

ALLEGRO
Vivace.

(76=d.)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The tempo is marked 'ALLEGRO Vivace'. A dynamic marking of *ff* is present. The system includes a fermata over the first measure and a measure rest of 10 measures. The key signature has one flat.

Second system of musical notation, continuing the grand staff. It features a measure rest of 30 measures at the beginning and a dynamic marking of *ff* in the middle.

1^a loco. 2^a loco. esp.

Third system of musical notation, featuring a first violin part with *1^a loco.* and *2^a loco.* markings, and a dynamic marking of *ff*. The system includes a measure rest of 10 measures.

30 legato

Fourth system of musical notation, featuring a measure rest of 30 measures and a dynamic marking of *p*. The tempo is marked *legato*.

40

Fifth system of musical notation, featuring a measure rest of 40 measures.

Sixth system of musical notation, continuing the grand staff.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The systems are numbered 50, 60, 70, 80, and 90. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics like *ff* (fortissimo), *p* (piano), and *fz* (forzando) are used throughout. Performance instructions such as *loco.* (ad libitum), *8^a.* (octave), and *legato.* (smoothly) are present. The piece concludes with a double bar line and the number 1172.

100

con molto esp: 110 loco.

120

loco.

130 loco.

140

loco. 150

420 loco.

430

440

loco.

460

loco. 468 Fine.

First system of musical notation, featuring a treble and bass staff. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and articulations.

Second system of musical notation, marked with *loco.* and *ff*. It continues the melodic and harmonic development from the first system.

Third system of musical notation, starting at measure 390. It is marked with *loco.*, *Fuoco.*, and *pp*. The notation includes fingerings (e.g., 2, 5, 2, 5, 2) and dynamic markings.

Fourth system of musical notation, marked with *cres.*, *pp*, and *poco accel*. It features a crescendo and a slight acceleration in tempo.

Fifth system of musical notation, marked with *ff* and *loco.*. It consists of dense chordal textures and rhythmic patterns.

Sixth system of musical notation, marked with *ff* and *loco.*. It includes a tempo marking of *4=10* and continues the complex rhythmic and harmonic material.

Seventh system of musical notation, marked with *p* and *160*. It features a piano dynamic and a tempo marking of 160.

Eighth system of musical notation, marked with *esp.*, *p*, and *170*. It includes an *esp.* (espressivo) marking and a tempo marking of 170.

Ninth system of musical notation, marked with *ff* and *180*. It features a forte dynamic and a tempo marking of 180.

Tenth system of musical notation, marked with *loco.*, *ff*, and *180*. It includes a *loco.* marking and a tempo marking of 180.

Eleventh system of musical notation, marked with *loco.* and *190*. It features a *loco.* marking and a tempo marking of 190.

Twelfth system of musical notation, marked with *ff* and *190*. It includes a forte dynamic and a tempo marking of 190.

Thirteenth system of musical notation, marked with *ff* and *200*. It features a forte dynamic and a tempo marking of 200.

210

p *espressivo.*
cres - cen - do.

220

in Tempo.

p ral - len - tan - do.

230

p cres - cen - do.

240

240

360

p ral.

(144 = ♩)

Allegro moderato.

pp

370

f

f

380

f

in Tempo.

320

Musical notation for measures 320-329. The system consists of two staves. The upper staff features a melody with a dynamic marking of *p* at the beginning. The lower staff provides a rhythmic accompaniment with eighth notes. The key signature has two flats.

330

Musical notation for measures 330-339. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p*. The lower staff continues the accompaniment. The key signature has two flats.

Musical notation for measures 340-349. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p*. The lower staff has a more active accompaniment with a dynamic marking of *sf* at the end. The key signature has two flats.

340

Musical notation for measures 340-349. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p*. The lower staff has a more active accompaniment with a dynamic marking of *sf* at the end. The key signature has two flats.

350

in Tempo.

poco rit

Musical notation for measures 350-359. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p* and a *poco rit* instruction. The lower staff has a more active accompaniment with a dynamic marking of *sf* at the end. The key signature has two flats.

Musical notation for measures 240-249. The system consists of two staves. The upper staff has a melody with a dynamic marking of *sf*. The lower staff has a more active accompaniment with a dynamic marking of *sf*. The key signature has two flats.

250

8^a..... loco.

Musical notation for measures 250-259. The system consists of two staves. The upper staff has a melody with a dynamic marking of *sf* and a *Pod.* instruction. The lower staff has a more active accompaniment with a dynamic marking of *sf*. The key signature has two flats.

Musical notation for measures 260-269. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p* and a *cresc.* instruction. The lower staff has a more active accompaniment with a dynamic marking of *p*. The key signature has two flats.

260

Musical notation for measures 260-269. The system consists of two staves. The upper staff has a melody with a dynamic marking of *p*. The lower staff has a more active accompaniment with a dynamic marking of *p*. The key signature has two flats.

8^a... loco.

8^a... loco.

8^a..... loco.

270

Musical notation for measures 270-279. The system consists of two staves. The upper staff has a melody with a dynamic marking of *sf*. The lower staff has a more active accompaniment with a dynamic marking of *sf*. The key signature has two flats.

8^a..... loco.

8^a..... loco.

Musical notation for measures 270-279. The system consists of two staves. The upper staff has a melody with a dynamic marking of *sf*. The lower staff has a more active accompaniment with a dynamic marking of *sf*. The key signature has two flats.

280 *ff* *loco.*

290 *cres.*

300 *loco.*

310 *p* *dolce.*

320 *loco.*

330 *p*

280 *ff Ped.* *loco.*

290 *p*

300 *pp f* *loco.*

310 *loco.*

315 *loco.* *fff* *Ped.*

Tempo primo.

8^a.....loco.

8^a.....loco.

250

First system of the left page, measures 245-250. It features a treble and bass staff with piano accompaniment. The treble staff has a melodic line with eighth-note patterns, marked with *p* and *8^a.....loco.* The bass staff provides harmonic support with chords and moving lines.

8^a.....loco.

8^a.....loco.

Second system of the left page, measures 251-256. Continues the piano accompaniment with similar textures and markings.

8^a.....loco.

8^a.....loco.

260

Third system of the left page, measures 257-262. Includes dynamic markings like *p* and *ff*.

8^a.....loco.

8^a.....loco.

Fourth system of the left page, measures 263-268. Features a *ff* dynamic marking and a *p* marking.

270

8^a.....loco.

Fifth system of the left page, measures 269-274. Includes dynamic markings *p* and *ff*.

Sixth system of the left page, measures 275-280. Ends with a *ff* marking and a *Ped.* instruction.

First system of the right page, measures 335-340. Features a treble and bass staff with piano accompaniment. Includes dynamic markings *p* and *ff*.

Second system of the right page, measures 341-346. Includes dynamic markings *p* and *ff*.

Third system of the right page, measures 347-352. Includes dynamic markings *p* and *ff*.

Fourth system of the right page, measures 353-358. Includes dynamic markings *p* and *ff*.

Fifth system of the right page, measures 359-364. Includes dynamic markings *p* and *ff*.

Sixth system of the right page, measures 365-370. Includes dynamic markings *p* and *ff*.

Seventh system of the right page, measures 371-376. Includes dynamic markings *p* and *ff*.

Eighth system of the right page, measures 377-382. Includes dynamic markings *p* and *ff*.

420

sf ff

8^a loco. 400

sf

410

sf p

8^a loco. 420

sf p

espress:

p

430

poco ral

pp Ped

pp Ped

210

p

220

poco a poco cres.

poco a poco cres.

230

8^a loco.

sf Finco.

240

245

long Silence.

sf long Silence.

160

170

con anima.

180

Con fuoco.

cres.

190

8^a..... loco.

cres.

200

8^a..... loco.

in Tempo

len - tan - do

sf

440

8^a..... loco.

450

sf

8^a..... loco.

460

8^a..... loco.

sf

470

sf

(104 = ♩) Andante quasi Allegretto.

Marche Funèbre.
29 Juillet.

Musical score for measures 1-10. The piece is in 2/4 time with a key signature of two flats. The first system shows the beginning with a *pp* dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 11-20. The melody continues with some rests in the right hand. The left hand maintains a steady rhythmic accompaniment.

Musical score for measures 21-30. The dynamics shift to *fz* and *p*. The melody becomes more active in the right hand.

Musical score for measures 31-40. The dynamics are *fz* and *p*. The left hand features a prominent bass line with some *fz* markings.

Musical score for measures 41-50. The dynamics include *cres.*, *ff*, and *p*. A *Ped.* (pedal) marking is present in the left hand.

Musical score for measures 51-60. The dynamics are *ff* and *p*. The piece concludes with a final chord in the right hand.

Musical score for measures 110-120. The melody is in the right hand, and the left hand provides accompaniment. A *loco.* marking is present.

Musical score for measures 121-130. The dynamics are *ff* and *Piano*. The piece is marked *loco.* and *ral.* (rallentando).

Musical score for measures 131-140. The tempo is marked *in Tempo*. The dynamics are *p* and *esp. legato.* (espressivo legato).

Musical score for measures 141-150. The dynamics are *simplice.* and *loco.* The melody is in the right hand.

Musical score for measures 151-160. The dynamics include *cres.* The melody continues in the right hand.

Musical score for measures 161-170. The dynamics are *dim esp.* (diminuendo espressivo). The piece ends with a final chord.

8^a..... loco.

8^a..... loco.

8^a..... loco.

8^a..... loco.

90

pluigiern.

8^a... loco.

8^a..... loco.

100

8^a... loco.

60

70

80

90

100

110

120

130

This system contains measures 120 to 130. It features a piano introduction with a dynamic marking of *p*. The music is in a minor key and consists of eighth-note patterns in both hands.

This system contains measures 130 to 140. The dynamics are marked *pp*. The piano part continues with eighth-note patterns, while the right hand has a more melodic line.

This system contains measures 140 to 150. The dynamics are marked *ff*. The music becomes more complex with chords and sixteenth-note patterns.

140

loco.

This system contains measures 140 to 150. It features a *loco.* section with a dynamic marking of *pp*. The music is characterized by sustained chords and a melodic line in the right hand.

150

This system contains measures 150 to 160. The dynamics are marked *p* and *ff*. The piano part has a steady eighth-note accompaniment.

160

This system contains measures 160 to 170. The dynamics are marked *p* and *ff*. The music continues with similar patterns to the previous systems.

170

This system contains measures 170 to 177. The dynamics are marked *pp*. The piano part features a dense texture of chords and sixteenth notes.

loco.

This system contains measures 177 to 187. It features a *loco.* section with a dynamic marking of *sf*. The music is highly technical with rapid sixteenth-note passages.

40

This system contains measures 187 to 200. The dynamics are marked *p*. The piano part has a steady eighth-note accompaniment.

This system contains measures 200 to 210. The piano part continues with eighth-note patterns, while the right hand has a melodic line.

loco.

This system contains measures 210 to 220. It features a *loco.* section with a dynamic marking of *pp*. The music is characterized by sustained chords and a melodic line in the right hand.

60

loco.

This system contains measures 220 to 230. It features a *loco.* section with a dynamic marking of *mf*. The music is characterized by sustained chords and a melodic line in the right hand.

70

This system contains measures 230 to 237. The dynamics are marked *sf*. The piano part has a steady eighth-note accompaniment.

230

Musical score for measures 230-239. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *pp* is present at the beginning.

240

Musical score for measures 240-249. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamics are consistent with the previous section.

250

Musical score for measures 250-259. The right hand has a more active melodic line with slurs. The left hand accompaniment is steady. Dynamics include *pp* and *f*.

260

Musical score for measures 260-269. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *cres.*, *ff*, and *ped.*

270

Musical score for measures 270-279. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *p* and *ff*.

280

Musical score for measures 280-289. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *ff* and *p*.

230

Musical score for measures 230-239. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *p* is present at the beginning.

240

Musical score for measures 240-249. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamics are consistent with the previous section.

250

Musical score for measures 250-259. The right hand has a more active melodic line with slurs. The left hand accompaniment is steady. Dynamics include *ff* and *p*.

260

Musical score for measures 260-269. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *p* and *ff*.

270

Musical score for measures 270-279. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *p* and *pp*.

280

Musical score for measures 280-289. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *ff* and *p*.

290

Musical score for measures 290-300. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include *ff* and *pp*. The piece concludes with a *D.C.* marking at measure 300.

150

160

170 180

190

200 210

220

290

300

310

320

330

340

350

legato

360 6 370 2

pp

380

pp

90

p *ff* *ff*

100 loco. Violon.

p *pp*

110

120

130

140

ff

(160 = ♩.) più Presto.

Trio.

10

20

30

40

50

60

70

80

ff

p

marcato.

loco.

legato.

(132 = ♩) Presto.

Menuet.

10

20

30

40

50

ff

p

ral.

molto ral.

in Tempo.

esp. Dolente.

60 *loco.* *ff*

70 *loco.* *ff*

8^a *loco.* *p*

80 *p*

90 *sf* *2* *2*

100 *in Tempo.* *p* *molto ral.* *sf* *8^a*

110 *loco.* *pp*

120 *3* *p* *3* *p* *130*

140 *cres.*

150 *8^a* *150* *pp²* *esp.* *ff* *8^a*

160 *loco.* *p* *cres.*

170 *8^a* *170* *pp²* *esp.* *ff* *8^a*

180 *loco.* *180* *p leggiero.* *6* *6*

200 *8^a* *200* *8^a* *ff*

210 *loco. Fine.* *pp*

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 Novacek Olander Onslow Orlandi Ouseley Parry Pergolesi Pleyel Pössinger Pörtl Prout Puchat Raff Raimondi Reubum Reinagle Reinecke Reissiger Reuss Rheinberger Richter Riemann Ries Rinsky Korsakov Rodde Komberg Rosenhain Rühms
 er Hiller Hoffmeister Hoffmann Hohlweg Hummel Hurst Stone-Hüttner Brenner Jadassohn Jansajensen Jentsch Jernabek Kiel Kirchner Klughardt Koplov Körte Krehni Kretschmann Kreutzer Krommer Krug Kudelski Kuhlau Lachner Lee Leck
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(Prices current 2007)

H. BERTINI 1^{re} Op. 85. VIOLINO PRIMO. 2^o SAXIFOR.

Allegro vivace.

1475. H.

FINALE. Presto.

1 piz: 1 piz: 2 arco.

10 piz: 1 piz: 2 arco.

20 ff pp ff

30 p ff pp ff ff pp

40 pp

50

60 arco.

70 fz p ff

80 piz: 1 piz: 2 arco.

90 p solo.

100 ff

110 ff

120 ff ral: p

130 p

140 150 4 solo f

160

170 p

180 p

190 ff

200 ff

210 3

220 1 cres.

230 pp

240 ff

250 ff

1475. H.

60 p ff

70 pp fz p

80 p

90 ff pp

100 110 p

120 ff pp

130 ff

140 pp

150 2 (162) 16 180 2 > 190

200 210 7 p

220 230 240 5

250 260 270 piz: arco.

280 mf ff

290 ff p pp

300 fz 300 sourdine. 310

320 3 330 2

340 350 3

360 6 370 380 1 381

p pp pp

1475. H.

MENUET. Presto.

7 20 7 4

40 50 5

60 70

80 90 molto ral:

100 110 130

140 cres.

150 Repeat Written 177 190

200

Fin. 210 Trio 6 10 3

20 50

30 2

1 2 5 4 60 2

70 2 1 2 5 80

90 100 4

110 120

130 140 160

180 190

200 2 2

210 3 1 3 4 5 220 1 3 4 1 2 3 4

230 2 240 2 250 3 4

260 270

280 2

290 2 1 1 1 1

si: segno.

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 uLiebeskind Lindblad Lindpaintner Litoff Luigini Lux Macan Macfarren Malling Manns Mayseder Mica Molique Moja Moniuszko Nachez Napravnik Naumann Normy
 Brebeun Bungen Bunonatic Carrethocherubini Chevallier Chvala Coleridge Taylor Cremona Cui Darre Davidov Dvessoff D'itersdorff Dabrynski Dornitz Drazeska Eiert on Ernst Faccar Etis Fildich Finkl Fuchs Gade Gatzel Gernsheim
 Novacek Olander Orislov Orilana Ouseley Parry Peryel Posingen Pünger Prouit Puchat Raff Reinmond Riebauum Reingole Reinecke Reissiger Reuss Rheinberger Richter Riemann Kleisinsky Korsakov Rodde Romberg Rosenhain Rubin
 en Hiller Hoffmeister Hoffmeister Hofmann Hohlfeld Hummel Hurlstone Hüttner Jenner Janssen Jentsch Jernabek Kieckhefer Klughardt Kopylov Kortekrehi Kretschmann Kreutzer Krommer Krug Kudelski Kuhlaut Lachner Lealek
 ammar Stephans Streben Svendsen Tanéiev Taubert Thériot Thern Thomas Thuille Udbye Vanhal Veit Verhulst Vierling Volkmann Viotti Waiter Weyermann Wichmann Wilf Wolfmum Wood Zelenski

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(Prices current 2007)

VIOLINO SECONDO. 2^a SEXTUOR. 1

BERGONI^{mo} Op. 85.

Allegro vivace.

280
ff
290
cres.
300
p
310
ff
320
p
330
ff
340
p
350
ff
360
p
370
ff
380
p
390
ff
400
p
410
ff
420
p
430
1
2 in tempo.
rallendo
440
ff
450
460
470

Marche funèbre.
29 Juillet.

Andante quasi allegretto.
470
480
490
500

Tempo 1º
260
piz: 1 piz: 2 arco.
270
p
280
pp
290
ff
300
pp
310
ff
320
pp
330
ff
340
pp
350
poco rit.
360
in tempo
rallent: Allegro moderato.
370
pp
380
ff
390
poco accel:
400
ff
410
p
420
cres.
430
ff
440
staccato.
450
460
470
480
490
500
Finc.

Presto.

FINAL B. *piz: 1 piz: 2 arco.*

Menuet. *Presto.* *rallent.* *in tempo.* *molto*

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200

*Reparat
altera. 91
in tempo*

fin. 200

Trio. *p* *pp*

20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250 260 270 280 290 300

Abaco Alquen Ambrosio Arensky Asplmayer Aulin Bargiel Barnekow Barnett Bazzini Bendl Bennett Berger Bertini Bischoff Blanc Blumenthal Boely Boisdeffre Brambach
 ul Liebeskind Lindblad Lindpaintner Litolf Luigini Lux Macan Macfarren Malling Manns Mayseder Mica Molique Moja Moniuszko Nachez Napravnik Naumann Norm
 Brecht Brunner Bunnantia Carrerfocherubini Chavillard Chvalacoleridge Taylor Cremont Cui Dar David Davidov Dessoff Dittersdorff Dobrzynski Dor Dorzauer Droeseke Ellenton Ernst Escar Etis Flich Fink Fuchs Gade Gagar Gabel Gernshaim
 Novacek Olander Onslow Orliana Ouseley Perry Perger Pout Puchat Rafi Raismond Reinhold Reinecke Reissiger Reuss Riehnberger Richter Riemann Rikis Rimsky Korsakov Roda Roda Romberg Rosenhain Rubins
 er Hiller Hoffmeister Hoffstetter Hofmann Hohl Feld Hummel Hurlstone Hüttenbrenner Jada Sohn Jansa Jensen Jentsch Jerabek Kiel Kirchner Klughardt Koplov Korte Kreh Kreitschmann Kreutzer Krummer Krug Kudelski Kuhlau Lachner Leelek
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 e-mail: mertonmusic@argonet.co.uk

(Prices current 2007)

H. BERTINI Jr Op: 85. ALTO. 2^e SEXTUOR. 1

Allegro vivace.

290 300
ff p cres. ff
310 320
piz: arco. p p
330
350 360
f ff p ff
370
p p p p
380 390
ff ff
410
p
420 430
p in tempo.
rall: ff
440 450
ff
460 470
ff

Marche funèbre.
29. Juillet.

10 20
p p
30 40
p p f p
piz: arco. 50
ff
60
inf ff p

230 240
ff ff
piz: 2 arco. piz: 1 piz: 2 arco. p
270
ff pp ff p pp
280 290
ff pp ff ff pp
300 piz:
p f
arco. 310 320 330
p pp p p
340 350
ff p poco rit. in tempo
360 370
pp rgl. Allegro moderato.
380 390
ff ff
poco accelerando.
400
ff
staccato. 420
430 440
ff Fine.

ALTO.

MENUET. Presto. 10 rallent. in tempo. 8

30 molto ral. in tempo. 40 3

50 3 5 3 61 70

80

90 molto ral. 100 in tempo. 11

120 2

150 140

150 177 190

200 fin. 210

TRIO. 10 2

20 30 2 41

ALTO.

5

50 1. 2. 3. 4. 60 5

80

100 solo. 110. 120. 130. 140. 150

160

180 190

200 210 3

220 1. 2. 3. 4. 230

240 250 1. 2. 3. 4.

260 270 1. 1. 1.

280 290 300 8

VIOLONCELLO.
Allegro vivace.
CONTRA-BASSO.

320 *p* 5 *p* 330 *pp* 1 *piz:* 1 *ff* arco. 340 *p*

poco rit - - - in tempo. rit: - - - All^o moderato.

piz: 350 *pp* 360 *piz:*

370 385 *ff* *p*

380 390 *ff* *pp* arco.

cres. poco accelerando..

pp *ff* *p* cres. 400 *ff*

staccato.

410 420 *ff* *p*

420 *ff*

430 440 *ff* *p* Fine.

170 180 *p* *ff*

190 200 *ff*

esp: solo.

200 210 *ff* *p* esp: solo.

ral: in tempo.

230 240 *p* *ff*

cres. - - - cen - - - do

250 260 *p* *ff* cres. cen - do

270 280 *ff*

solo.

280 290 *ff* *p* solo.

cres. - - - cen - - - do

300 310 *ff* cres. cen - do

1 piz: arco. 310 320 330 piz: arco. 340 350 ff p 370 p arco. pp 380 390 ff 400 esp: 410 piz: 420 p 430 p pp 440 in tempo. rall. in tempo. ff

150 solo. 160 170 p 180 200 ff p arco. pp 210 pp 220 cres. 230 ff 240 piz: 250 arco. piz: 260 arco. p 270 ff p 280 ff 290 300 piz: arco. 310 p arco. 320 330 340

Presto.

FINALE

Andante quasi allegretto.

Marche Funèbre

29 Juillet.

Repeat written out in piano

ff pp p 180 p p 190

p ff 200 ff 210

p pp 220 p 230 pp 240

ff p 250 p piz: 260 p piz:

p pp ff 280 pp 290 ff 300 Segue

Menuet: 8 rall: 8 in tempo. molto ral: 4

Menuet. p 10 p 30 molto ral: in tempo. ff

ff p ff p 40 50

p 220 240

p piz: arco. ff 260 piz: arco. 270

p piz: ff arco. p ff arco. 280 290

p ff pp piz: 300 310

p p p p ff 320 330

p p p p p 340 350

p pp pp 360 380

p piz: pp arco. pp 380

VIOLONCELLO e CONTRA BASSO.

PRESTO. *rall:* *rall:* 8 *in tempo.* *molto ral:* 4

8 *p* 10 *p* 8 *p* 30 *molto ral* *in tempo.* 4

prall:

40 *ff* 3 *ff* 5 *ff* 3 *p* 50 *ff* 3 *p* 2 60 *ff* *pp*

ff *p* *ff* *p* *ff*

2 *ff* *p* *ff* *pp* 70 *ff* *p* 80 *p*

p *ff* *p* *ff* *p* *ff* *p*

ff 90 *p* *molto ral:* 44 *molto ral:* 100 *in tempo.* 44

ff

ff 2 *p* 120 *p*

ff *pizz:*

130 *pp* 140 *cres.*

pp *col arco.* *cres.*

177 *p* 7

ff *p*

pp *col arco.* *cres.*

Repeat written out in piano

190 *ff* 200

ff

Trio

ff *ff* *pp*

p *p* 10 *p* 20 30 40 50 60 70

pp

1 2 2 2 3 *pp*

p *ff* *p* *pp*

2 *p* 60 70 80 90 100 110 120 130 140 150

pp *ff* *fz* *pp*

100 110 120 130 140 150

p *ff* *p* *pizz:* *pizz:* *pp* 110

p *ff* *arco*

5 6 7 8 *arco.* 120 130 140 150

pp *arco.*

130 140 150 *ff* *arco.* 150

pp *arco.* *ff*

1 2 3 4 5 6 7

fz *fz* 160 7

Abaco Alquen Ambrosio Arensky Asplmayer Aulin Bargiel Barnekow Barnett Bazzini Bendl Bennett Berger Bertini Bischoff Blanc Blumenthal Boily Boisdefre Brambach
 C. Novacek O. Landner O. S. law O. S. ellana O. S. ley P. ar. y P. erger P. er. y P. eyel P. essinger P. r. idger P. rouf P. uchai Rat P. falmondi R. elbaum R. enogler R. e. n. e. k. e. R. e. s. s. i. g. e. r. R. e. u. s. s. i. R. i. e. n. b. e. r. g. e. r. R. i. c. h. t. e. r. R. i. e. m. a. n. n. R. e. s. R. i. m. s. k. y. K. o. r. s. a. k. o. v. R. o. d. e. R. o. m. b. e. r. g. R. o. s. e. n. h. a. n. h. u. b. i. n. s. k. i.
 er Hiller Hoffmeister Hoffstetter Hofmann Hohlfeld Hummel Hurst onel Hüttner J. ensen J. ansa J. ensen J. entisch J. erabek K. i. e. l. K. i. r. c. h. n. e. r. K. l. u. g. h. a. r. d. t. K. o. p. y. l. o. v. K. ö. r. t. e. k. r. e. h. l. K. r. e. t. s. c. h. m. a. n. n. K. r. e. u. t. z. e. r. K. r. o. m. m. e. r. K. r. u. g. K. u. d. e. l. s. k. i. K. u. h. l. a. u. L. a. c. h. n. e. r. L. e. a. l. e. k. z. e. r. L. i. e. b. e. s. k. i. n. d. L. i. n. d. b. l. a. d. L. i. n. d. p. a. i. n. t. n. e. r. L. i. t. o. f. f. L. u. i. g. i. n. i. L. u. x. M. a. c. a. n. M. a. c. f. a. r. r. e. n. M. a. l. l. i. n. g. M. a. n. n. s. M. a. y. s. e. d. e. r. M. i. c. a. M. o. l. i. q. u. e. M. o. j. a. M. o. n. i. u. s. z. k. o. N. a. c. h. e. z. N. a. p. r. a. v. n. i. k. N. a. u. m. a. n. n. N. o. r. m. a. n. n. R. e. b. r. u. n. B. u. n. g. e. r. B. i. o. n. a. m. i. c. i. C. a. r. r. e. f. e. C. h. e. r. u. b. i. n. i. C. h. e. v. i. l. l. a. r. d. C. h. v. a. l. a. c. C. o. l. e. r. i. d. g. e. T. a. y. l. o. r. C. r. e. m. o. n. t. C. u. i. D. a. r. e. D. a. v. i. d. D. e. s. s. o. f. f. D. i. t. t. e. n. s. d. o. r. D. o. b. r. z. y. n. s. k. i. D. o. n. t. D. o. t. z. a. u. e. r. D. r. a. e. s. k. e. l. E. l. l. e. n. t. o. n. E. n. s. t. f. e. s. c. a. f. é. t. i. s. F. i. b. i. c. h. F. i. n. k. F. u. c. h. s. G. a. d. e. g. a. n. z. G. e. b. e. l. G. e. m. i. s. t. e. r. G. o. d. a. r. d. G. o. l. d. m. a. r. k. G. o. u. y. e. r. G. r. ä. d. e. n. e. r. G. r. i. e. g. e. r. I. l. l. e. r. i. t. z. m. a. c. h. e. r. H. a. l. m. H. a. n. s. e. l. H. a. y. d. n. H. e. i. d. r. i. c. h. H. e. n. n. e. s. s. y. H. e. p. o. r. t. H. e. r. t. H. e. r. t. t. e. V. i. a. r. d. o. t. H. e. r. m. a. n. n. H. e. r. m. a. n. n. H. e. r. z. o. g. e. n. b. e. r. g. H. e. u. b. e. n. S. t. e. p. h. e. n. s. S. t. r. e. b. e. n. S. v. e. n. d. s. e. n. T. a. n. é. l. e. v. T. a. u. b. e. r. t. T. h. i. é. r. i. o. t. T. h. e. r. n. T. h. o. m. a. s. T. h. a. i. l. l. e. U. d. b. y. e. V. a. n. h. a. l. V. e. i. t. V. e. r. h. u. l. s. t. V. i. e. r. l. i. n. g. V. o. l. k. m. a. n. n. V. i. o. t. t. i. W. a. l. t. e. r. W. e. y. e. r. m. a. n. n. W. i. c. h. m. a. n. n. W. i. l. m. W. o. l. f. W. o. l. f. u. m. W. o. o. d. Z. e. l. e. n. s. k. i.

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(Prices current 2007)

VIOLONCELLO & DOUBLEBASS

25

GRAND SEXTUOR

POUR
Piano Forte

2 Violons, Alto, Violoncelle et Contre Bassé

Composé ET dédié à
W. B. Gramer,

PAR
J. Bertini

Op. 85. Prix : 20^{fr}

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No. 6704

VOLONCELLO.
Allegro vivace.
CONTRA-BASSO.

320 *p* 3 *p* 330 *pp* 1 *pizz:* *ff* arco. 340 *ff*

poco rit. - - - in tempo. rit. - - - All^o moderato.

pizz: 350 *p* 360 *pp* 366 *pizz:*

370 375 380 385 390 395 400 405 410 415

380 385 390 395 400 405 410 415 *ff* *pp*

cres. poco accelerando. *pp* *ff* *pp* *ff* *pp* *ff*

400 *pp* *ff* *pp* *ff* *pp* *ff*

staccato. *ff* *p*

410 *ff* *p*

420

430 *ff* 440 *ff* 448 *Fine.*

p 170 *p* 180 *ff*

190 *ff*

esp. 200 *ff* 210 *p* 220 *pp* *sol.*

200 *ff* 210 *p* 220 *pp* *sol.*

230 *p* 240 *ff*

cres. cen - do *pp* *ff*

250 *pp* *ff*

270 *ff*

280 *ff* *sol.* *p* 290 *p*

280 *ff* *sol.* *p* 290 *p*

cres. cen - do *ff* 300 *ff*

cres. cen - do *ff* 300 *ff*

1 piz: arco. 310 320

1 piz: arco. 330 340

350 ff p ff ff 360 pp

p piz: 370 p arco. pp 380

ff ff 390

6 ff esp: 410 piz:

ff arco. 420 piz: 430 pp

1 in tempo, rall - - - ff 440

5 p 150 solo. 160

170 p 180

2 ff 200 piz: 210 pp arco.

3 pp 220 cres. 230 pp

230 ff 240 1 piz: 1 piz: 245 Tempo 4º

250 arco. piz: 1 piz: 2 arco. 260 p arco.

270 ff p 280 ff 2 ff pp

290 300 1 piz: arco. 310 3 4

310 3 4

Presto.

FINALE

1 piz: 1 piz: 2 arco. piz: 1 piz: 2 arco. 1

20 ff pp arco. ff p 30

40 ff pp arco. ff

50 p piz arco. p piz arco. ff fz

70 p piz arco. p piz arco. ff pp

90 piz: solo. piz: p piz: 100. p arco.

110 ff fz 110 ff

130 p^{ral.} in tempo p^{ral.} Ben marcato. pp pp 130

140

450

470

Andante quasi allegretto.

Marche Funèbre
29 Juillet.

10

20

30 fz fz arco. ff

40

50 p piz: arco. p piz: arco. 50

60 p piz: 60

70 pp 70

ff pp p 180 p 190 pp

p 200 ff 210

p 220 pp 230 240

ff p 250 piz: p ff arco piz:

arco. p 280 pp ff 290

Menuet: 8 rall: 8 in tempo. molto ral: 4

Menuet. p 10 p 30 in tempo. ff

rall: molto ral: 4

40 ff p 50 ff p

240 p

piz: p 260 piz: p arco. ff

p piz: 270 ff arco. piz: ff arco. 260

p ff 290 piz: pp

arco. pp solo. sordid. marcato. 300

p p 330

p 340 esp. dolento. pp

p piz: pp arco. 381

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POUR *Piano Forte*

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PAR *J. Bertini*

Op. 85. Prix : 20'

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LiebeskindLindbladLindpaintnerLitolfLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNorm
BreeBruniBurgerBuonamicCarreñoCherubiniChewillandChvaldaColeridge-TaylorCremontCuiDareDavidDavidovDessoffDittersdorfDobrzynskiDortzauerDroeskeEllertoneErnstFescaFérisFibichFinkFuchsGadeGanzGebelGernsheim
NovacekOlanderOnslowOrlandiOuseleyPerryPeyreléSingerPéringerPoutuchatRaftRaimonidiRahounRennoletReineckerReisingerReussRheinbergerRichterRiemannRiesRimsky-KorsakovRodeRöhmRosenhainRubins
erHillerHoffmeisterHoffstatterHofmannHohlfeldHummelHurlstoneHütttenbrennerJadassohnJansaJensenJentschJenabekKielKirchnerKlugharatKopylovKörteKrehlKreutschmannKreutzerKrommerKrugKudeliskiKuhlauLachnerLeleek
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