

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello. *ff*

Pianoforte. *ff*

*cantabile*

*dim.*

*p*

*cantabile*

# Quintett. I.

C. Davidoff, Op. 40.

Violino I. *Allegro.*

Violino II. *Allegro.*

Viola. *Allegro.*

Violoncello. *Allegro.*

Pianoforte. *mf*

*f*

*ff*

*ff*

*ff*

*ff*

The first system on page 4 consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a prominent left-hand bass line with eighth-note patterns and a right-hand part with chords and melodic lines. Dynamics include *ff* and *f*.

The second system continues the musical piece with four staves. The piano accompaniment maintains its rhythmic intensity with eighth-note patterns in the left hand and chords in the right hand. Dynamics include *p* and *f*.

The third system on page 4 features four staves. The piano part includes a triplet in the right hand. Dynamics include *ff* and *f*.

The first system on page 17 consists of four staves. The piano accompaniment features a complex texture with sixteenth-note patterns in the left hand and chords in the right hand. Dynamics include *fz*, *ff*, and *f*.

The second system on page 17 continues with four staves. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *f*.

The third system on page 17 features four staves. The piano accompaniment includes a triplet in the right hand. Dynamics include *p* and *f*.

più tranquillo.

espressivo  
p  
mp  
mf  
accele

più tranquillo.

p  
mp  
f  
accele

Tempo I

ran-do  
ran-do  
ran-do  
f

Tempo I.

f  
mf

f  
p

p  
cantabile

p  
cantabile

p

p  
cre

System 1: Vocal line (Soprano/Alto) and piano accompaniment. Dynamics include *mf*. Lyrics: *scen* - *do*.

System 2: Continuation of vocal and piano parts. Dynamics include *f*.

System 3: Vocal line and piano accompaniment.

System 4: Continuation of vocal and piano parts.

System 5: Vocal line and piano accompaniment. Dynamics include *ff*. Lyrics: *scen* - *do*.

System 6: Continuation of vocal and piano parts. Dynamics include *ff*.

System 1: Vocal line and piano accompaniment.

System 2: Continuation of vocal and piano parts.

System 3: Vocal line and piano accompaniment. Dynamics include *f*. Lyrics: *cre* - *scen*.

System 4: Continuation of vocal and piano parts. Dynamics include *f*.

System 5: Vocal line and piano accompaniment. Dynamics include *ff*. Lyrics: *scen* - *do*.

System 6: Continuation of vocal and piano parts. Dynamics include *ff*.



Musical score for page 14, measures 1-12. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes a prominent eighth-note arpeggiated pattern in the right hand and a steady bass line in the left hand. Dynamics include accents and slurs.

Musical score for page 14, measures 13-24. The score continues with the vocal line and piano accompaniment. The piano part features more complex arpeggiated figures and dynamic markings such as "fz", "p", and "ff". The vocal line has various phrasing slurs and accents.

First system of musical notation on page 2. It includes vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. Dynamics include *f* and *p*. The piano part is marked *f espressivo*.

Second system of musical notation on page 2. It includes vocal staves and a grand staff for piano. Dynamics include *f*, *p*, and *pp*. The piano part is marked *leggiere*.

Third system of musical notation on page 2. It includes vocal staves and a grand staff for piano. Dynamics include *f*.

First system of musical notation on page 13. It includes vocal staves and a grand staff for piano. Dynamics include *pp*. The piano part is marked *cantabile*.

Second system of musical notation on page 13. It includes vocal staves and a grand staff for piano. Dynamics include *mf*.

Third system of musical notation on page 13. It includes vocal staves and a grand staff for piano. Dynamics include *mf*.

First system of musical notation on page 12. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent arpeggiated texture. Dynamics include *mf*, *fz*, *pp*, and *p*. The tempo/mood is marked *cantabile*.

Second system of musical notation on page 12. It includes vocal staves and piano accompaniment. The piano part continues with arpeggiated figures. Dynamics include *fz* and *p*.

Third system of musical notation on page 12. It includes vocal staves and piano accompaniment. The piano part features a dense arpeggiated texture. Dynamics include *pp* and *fz*. The tempo/mood is marked *cantabile*.

First system of musical notation on page 9. It includes vocal staves and piano accompaniment. The piano part features a dense arpeggiated texture. Dynamics include *pp*.

Second system of musical notation on page 9. It includes vocal staves with lyrics and piano accompaniment. The piano part features a dense arpeggiated texture. Dynamics include *pp*. The tempo/mood is marked *cantabile*.

Third system of musical notation on page 9. It includes vocal staves with lyrics and piano accompaniment. The piano part features a dense arpeggiated texture. Dynamics include *fz*. The tempo/mood is marked *cantabile*.

*più tranquillo.*

1. *Tempo I.* *mf accelerando* *f* 2.

1. *Tempo I.* *dim.* *accelerando* *mf* 2.

*cantabile* *mf* *cantabile* *mf*

*pp*

Musical score for the first system on page 34. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines feature melodic phrases with dynamics such as *dim.* and *pizz.* (pizzicato). The piano accompaniment includes arpeggiated chords and flowing lines.

Musical score for the second system on page 34. It continues with four staves. A section is marked *cantabile* in the vocal line, with a dynamic of *mf*. The piano accompaniment features a prominent arpeggiated texture.

Musical score for the third system on page 34. It consists of four staves. The piano accompaniment has a dynamic of *dim.* (diminuendo). The system concludes with a *f* (forte) dynamic marking.

Musical score for the first system on page 19. It consists of four staves. The piano accompaniment includes a melodic line with a dynamic of *p* (piano) and a section marked *mf* (mezzo-forte).

Musical score for the second system on page 19. It consists of four staves. The piano accompaniment includes the words "cre" and "scen" written under the notes. Dynamics include *mf* and *f* (forte).

Musical score for the third system on page 19. It consists of four staves. The piano accompaniment includes the word "do" written under the notes. Dynamics include *ff* (fortissimo) and *p* (piano).



Musical score for page 20, measures 2129-2138. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *fp*, *f*, and *p*. There are several slurs and phrasing marks throughout the piece.

Musical score for page 33, measures 2429-2438. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *fp*, *f*, *mf*, and *p*. There are several slurs and phrasing marks throughout the piece.

ff pizz. pp pizz. pp pizz. pp

ff f

*poco rit.* *a tempo* *mp*  
*poco rit.* *a tempo* *mp*  
*poco rit.* *a tempo* *mp*

*poco rit.* *a tempo* *mp*

*f* *p*  
*f* *p*  
*f* *p*  
*mf* *espressivo* *f* *p*

*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*

*p*  
*p*  
*p*  
*p* *f* *p*

Musical score for measures 22-25. The vocal line (top two staves) begins with a piano (*p*) dynamic. The piano accompaniment (bottom two staves) is marked *pp* and *leggiero*.

Piano accompaniment for measures 22-25, marked *pp* and *leggiero*.

Musical score for measures 26-29. The vocal line (top two staves) features a forte (*f*) dynamic. The piano accompaniment (bottom two staves) is marked *p*.

Piano accompaniment for measures 26-29, marked *p* and *pp*.

Musical score for measures 30-33. The vocal line (top two staves) includes lyrics: "cre scen", "p cre scen", "cre scen", "cre scen". The piano accompaniment (bottom two staves) is marked *p*.

Piano accompaniment for measures 30-33, marked *p*.

Musical score for measures 34-37. The vocal line (top two staves) includes lyrics: "cre scen", "p cre scen", "cre scen", "cre scen". The piano accompaniment (bottom two staves) is marked *pp* and *ff*.

Piano accompaniment for measures 34-37, marked *p* and *f*.

Musical score for measures 38-41. The vocal line (top two staves) includes lyrics: "cre scen", "p cre scen", "cre scen", "cre scen". The piano accompaniment (bottom two staves) is marked *p* and *f*.

Piano accompaniment for measures 38-41, marked *p* and *f*.

Musical score for measures 42-45. The vocal line (top two staves) includes lyrics: "cre scen", "p cre scen", "cre scen", "cre scen". The piano accompaniment (bottom two staves) is marked *f*.

Piano accompaniment for measures 42-45, marked *f*.

Systems 1 and 2 of the musical score for page 30. The first system includes vocal staves with lyrics 'do' and piano accompaniment. The second system continues the piano accompaniment with various dynamics like *p* and *f*.

Systems 3 and 4 of the musical score for page 30. The piano accompaniment features complex rhythmic patterns and dynamic markings such as *f* and *p*.

Systems 5 and 6 of the musical score for page 30. The piano accompaniment continues with dynamic markings including *f* and *p*.

Systems 1 and 2 of the musical score for page 33. The first system includes vocal staves with lyrics 'do' and piano accompaniment. The second system continues the piano accompaniment with dynamic markings like *f*.

Systems 3 and 4 of the musical score for page 33. The piano accompaniment features complex rhythmic patterns and dynamic markings such as *ff* and *p*.

Systems 5 and 6 of the musical score for page 33. The piano accompaniment continues with dynamic markings including *p più tranquillo* and *pp*.

24

*p espressivo*

di - mi - nu

Tempo I.

*f con passione*

en - do

*f*

Tempo I.

en - do

*f*

*f con passione*

*p*

*ff*

*f*

*dim.*

*f*

*dim.*





fff

fff

fff

fff

fff

fff

ff

dim.

f

ff

dim.

f

ff

dim.

f

p

p

f

ff

allegretto

II.

Allegretto.

pizz.

p

pizz.

p

pizz.

p

Allegretto.

p

p

f

f

f

f

f

dim. mf  
dim. p poco a poco cresc.  
dim. pp p poco a poco cresc.

crescendo f molto sentimento  
scen do scen do  
scen do molto sentimento

f dim. p f

arco mf arco mf arco mf

f p f p

sf p dim. sf p dim. sf p dim. sf p dim.

Musical score for page 36, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of three systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the page with piano accompaniment. Dynamic markings include *pp*, *f*, and *espressivo*.

Musical score for page 49, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of three systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the page with piano accompaniment. Dynamic markings include *pp*, *mf*, and *f*.

Musical score for page 18, measures 1-8. The score is in G major and 3/4 time. It features piano (p) and diminuendo (dim.) markings. The music consists of a melody in the upper voice and accompaniment in the lower voice.

Musical score for page 18, measures 9-16. The score continues with forte (f) and piano (p) markings. The melody is more active, and the accompaniment provides harmonic support.

Musical score for page 18, measures 17-24. The score features pianissimo (pp) and mezzo-forte (mf) markings. The music concludes with a final cadence.

Musical score for page 37, measures 1-8. The score is in G major and 3/4 time. It features mezzo-forte (mf) and piano (p) markings. The music consists of a melody in the upper voice and accompaniment in the lower voice.

Musical score for page 37, measures 9-16. The score continues with mezzo-forte (mf) and piano (p) markings. The melody is more active, and the accompaniment provides harmonic support.

Musical score for page 37, measures 17-24. The score features piano (p) and pizzicato (pizz.) markings. The music concludes with a final cadence.



Musical score for page 36, measures 1-8. The top system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part features a melodic line with a triplet of eighth notes in measure 5. Dynamics include *mp*.

Musical score for page 36, measures 9-16. The piano accompaniment continues with a melodic line. Dynamics include *f* and *f f*.

Musical score for page 36, measures 17-24. The piano accompaniment features a melodic line with *arco* markings. Dynamics include *p* and *f*.

Musical score for page 47, measures 1-8. The piano accompaniment features a melodic line with lyrics: "cry", "scem", "do". Dynamics include *f*.

Musical score for page 47, measures 9-16. The piano accompaniment features a melodic line with a *crescendo* marking. Dynamics include *p* and *f*.

Musical score for page 47, measures 17-24. The piano accompaniment features a melodic line with a *cresc.* marking. Dynamics include *mf* and *p*.

### III.

Andante con moto.

Musical score for the first system of page 46, featuring four staves with a common time signature and a key signature of one sharp.

Andante con moto.

Musical score for the second system of page 46, featuring a grand staff with piano dynamics and a triplet.

Musical score for the third system of page 46, featuring expressive markings and piano dynamics.

Musical score for the fourth system of page 46, featuring piano dynamics and triplet markings.

Musical score for the fifth system of page 46, featuring expressive markings.

Musical score for the sixth system of page 46, featuring mezzo-forte dynamics.

Musical score for the first system of page 39, featuring piano dynamics and crescendo markings.

Musical score for the second system of page 39, featuring piano dynamics and crescendo markings.

Musical score for the third system of page 39, featuring piano dynamics and crescendo markings.

Musical score for the fourth system of page 39, featuring piano dynamics and crescendo markings.

Musical score for the fifth system of page 39, featuring piano dynamics.

Musical score for the sixth system of page 39, featuring piano dynamics and triplet markings.

4)

75

44

Animato.

pizz. pp cresc scen

pizz. pp cresc

pizz. pp cresc

Animato.

p. cresc scen

arco

do

scen - do

scen - do

scen - do

do

molto crescendo

molto crescendo

molto crescendo

molto crescendo

ff arco

ff arco

ff arco

ff

f

mf

p

f

mf

p

f

mf

p

f

mf

p

f

p

f

p

f

fz

fz

p

p

ff

p

ff

fz

fz

p

Measures 1-8 of the musical score. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *f* and *ff*.

Measures 9-16 of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a steady rhythmic pattern. Dynamics include *f* and *ff*.

Measures 17-24 of the musical score. The vocal line has a melodic phrase. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *ff*.

Measures 25-32 of the musical score. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *ff*.

Measures 33-40 of the musical score. The vocal line has a melodic phrase. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *pp*.

Measures 1-8 of the musical score. The vocal line is mostly silent. The piano accompaniment consists of chords and arpeggiated figures.

Measures 9-16 of the musical score. The vocal line features a melodic phrase with the lyrics "poco ri-tard. e dim.". The piano accompaniment consists of chords and arpeggiated figures.

Measures 17-24 of the musical score. The vocal line features a melodic phrase with the instruction "Più tranquillo." and dynamics *espressivo* and *mf*. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *p*.

Measures 25-32 of the musical score. The vocal line features a melodic phrase with the instruction "Più tranquillo." and dynamics *mf*. The piano accompaniment includes chords and arpeggiated figures.

Measures 33-40 of the musical score. The vocal line features a melodic phrase with dynamics *dim.* and *pp*. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *pp* and *espressivo*.

Measures 41-48 of the musical score. The vocal line features a melodic phrase with dynamics *dim.* and *pp*. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *pp* and *espressivo*.



Musical score for page 62, featuring piano and violin parts. The score includes several systems of staves. Dynamics include *ff* (fortissimo) and *f* (forte). Articulations include accents and slurs. The piano part features complex chordal textures and melodic lines, while the violin part has more rhythmic and melodic passages.

Musical score for page 51, featuring piano and violin parts. The score includes several systems of staves. Dynamics include *ff* (fortissimo), *cresc.* (crescendo), *ppp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *espressivo*. Articulations include accents, slurs, and *pizz.* (pizzicato). The piano part features complex chordal textures and melodic lines, while the violin part has more rhythmic and melodic passages.

Measures 1-4 of the musical score. The first system consists of two staves (treble and bass clef). The second system consists of two staves (treble and bass clef). The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand.

Measures 5-8 of the musical score. The first system consists of two staves (treble and bass clef) with the marking *espressivo* and *arco*. The second system consists of two staves (treble and bass clef) with the marking *mf* and *espressivo*. The piano accompaniment features a more complex texture with arpeggiated chords and a steady bass line.

Measures 9-12 of the musical score. The first system consists of two staves (treble and bass clef) with the marking *arco* and *p*. The second system consists of two staves (treble and bass clef) with the marking *p*. The piano accompaniment features a complex texture with arpeggiated chords and a steady bass line, with markings *cresc.* and *f*.

Measures 1-4 of the musical score. The first system consists of two staves (treble and bass clef). The second system consists of two staves (treble and bass clef). The piano accompaniment features a complex texture with arpeggiated chords and a steady bass line, with markings *ff* and *f*.

Measures 5-8 of the musical score. The first system consists of two staves (treble and bass clef) with the marking *p*. The second system consists of two staves (treble and bass clef) with the marking *f*. The piano accompaniment features a complex texture with arpeggiated chords and a steady bass line, with markings *p* and *f*.

Measures 9-12 of the musical score. The first system consists of two staves (treble and bass clef) with the marking *p*. The second system consists of two staves (treble and bass clef) with the marking *f*. The piano accompaniment features a complex texture with arpeggiated chords and a steady bass line, with markings *p* and *f*.

ff  
ff  
ff  
ff  
ff *marcatissimo*

*sempre ff*  
*sempre ff*  
*sempre ff*  
*sempre ff*  
*sempre ff*

*sempre ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*sempre ff*

*marcatissimo*  
*f*  
*f*

*express.*  
*express.*

*cre-*

*f*  
*dim.*  
*p*  
*f*  
*dim.*  
*p*

*scendo*  
*f*  
*dimin.*  
*p*  
*pp*

*espressivo ma piano*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

*una corda*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

sempre pp  
sempre pp  
sempre pp  
sempre pp  
8va.....  
sempre pp

Molto Adagio.  
dim. e ritard.  
dim. e ritard.  
dim. e ritard.  
dim. e ritard.  
Molto Adagio.  
dim. e ritard.

ff





Musical score for page 56, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff*, *p*, and *dim.*. The piano part features complex chordal textures and arpeggiated figures. The vocal lines are written in a high register with various melodic contours.

Musical score for page 57, featuring vocal lines with lyrics and piano accompaniment. The lyrics include "cre-scen-do" and "più tranquillo". The score includes dynamic markings such as *ff*, *mf*, and *p*. The piano part continues with complex textures, and the vocal lines include the instruction *marcato*.

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153S		Score		2.35
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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
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145S		Score		2.20
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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

<b>QUINTETS (2Vn2VaVc unless specified)</b>				
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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

<b>SEXTETS (2Vn2Va2Vc)</b>				
131	WILM	b 27	644444	4.30
131S		Score		1.10

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Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

System 1: Four staves. The top two staves are vocal lines in treble clef. The third staff is a tenor line in bass clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include *mf* and *f*. A slur covers the vocal lines.

System 2: Four staves. The top two staves are vocal lines in treble clef. The third staff is a tenor line in bass clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include *f*, *mf*, and *p*. The word *cantabile* is written above the vocal lines, and *espressivo* is written above the piano accompaniment.

System 3: Four staves. The top two staves are vocal lines in treble clef. The third staff is a tenor line in bass clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include *dim.*, *pp*, and *mf*. The word *risoluto* is written below the piano accompaniment.

Adagio.

*mp espress.* *pp* *ppp*

Adagio.

*mp espressivo* *pp* *ppp*

Tempo I.

*f* *mf* *f*

Tempo I.

*f* *cre* *scen* *do*

*ff* *ff* *ff*

*ff*

alio di

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*p* *f*

*mf* *mf*

*mf*

*mf*

Musical score for page 66, featuring vocal lines and piano accompaniment. The score is in 2/4 time and G major. It consists of three systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano accompaniment features complex chordal textures and arpeggiated figures. The second system continues the vocal and piano parts, with dynamic markings *f*, *p*, and *dim.*. The third system concludes the page with dynamic markings *f*, *dim.*, and *p*.

Musical score for page 71, featuring vocal lines and piano accompaniment. The score is in 2/4 time and G major. It consists of three systems of staves. The first system includes vocal staves and piano accompaniment. Dynamic markings include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The piano accompaniment features complex chordal textures and arpeggiated figures. The second system continues the vocal and piano parts, with dynamic markings *f*, *mf*, and *pp*. The third system concludes the page with dynamic markings *pp*, *dim.*, and *pp*.





*cantabile*

Musical score for page 68, featuring vocal and piano parts. The score is in 3/4 time and consists of three systems. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is marked *cantabile*. The piano part includes markings for *espressivo* and *plleggiere*. The score concludes with the marking *sfantabile*.

Musical score for page 69, featuring piano and string parts. The score is in 3/4 time and consists of three systems. The piano accompaniment is in a grand staff, and the string parts are in a grand staff. Dynamics include *f* (forte) and *sf* (sforzando). The tempo is marked *a tempo*. The score includes markings for *stringendo* and *plleggiere*. The piano part includes markings for *8* (ottava).

# QUINTETT.

## Violino I.

### I.

C. Davidoff, Op. 40.

Allegro.

The musical score for Violino I consists of 13 staves. The key signature is G minor (two flats) and the time signature is 3/4. The piece begins with an *Allegro* tempo. The first staff starts with a forte (*f*) dynamic. The second staff features a crescendo leading to fortissimo (*ff*). The third staff includes a piano (*p*) dynamic. The fourth staff is marked *cantabile*. The fifth staff returns to forte (*f*). The sixth staff reaches fortissimo (*ff*). The seventh staff has a piano (*p*) dynamic. The eighth staff is marked *fp*. The ninth staff is marked *p*. The tenth staff is marked *f*. The eleventh staff is marked *ff*. The twelfth staff is marked *ff*. The thirteenth staff begins with a *do* marking and concludes with a *ff* dynamic. The final section is marked *Più tranquillo, accel. Tempo I.* and includes first and second endings.

Violino I.

Viol. II. *p*

*mf cantabile*

*mf cantabile*

*mf*

*f*

*f*

*f* *più tranquillo.*

*f* *Tempo I.*

*f* *p cantabile*

*p*

Violino I.

*più tranquillo*

*cresc. scen.* *3*

*cantabile* *4*

*mf* *f*

*p* *f* *a tempo*

*f* *stringendo*

*ff*

*ff*

*ff* *mf*

*p* *dim.* *pp*

*Adagio.* *mp espress.* *pp*

*Tempo I.* *2 viol. 3*

*pp* *ff*

Violino I.

*f*  
*f*  
*ff*  
*fz* *ff* *sempreff*  
*f* *mf* *dim.*  
*espress.* *fz* *cantabile*  
*p* *fz* *prie.* *mf*  
*f* *mf*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*ff* *mf*

Violino I.

*ff*  
*fz*  
*p* *ff*  
*p*  
*f* *p*  
*f* *p*  
*f*  
*cre - - - scen - - do*  
*f* *ff*  
*p* *più tranquillo* *pp*  
*di - - mi - - nu - - en - - do* *Tempo I.*  
*f con passione*  
*mf* *cre - - - scen -*  
*do* *ff* *fff* *ff* *dim.* *f*



Violino I.  
II.

Allegretto.  
pizz.

arco  
pizz.  
p  
f  
3  
2  
arco  
p  
f  
cre - scen - do  
p  
3  
p  
4  
1  
p  
f  
p  
ff  
p  
1  
2  
ff  
1  
pizz.  
sf  
pp

Violino I.

risoluto  
f  
1  
f  
V  
p  
1  
ff  
mf  
cre - scen - do  
più tranquillo  
ff  
3  
p  
mf cantabile  
1  
f  
p  
f  
p  
5  
f  
f  
ff  
ff sempre ff  
f  
p  
3

Violino I.

*mf* *cresc.* *f* *molto sentimento* *cresc.* *ff* *cresc.* *ppp* *ppp* *pizz.* *arco* *espress.* *f* *dim.* *p* *espressivo ma piano.* *sempre pp* *dim. e rit.* *Molto Adagio.*

IV.

*Allegro molto.* *pizz.* *mf* *mf*

Violino I.

*poco ritard. a tempo* *mp* *arco* *mf* *pizz.* *p* *dim.* *14* *Pfte. 15* *16* *arco* *mf* *sf* *p* *sfz* *p* *dim.* *f* *espressivo* *mf* *p* *pizz.* *pp* *dim.*

Violino I.

arco  
p  
f  
p  
f  
p  
ff  
p  
ff  
p  
poco ritard. e dim.  
ff  
Piu tranquillo.  
espressivo  
mf  
pp  
dim.

Detailed description: This page contains the first system of music for Violino I. It features ten staves of music. The first staff begins with 'arco' and a dynamic of 'p'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'p' to 'ff'. There are several fermatas and phrasing slurs. The piece concludes with a 'dim.' marking.

Violino I.

Animato.  
pizz. cre - - scen - - do molto cresc. arco  
pp  
f  
mf  
p  
pp  
pp  
Vivace. pizz.  
1 1  
III.  
Andante con moto.  
Pfte. 7 pespress.  
9 10 11 Pfte. mf  
f dim.  
p  
f  
p  
pp  
mf  
pp  
Viol II 4  
3  
scen - - do  
dim.

Detailed description: This page contains the second system of music for Violino I. It features ten staves of music. The first staff is marked 'Animato.' and 'pizz.', with a dynamic of 'pp'. The music includes triplets and various note values. Dynamics range from 'pp' to 'ff'. There are several fermatas and phrasing slurs. The piece concludes with a 'dim.' marking.

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS (VnVc)</b>				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS (VnVaVc unless specified)</b>				
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
<b>QUARTETS (2Vn2VaVc)</b>				
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)		
159		Volume 1		5333 2.60
160		Volume 2		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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QUINTETT.

Violino II.

I.

C. Davidoff, Op. 40.

Allegro.

2429

Violino II.

*p*

*mf cantabile*

*f=mf* *cantabile*

*mf* *f*

*mf* *f* *ff*

*Piu tranquillo. accelerando* *Tempo I.*

*mf* *f*

*f* *f* *ff* *f* *f* *f*

*p* *f* *ff* *f*

*f* *p*

Violino II.

*piu tranquillo* *dim.* *mp*

*ff* *p* *f* *p* *f*

*mf* *f* *p* *f* *stringendo*

*a tempo* *f* *f* *f*

*ff* *ff*

*ff* *f* *f* *f* *mf*

*p* *dim.*

*Adagio.* *pp* *p* *mp* *pp* *ppp*

*Tempo I.* *mf* *f*

*ff*



Violino II.

1 1 2 1 1

*f* *p* *f*

*ff* *fz*

*ff* *sempre ff*

*f* *mf* *dim.* *p* *espress.*

3 1 7

*mf* *f* *p*

*mf* *f*

*mf* *f*

*p* *ff* *mf*

*mf*

*f*

*p*

*cre* *scen* *do*

Violino II.

*mf* *f*

*ff* *fp* *p*

*f* *p* *f* *p* *p*

*p* *f* *p* *cre* *scen*

*do* *f* *ff*

*p* *p* *più tranquillo*

*pp*

*di - mi - nu -*

*en - do* **Tempo I. con passione** *cre*

3 *f* *mf*

*scen - do* *ff* *fff* *ff* *dim.* *f*

*p* *f*

Violino II.

II.

Allegretto.

pizz

cre - scen - - do

Violino II.

IV.

Allegro molto.

Pfte. mf

cre - scen - - do

più tranquillo dim.

espress. cantabile sempre ff

Violino II.

cre - scen - do

*f* molto sentimento

*f* cresc. *ff*

cresc. *ppp*

*ppp* *pizz.* *p*

*p* *arco* *p*

*f* *dim.* *p*

*pp* *ppp*

sempre *ppp*

Molto Adagio.

*dim. e ritard.*

Violino II.

*poco ritard.*

*a tempo* *mp*

*mf* *arco*

*pizz.* *p*

*dim.*

14 15 16 *arco* *mf*

*fz* *p* *fz*

*p* *dim.* *f*

*mf* *p*

Violino II.

2 pizz. *pp*

2 arco *p*

2 *pp*

3 *f*

3 *p*

3 *p*

4 *f*

4 *pp*

1 *ff*

1 *f*

2 *ff*

ritard. 16 Più tranquillo. 6 Viol. I. *p*

2 *dim. pp*

2429

Violino II.

Animato. pizz. *pp* *molto cresc.* arco *ff*

1 *f* *mf* *p*

2 *pp* pizz.

Vivace. 1 *f*

III. Andante con moto. *pp* *espressivo*

Viol. I. 12 *p* *f*

*dim. p* *f*

1 *pp*

*mf* *pp*

3

*cre - - - - - scen*

2 *dim.*

2429

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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
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144S		Score		1.60

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127S		Score		1.90
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108S		Score		2.15
109		G 34	8666	3.10

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150S		Score		3.65
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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
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QUINTETT.

Viola.  
I.

C. Davidoff, Op.40.

Allegro.





Viola.

Viola.

VIOLA.

II.

Allegretto.

pizz.

*p*  
*f*  
*arco*  
*f*  
*cre - - scen - do*  
*f*  
*p*  
*f*  
*ff*  
*sfz*  
*pizz.*  
*pp*  
*poco rit.*  
*a tempo*  
*mp*

Viola.

*cantabile*

*p*  
*f*  
*mf*  
*f*  
*f*  
*ff*  
*ffz*  
*sempre*  
*ff*  
*f*  
*p*  
*f*  
*f*  
*ff*  
*sempre ff*  
*f*  
*mf*  
*dim.*  
*p*

Viola.

*espress.* *f* *dim.* *pp* *ppp* *sempre pp* *Molto Adagio.* *dim. e ritard.*

IV.

Allegro molto.

*pizz.* *mf* *f* *ff* *dim.* *marcato* *più tranquillo* *cre - scen - do*

Viola.

*arco* *mf* *p* *dim.* *pizz.* *arco* *mf* *1* *14* *15* *16* *pizz.* *sfz* *p* *1* *3* *dim.* *1* *mf* *p* *3* *2* *pizz.* *pp* *1* *arco* *p* *2* *6*

Viola.

*crescendo*  
*f*  
*p*  
*f*  
*ff*  
*ff*  
*16 rit.*  
*Più tranquillo.*  
*Viol. I.*  
*1*  
*2*  
*3*  
*4*  
*dim.*  
*pp*  
*Animato.*  
*pizz.*  
*arco*  
*pp*  
*cre - - - scen - - - do molto crescendo*  
*ff*  
*pizz.*  
*f*  
*mf*  
*p*  
*pp*  
*Vivace.*  
*1*  
*1*

Viola.

III.

*Andante con moto.*  
*7*  
*pp*  
*12 Viol.*  
*p*  
*f*  
*dim.*  
*p*  
*pp*  
*pp*  
*mf*  
*9 Viol. I.*  
*pp*  
*mf*  
*cresc.*  
*dim.*  
*p*  
*poco*  
*cre - - - scen - - - do*  
*f molto sentimento*  
*f*  
*cresc.*  
*ff*  
*cresc.*  
*espressivo*  
*mf*  
*cresc.*  
*p*  
*pizz.*  
*arco espressivo*  
*3*  
*3*  
*3*  
*3*  
*3*  
*4*  
*p*



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163S		Score		2.30
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137S		Score		1.45
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150	2VnVaVc/Db		Score	3.65
150S				
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152	2VnVaVc/VaVc/Db		C 25	54454 3.20
152S		Score		2.85
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138S		Score		3.50
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# QUINTETT.

## Violoncello.

### I.

C. Davidoff, Op. 40.

*Allegro.*

*f* *fz* *ff* *f* *f*

*f* *p* *ff*

*fz* *fz* *p* *pcantabile*

*p* *mf* *f*

*ff* *fz* *p* *fp*

*p* *p* *p* *f*

*p* *f* *p*

*scen do* *f*

*1. più tranquillo, acceler. Tempo I.* *2. 8 Viol. II.*

Violoncello.

Violoncello score for page 2. The score consists of ten staves of music. The first staff is marked *cantabile* and includes a *Viola.* part. The second staff is also marked *cantabile*. The third staff is marked *mf* and *f*. The fourth staff is marked *f* and *Tempo I.*. The fifth staff is marked *più tranquillo.*, *cre - scen - do ff*, and *Tempo I.*. The sixth staff is marked *pespress.*, *mp*, *mf accelerando*, and *f*. The seventh staff is marked *f*, *ff*, and *f*. The eighth staff is marked *p*, *f*, *ff*, and *fz*. The ninth staff is marked *fz*, *p*, and *cantabile*. The tenth staff is marked *mf* and *f*.

Violoncello.

Violoncello score for page 11. The score consists of ten staves of music. The first staff is marked *a tempo*, *f*, *pf*, *stringendo*, *f*, and *f*. The second staff is marked *f* and *ff*. The third staff is marked *ff*. The fourth staff is marked *ffz* and *ff*. The fifth staff is marked *ff*. The sixth staff is marked *fz*, *fz*, and *fz*. The seventh staff is marked *mf* and *p*. The eighth staff is marked *Adagio.*, *dim.*, and *pp*. The ninth staff is marked *Tempo I.*, *pp*, *ppp*, *ppp*, and *p*. The tenth staff is marked *mf*, *f*, and *ff*. The eleventh staff is marked *f*.

Violoncello.

1  
f mf  
pff. mf f mf  
2  
f dim.  
p f p  
f  
ff  
più tranquillo  
scen - do p ff dim.  
1  
mf cantabile

Violoncello.

1  
ff  
3  
f p fp p p  
f p f p  
6 Violinen  
p f p  
cresc.  
f ff  
pp più tranquillo pp  
1  
di - mi - nu - en - do Tempo I  
1  
f compassione mf cresc - scen -  
do ff fff ff dim. f  
1  
p f

Violoncello.

II.

Allegretto.  
pizz.

Violoncello.

Violoncello.

Musical score for Cello, measures 1-13. The score is in G major and 4/4 time. It features a variety of dynamics including *p*, *pp*, *f*, *dim.*, and *ppp*. Performance markings include *arco* and *pizz.*. The tempo is marked *Molto Adagio.* and the dynamic marking *dim. erit.* is present.

IV.

Musical score for Cello, measures 14-24. The tempo is marked *Allegro molto.* Dynamics include *mf*, *f*, *ff*, and *p*. Performance markings include *arco* and *pizz.*. The score includes the instruction *più tranquillo* and the dynamic marking *dim.*.

Violoncello.

Musical score for Cello, measures 25-38. The score is in G major and 4/4 time. Dynamics include *mf*, *p*, and *f*. Performance markings include *arco* and *pizz.*. The score includes the instruction *cresc.* and the dynamic marking *dim.*.



Violoncello.

*p*

3

*f*

*p* *ff* *p*

2 1 2

2 16 *rit.*

**Più tranquillo.**

*ff*

Viol. I. *p* *espressivo*

*dim.* *pp*

**Animato.** *pizz.*

*pp* *cre - - - scen - do*

*arco.*

*molto crescendo* *ff* *f* *mf*

1 *pizz.*

*p* *pp*

**Vivace.** 1 1

Violoncello.

III.

**Andante con moto.**

*p*

7

10

*mf*

*pte.*

*f* *dim.* *p*

1

*f* *pp*

11 Viol. I. *f* *cresc.*

*dim.* *p* *poco a poco* *cre - - - do*

*scen - - - do* *molto sentimento*

*f* *cresc.* *ff*

6 Viola *cantabile* *mf*

*cresc.* *mf*

1 3 4

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für

Pianoforte,  
zwei Violinen, Viola und Violoncell

componirt

von

## C. DAVIDOFF.

OP. 40.

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