo Wyatt in London, at the following standard price per page of music, a fraction of the price of commercial publications, and with no shipping and handling charges:

U.K.	£ 0.10
U.S.A	\$ 0.20
Germany	€ 0,20
Holland	€ 0,20
Australia	A\$ 0.30
Sweden	SEK 1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover. For many of these works separate scores are available.

For a free catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

- Australia**  
 Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
 Phone: (07) 3352 5576 Fax: (07) 3258 6444  
 e-mail: hicksatmerton@hotmail.com
- Germany**  
 Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
 Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de
- Holland**  
 Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943  
 e-mail: caroline\_willem@hotmail.com
- Sweden**  
 John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
 Fax: 08-6185407 e-mail: john.teague@telia.com
- U.S.A.**  
 Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530-3008 Phone: 510 527 6620  
 e-mail: mertonusa@yahoo.com
- U.K.**  
 Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
 e-mail: mertonmusic@argonet.co.uk

(Prices current 2006)

PREMIER TRIO.

Allegro moderato. (M.M. ♩ = 132)

A. Fesca, Op. 11.

First system of musical notation, featuring a treble and bass clef. The bass line includes several measures with the instruction "Ped." and diamond-shaped pedal marks. The treble line contains a melodic line with a long slur spanning across the system.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The bass line has three measures with the instruction "Ped." and diamond-shaped pedal marks. The treble line has a melodic line with slurs.

Third system of musical notation, starting with a section marker "B". It features a treble and bass clef. The bass line has three measures with the instruction "Ped." and diamond-shaped pedal marks. The treble line has a melodic line with slurs. The instruction "ff Ped. appassionato." is present at the beginning.

Fourth system of musical notation, featuring a treble and bass clef. The bass line has three measures with the instruction "Ped." and diamond-shaped pedal marks. The treble line has a melodic line with slurs. The instruction "dimin. p dolente" is present.

Fifth system of musical notation, featuring a treble and bass clef. The bass line has three measures with the instruction "Ped." and diamond-shaped pedal marks. The treble line has a melodic line with slurs.

**C**

*Ped. il Basso ben marcato*

*Ped.*

*Ped.*

*Ped.*

*Ped. cresc.*

*Ped.*

*f Ped.*

*loco*

*Ped.*

*Ped.*

*dimin.*

**D**

*p leggiero*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*loco*

*ff Ped.*

*loco*

*loco*





**H**

*p scherzando* *f* *p*

*cresc.*

*ff* *ff* *p*

1 1

*dim.*

**L**

*p* *cresc.*

*Ped.*

*Ped.*

**M**

*p espress.* *dimin.*

**N**

*fp*

*fp*

*p Ped.* *cresc.* *f*

*gammato loco*



First system of musical notation on page 28, featuring a treble and bass clef with various notes and rests. Pedal markings are present throughout the system.

Second system of musical notation on page 28, continuing the piece with complex rhythmic patterns and chordal structures.

Third system of musical notation on page 28, including the instruction *Gavotte loco* and *col8-* in the bass line.

Fourth system of musical notation on page 28, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation on page 28, featuring dynamic markings such as *fp* and *p*.

Sixth system of musical notation on page 28, including the instruction *f* and *p* in the bass line.

Seventh system of musical notation on page 28, concluding the page with a series of chords and a final cadence.

First system of musical notation on page 29, starting with a *pp* dynamic marking.

Second system of musical notation on page 29, featuring a *Ped. f* marking.

Third system of musical notation on page 29, including the instruction *più cresc.*

Fourth system of musical notation on page 29, featuring a *fp* dynamic marking.

Fifth system of musical notation on page 29, concluding the page with a series of chords and a final cadence.

*p Ped.* *Ped.* *Ped.* *p sempre*

*cresc.* *poco rallent.* *pp a Tempo, sempre stacc.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *con forza.* *ff*

*ga* *loco.* *ga* *ff Ped.* *Ped.* *Ped.* *cresc.*

*ga* *loco.* *ga* *pp Ped.* *Ped.* *Ped.* *cresc.*

*p dolce* *Ped.* *Ped.* *Ped.* *ga*

*loco* *p dolce* *Ped.* *Ped.* *Ped.* *ga*

*loco* *Ped.* *cresc.* *f Ped.*

*pp Ped.* *Ped.*

*ga* *loco.* *pp Ped.* *Ped.*

*ga* *loco.* *Ped.* *Ped.* *cresc.* *f*

*p dolce* *Ped.* *Ped.*



**E**

*trium* *trium*

*sp* *espress.* *sp*

*espress.* *Ped.* *Ped.* *Ped.* *calan.*

*a Tempo*

*p Ped.* *ff Ped.* *Ped.*

*ff Ped.* *f* *ff Ped. pp*

**F**

*f* *Ped.* *Ped.* *ff*

*1<sup>a</sup>* *2<sup>a</sup>*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*loco*

*Ped.* *f con fierezza.*

*cresc.* *ff Ped.* *Ped.*

*Ped. marcato* *Ped.* *mf* *fp*

*dimin.* *pp*

*calmato.*

*Ped.* *pp*

**L**

*1* *1*

First system of music on page 12, featuring a bass clef staff with a piano (*p*) dynamic and a pedal (*Ped.*) marking.

Second system of music on page 12, continuing the bass clef staff with various musical notations.

Third system of music on page 12, continuing the bass clef staff.

Fourth system of music on page 12, including tempo markings *rallent.* and *p a Tempo.*, and a *Ped.* marking.

Fifth system of music on page 12, featuring a *cresc.* marking and multiple *Ped.* markings.

Sixth system of music on page 12, featuring multiple *Ped.* markings.

First system of music on page 25, featuring a treble clef staff with a *Ped.* marking and a section labeled **C**.

Second system of music on page 25, featuring a *espress.* marking.

Third system of music on page 25, continuing the treble clef staff.

Fourth system of music on page 25, featuring a section labeled **D** and a *cresc.* marking.

Fifth system of music on page 25, featuring a *loco* marking and a *dimin.* marking.

Sixth system of music on page 25, featuring a *loco* marking and a *dimin.* marking.

(♩ = 116.)

ALLEGRO  
molto.

Musical score for page 24, measures 1-24. The score is in 7/8 time with a key signature of one flat. It features a complex piano accompaniment with frequent pedaling. Dynamics include *ff*, *P*, *f*, *p*, *cresc.*, *dimin.*, and *ff*. Pedal markings are indicated by a diamond symbol with the word "Ped." above it. Section markers "A" and "B" are placed above the staff. The first measure is marked with a "1" above the staff.

Musical score for page 13, measures 1-24. The score is in 7/8 time with a key signature of one flat. It features a complex piano accompaniment with frequent pedaling. Dynamics include *f*, *dimin.*, *p*, *ff*, *fz*, *dolce*, and *dimin.*. Pedal markings are indicated by a diamond symbol with the word "Ped." above it. Section markers "M", "N", and "loco." are placed above the staff. The first measure is marked with an "M" above the staff.

tr tr  
*Ped.* *Ped.* *Ped.* *Ped. con dolcezza* *calando*

*Ped. a tempo.*

*col8-*

*cresc.* *f*

*Ped. pesante* *Ped.* *mf* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *cresc.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *dimin.* *Ped.* *Ped.*

*cresc.* *Ped.* *Ped.* *dimin.* *Ped.*

*sempre pp* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *dimin.* *Ped.* *Ped.*

*Ped.* *ppp*



Tempo primo.

Ped.  $\oplus$  Ped.  $\oplus$

*pp*

*con grazia*

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

**C**

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$

Ped.  $\oplus$  *ff* Ped.  $\oplus$  Ped.  $\oplus$  Ped.  $\oplus$  *pesante*

Ped.  $\oplus$  *p* Ped.  $\oplus$

*cresc.* *f* Ped.  $\oplus$

*ff* Ped.  $\oplus$  Ped.  $\oplus$  *f* Ped.  $\oplus$  *sp*

*scherezando* *p*

*f* *p* *cresc.* *ff*



ANDANTE  
ma non troppo  
quasi Adagio.

(♩ = 60)

Musical notation for the first system on page 16, featuring treble and bass staves. The tempo is marked as 60 bpm. The music includes a 'dolce' marking and a piano 'p' dynamic. Pedal points are indicated with 'Ped.' and circled symbols.

Musical notation for the second system on page 16, showing treble and bass staves with various dynamics and pedal markings.

Musical notation for the third system on page 16, including the instruction 'il Basso ben marcato' and 'cresc.'.

Musical notation for the fourth system on page 16, marked with 'A' and 'pp'.

Musical notation for the fifth system on page 16, marked with 'espress.' and 'Ped.'.

Musical notation for the sixth system on page 16, marked with 'p' and 'espress.'.

Musical notation for the seventh system on page 16, marked with 'f' and 'Ped.'.

Musical notation for the first system on page 21, featuring treble and bass staves with multiple 'Ped.' markings.

Musical notation for the second system on page 21, featuring treble and bass staves with 'Ped.' markings.

Musical notation for the third system on page 21, marked with 'B' and 'f'.

Musical notation for the fourth system on page 21, marked with 'Ped. dimin.' and 'pp'.

Musical notation for the fifth system on page 21, marked with 'sensibilmente e rallentando.' and 'Ped. sempre ppp'.

Musical notation for the sixth system on page 21, marked with 'p' and 'cresc.'.

Musical notation for the seventh system on page 21, marked with 'pp', 'cresc.', and 'calando.'

Allegretto ma non troppo. (♩ = 52)

SCHERZO.

*p* Ped.

*rallent.* *a Tempo*

*cresc.* *dim.* *pp* *cresc.*

*ben marcato il Basso.*

*calando* *a Tempo primo.*

*ff* *p* *pp* *pp* Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

**A**

*p* *cresc.* *ff* Ped. *dimin. p*

**B**

*espress.* Ped. Ped. Ped. Ped.

*leggiere* Ped. Ped. Ped. Ped.

*loco.* Ped. Ped. Ped. Ped.

*appassionato* Ped. Ped. Ped. Ped.

*dolce* *dimin.* *p* *p* Ped. Ped. Ped. Ped.

**C** Ped. Ped. Ped. Ped. Ped. Ped.

8 *marcato il Basso.*

*cresc.* *f* *Ped.* *Ped.* *Ped.*

*pp* *Ped.* *Ped.* *Ped.* *cresc.*

*dim.* *p* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

**E**

*Ped.* *Ped.* *Ped.* *pp* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *cresc.* *Ped.* *dim.* *fp* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped. sempre pp* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Violino score page 10. The page contains 14 staves of music. It begins with a *p dolce.* dynamic and includes several trills (*tr*). The music features various dynamics including *cresc.*, *f*, *dimin.*, *p*, *ff*, *sp*, *espress.*, *fp*, *fz*, *f*, *a Tempo*, *calando. p*, *sp*, *ff*, *fpp*, *p*, and *più f e stringendo poco a poco.* There are also markings for *M*, *N*, and *O*. The piece concludes with a double bar line.

# PREMIER TRIO.

A. Fesca, Oeuv. II.

Violino score page 3. The page contains 14 staves of music. It begins with the tempo marking *Allegro moderato* and a metronome marking of  $\text{♩} = 132$ . The dynamics include *p dolce*, *pp rallent.*, *a Tempo*, *pesante.*, *fz*, *f*, *ff*, *p*, *cresc.*, *ppizz.*, *arco. p dolce.*, *p espress.*, *cresc.*, *f*, *tr*, *pesante.*, and *p dolce.* There are also markings for *A*, *B*, *C*, *D*, *E*, and *G*. The piece concludes with a double bar line.



*f* *cresc.* *ff* *ff* *ff* *ff* *cresc.*  
*p scherzando.*  
*cresc.* *p*  
*7* *f* *cresc.*  
*p* *p con dolore.*  
*4 1* *dimin.* *rall.*  
*a Tempo.* *p*  
*cresc.* *ff* *ff* *ff*  
*ff* *cresc.* *ff*  
*2* *dimin.* *pp* *2* *1*  
*p calmato.*  
*pp* *p dolce.*

*fp* *f*  
*fp* *pp* *p* *f*  
*ff* *1ma* *1* *2da*  
*p dolce.* *p dolce.*  
*f*  
*p dolce.*  
*H* *f* *p*  
*p espress.* *p dolce.*  
*I scherzando.*  
*cresc.* *ff* *espress.*  
*K* *1* *1*  
*ff* *ff*



*pizz.*  
*p*

**C**

*f* *p*

**D**

*f* *p*

*f* *p*

*pp* *ppp*

**Allegro molto.**

**FINALE.**

*ff* *pp dolce.*

*tr* *cresc.*

*dimin.* *p* *cresc.* *tr.*

**B**

*più cresc.* *ff*

*dimin.* *p* *pp* **C** 33

**D**

*p* *cresc.* *f* *fz* *dimin.* *p* *cresc.*

**E** *a Tempo.*

*f* *fz* *dimin.* *calando. Pscherzando.* *fp*

*Prallent.*

*a Tempo.* *ff*

**M**

*fz* *ff* *fz*

*dolce.*

**N**

*ff* *fz* *espress.*

*a Tempo.* *f* *rallent.*

*tr* *fp* *p*

**O**

*cresc.* *f*

*f*

**P pesante.**

*fz* *fz* *fz*

*cresc.* *f*

*fp* *fz* *fp*

*più cresc.*

Andante ma non troppo  
quasi Adagio.

*p dolce.* *fp*  
*pespress.* *f* *f* *pp* *espress.* *pp* *p* *f*  
*f* *f con passione* *f* *espess.* *dimin.* *p*  
*cresc.* *f* *p* *fp*  
*p dolce*  
*cresc.* *fp* *fp* *fp*  
*espess.* *f* *f* *p*  
*cresc.* *dimin.* *p* *pp* *pespress.* *sensibilmente.*  
*tr* *tr* *tr* *tr*  
*pp*

Allegretto ma non troppo.

SCHERZO.

*p scherzando.* *a Tempo.*  
*rallent.*  
*cresc.* *dimin.* *pp dolciss.* *cresc.*  
*f* *ff* *pp calando.* *a Tempo.* *p* *piaz.*  
*f* *cresc.* *f* *p* *B*  
*6* *arco.* *rallent.*  
*cresc.* *dimin.* *pp dolcissimo.*  
*1* *2* *cresc.* *f* *ff* *pp calando.* *a Tempo.*

1  
*ff* *p* *sp* *fc* *cresc.*  
*f* *dim* *p* *cresc.* *fc*  
*fc* *fc* *fc* *fc* *fc*  
 3 *M* *pizz.* *p*  
*f* *p*  
 N 10  
*arco* *p* *f* *sp* *p* *f*  
 14 *a Tempo* *p*  
*sp* *cullando pizz.* *sp* *sp*  
*arco.* *ff* *sp* *p* *f* *Più mosso.*  
*più forte e strin-gen-do poco a poco* *fc* *fc* *fc*

PREMIER TRIO.

Allegro moderato. (♩ = 132.)

A. Fesca. Ouev. II.

*pizz.* *arco.* A  
*a Tempo* *p*  
 2 *rall.* *p* *cresc.*  
*ff* *fc* *fc*  
 B 5  
*fc* *fc* *fc* *fc* *fc*  
 C *p* *fc*  
 D *p* *fc* *pizz.*  
 E *piano* *arco.* *p dol.*  
 1  
 F *cres.* *f*  
 5  
 G *pesante.* 1 3  
*pp*

*f* *cresc.* *fz* *ff*

*fz* *arco.* *pizz.* *p* *cresc.* *f* *Viol.* *p* *6*

*p* *cresc.* *f* *cresc.*

*p* *plu cresc.* *f* *cresc.*

*fp* *f* *dim.*

*fp* *f* *dim.* *a Tempo* *dim.*

*4* *1* *va. i.* *pdol.*

*ff* *p*

*2* *3* *4* *5* *6* *7* *8* *cre-* *scen* *do* *ff* *ff* *fz*

*f*

*p* *pp* *p* *1* *2* *1* *1* *1*

*E 14* *a Tempo* *pizz.* *callando.* *p*

*arco.* *f* *fp > pp*

*F* *ff*

*1ma.* *1* *2da.*

*p*

*G* *1* *cres* *f*

*1* *2* *3* *4* *p*

*5* *6* *7* *8* *H* *p*

*1* *p*

*I* *2* *3* *4* *5* *6* *pizz.*

*arco.* *fp* *ff* *K* *1*





Andante ma non troppo.  
quasi Adagio.

6

*cresc.* *f* *f*

**A** *p* *pizz.* *f*

*arco.* *p* *f* *fz* **B1** *pizz.* *p*

*f* *espress. dim.*

**C** *espress. f* *p dolce* *cresc. f* *fp*

**D** *p* *pizz.* *cresc.*

*arco.* *fp* *fp* *pp* *f* **E**

*cresc.* *fp* *pp*

*p* *pp*

Allegretto ma non troppo.

SCHERZO.

*pizz.* 1 2 3 4 5

*p*

*a Tempo* 1 2

*rall.*

3 4 5 *dimin.*

*cresc.*

*cresc. f*

10 *pizz.*

*fp* *call.* *a Tempo.* *p*

**A**

*cresc.* *fp*

**B** 5 *rall.*

*f* *p* *p*

1 2 3 4 5

*dim.*

*cresc.*

*arco.* *callando.* 2

*cresc. f* *fp* *a Tempo.*

Alexander Fesca 1820-1849, German pianist, violinist and composer was the son of Friedrich Fesca 1789-1826.

W. W. Cobbett in his *Cyclopedic Survey of Chamber Music* writes "In his day Fesca's trios enjoyed much popularity among amateurs. Two of them may be selected for special mention: the early Op.12 in E minor and the last in F, composed on 1848, which has been played at South Place with success. Alex Fesca's music is not without originality and is characterised by extreme elegance."

# MERTON MUSIC

**Alexander  
FESCA**

**Piano Trio in B flat**

**Op.11**

Merton Music  
8 Wilton Grove  
London SW19 3QX England  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

3780

Alexander Fesca 1820-1849, German pianist, violinist and composer was the son of Friedrich Fesca 1789-1826.

W. W. Cobbett in his *Cyclopedic Survey of Chamber Music* writes "In his day Fesca's trios enjoyed much popularity among amateurs. Two of them may be selected for special mention: the early Op.12 in E minor and the last in F, composed on 1848, which has been played at South Place with success. Alex Fesca's music is not without originality and is characterised by extreme elegance."

# MERTON MUSIC

**Alexander  
FESCA**

Piano Trio in B flat

Op.11

PIANOFORTE

Merton Music  
8 Wilton Grove  
London SW19 3QX England  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

3780