

MERTON MUSIC

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e-mail: stephanie_hicks@freehills.com.au

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

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e-mail: caroline_willem@hotmail.com

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John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

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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 1.1.02)

VIOLIN I

SECHSTES
QUINTETT
für 2 Violinen, 2 Violon u. Violoncell
compouirt und
von
HERRN AMTSRATH LOEDER
ZU CATLENBURG
hochachtungsvoll zugeeignet
von
LOUIS SPOHR.
Op.129.
Eigenthum der Verleger.
Leipzig, bei Breitkopf & Härtel.
Pr. 2 Thlr. 20 Ngr.
7360.
Eingetragen in das Vereins-Archiv.

Violino I?

f *dim.* *fz* *dim.* *fz*
fz *fz* *fz*
dim. *fz* *dim.* *fz*
dim. *fz* *dim.* *p*
cresc. *f*
dim. *p* *pp*
poussé.
f *dim.*
f *dim.* *fz* *dim.*
f *dim.* *f* *dim.*
p *f* *p* *f* *pp*

Violino I?

p *cresc.*
f
dim. *p*
poussé. *pp*
pp
cresc. *f*
dim.
pp

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Violino II

L. Spohr, Op. 429.

6^o **QUINTETTO** Allegro.

Violino II?

2560

Violino II?

2561

Violino II?

Musical score for Violino II? on page 10, measures 1-14. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a variety of dynamics including *f*, *p*, *pp*, *fz*, *cresc.*, *dim.*, and *ppp*. The music includes several triplet markings and slurs. The notation is dense with sixteenth and thirty-second notes.

Violino II?

Musical score for Violino II? on page 11, measures 15-28. The score continues in treble clef with a key signature of two sharps. Dynamics include *pp*, *f*, *p*, *fz*, *cresc.*, *tr*, *arco.*, *ppp*, *dim.*, *p*, *pp*, *cresc.*, *f*, and *ff*. It features triplet markings, slurs, and trills. The notation includes sixteenth, thirty-second, and dotted rhythms.

Violino II?

cresc. *f*
dim. *fz* *p* *fz* *p* *fz* *p*
cresc. *f*
dim. *p* *p*
pp *f* *fz*
p *fz* *p* *fz* *p* *fz* *p*
fz *pp* *fz* *pp* *fz* *p*
fz *p* *pp* *f*
cresc. *f* *dim.* *p* *cresc.* *f*
dim.

Violino II?

pp *pp*
cresc. *f* *tiré.*
 D.C. il Scherzo
 e poi il Trio
 secondo.
 TRIO 2º *pp*
cresc. *f*
dim. *p*
pp *pp*
cresc. *f* *pp*
f *pp*
pp *f* *dim.*
pp *f* *dim.* *f* *p* *f* *pp*
pp *f* *dim.*
pp *f*

Violino II?

Adagio.

p. *pizz.* *cresc.*

f *arco.* *dim.* *pp* *pizz.*

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

pp *f* *pp*

pp *f* *p* *p*

p *p* *p* *pizz.* *p*

pp *arco.* *cresc.* *f* *p*

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

p *pp* *1* *pizz.*

cresc. *f* *arco.* *dim.* *pp* *p*

pizz. *cresc.* *f* *arco.*

Violino II?

pp *f* *pp*

f *pp* *f* *pp*

p *p*

pizz. *arco.* *f* *p*

p *tr* *pp* *mf* *p*

mf *dim.* *p*

Presto. *1* *f* *p*

p *pp* *f*

p *pp*

fz *f* *p* *fz* *p*

pp *4*

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Viola I^a

L.Spohr, Op.129.

Allegro.

6^o QUINTETTO.

Viola I^a

Musical score for Viola I, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features various dynamics including *f*, *p*, *pp*, *fz*, *cresc.*, *dim.*, and *ff*. The music includes slurs, accents, and trills.

Viola I^a

Musical score for Viola I, measures 11-20. The score continues in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes dynamics such as *p*, *f*, *pp*, *cresc. f*, *pizz.*, *arco.*, *tr*, *dim.*, and *ff*. The notation features slurs, accents, and trills.

Viola I^a

Scherzo. *Vivace.*
tiré. 8
f = pp

f = pp

f = pp

p *f* *dim.*

f *dim.* *dim. p*

p *f*

pp

tiré.
f = pp

f *dim.* *f*

dim. *f* *pp*

f = pp *f = p* *f* *dim.*

TRIO I:
pp

cresc. *f*

Viola I^a

p

p *f*

f *dim.*

dim.

pp

cresc.

f *pp*

cresc. *tiré. 3* *f*

p *f*

Viola I^a

pp *cresc.*
dim. *fz* *p* *fz* *p* *fz* *p*
cresc. *f*
dim. *p* *p*
pp *fz* *f* *fz*
p *fz* *p* *fz* *p* *fz* *p* *pp*
fz *pp* *fz* *pp* *fz* *p* *fz* *p* *pp*
fz
p
f *dim.* *p*
f *dim.* *p*
f *dim.*

Viola I^a

pp dim. pp
pp *cresc.* *f* *tiré.*
 TRIO 2^o *pp*
cresc.
f *dim.*
pp *pp*
cresc. *f* *pp*
f *pp*
f *dim.* *p*
f *dim.* *p* *f*
pp *f* *pp* *dim.*
pp *f* *pp* *dim.*
pp *f*

D.C. il Scherzo e poi il Trio secondo.

Viola I^a

Adagio. 3/4

p *pizz.* *cresc.*

arco. *f* *dim.* *pp* *pizz.* *arco.* *f* *cresc.*

pp

f *pp* *f* *pp* *f*

p *p* *p* *p*

pizz. *arco.* *p* *pp* *cres. f* *p*

mf *p* *mf* *p*

mf *p* *pp*

pizz. *arco.* *cresc.* *f* *dim.* *pp*

pizz. *arco.* *cresc.* *f*

Viola I^a

p *pp* *f* *pp*

f *pp* *f* *p*

p

pizz. *arco.* *p* *f* *p* *p*

p *tr* *mf* *p*

mf *dim.* *p* *pp*

Presto.

p *f*

p *pp* *f* *p*

pp *fz* *p* *f* *p*

fz *p* *pp*

Viola II^a

f *pizz.* *arco.* *f* *p* *pp*
pp *f* *pp* *fz* *pp* *fz* *pp*
pp *f*
dim. *p* *cresc.*
f *tr* *tr* *tr* *tr*
p *pp*
cresc. *f* *dim.* *f*
p *cresc.*
f *p* *pp*
pp *tr* *tr* *tr* *tr* *mf*
pp *f*

Viola II^a

fz *p* *fz* *p* *fz*
p *fz* *p* *pp* *fz* *pp* *fz* *pp*
fz *p* *fz* *p*
pp *f*
p *cresc.* *f*
f *p* *cresc.* *f*
p
f *p* *f*
p *f*

Fine.

Viola IIa

f
f
f
p
p
pp
f
p
fz
p
pp
cresc.
dim.
fz
p
fz
p
fz
p
fz
p
fz
p
fz
p
cresc.
f
dim.
p
pp

Viola IIa

f
p
f
p
f
p
pp
cresc.
f
cresc.
f
pizz.
p
arco, lr
tr
pp
cresc.
f
dim.
p
p
cresc.
f
sf

Viola II^a

Scherzo. *Vivace.*

f *pp* *pizz.* *arco.* *3*

f *pp* *pizz.* *arco.* *1*

pp *f* *dim.* *pp* *f* *dim.*

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

f *pp* *pizz.* *arco.* *3*

f *pp* *pizz.* *arco.* *1* *2*

f *dim.* *pp* *f* *dim.* *f*

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

f *p* *f* *dim.*

TRIO I^o

pp

3 *1*

Viola II^a

f

p *tr.* *tr.*

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

cresc. *f* *dim.*

1 *1* *1* *2* *2*

2

2 *1* *pp*

cresc. *f*

pp *1*

Viola II^a

arco. pizz. arco.

f *pp*

2 *pp* *f* *dim* *pp*

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

pp *f* *pp* *f*

dim. *pp*

3 *f*

Adagio.

arco. pizz. arco.

f *dim.* *pp*

cresc. *f* *p*

pp *f* *pp* *f* *pp*

f *p* *p*

Viola II^a

pizz. arco.

p *p* *p*

p *p* *mf* *p*

mf *p* *pp*

1 pizz. arco.

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

pizz. arco.

p *cresc.* *p*

pp *f* *pp* *f*

pp *f*

1 pizz.

p

4 arco.

p *p*

mf *p* *mf*

p *pp*

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Violoncello.

L. Spohr, Op. 129.

Allegro.

6^o QUINTETTO. *pizz.* *arco.*

pp *cresc.*

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

dim. *pp* *cresc.* *f* *dim.* *p* *p* *cresc.*

f *dim.* *p* *pp* *f* *fz* *p* *fz* *p*

fz *p* *fz* *p* *pp*

pizz. *arco.* *cresc.*

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

pizz. *arco.* *p* *pp*

arco. *pp* *1* *2* *pp*

arco. *1* *cresc.*

Violoncello.

Violoncello.

Violoncello score, left page. The music is in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes markings for *pizz.* and *arco.*. The second staff features piano (*pp*) dynamics and triplet markings (*3*). The third staff has *pp* and *f* dynamics. The fourth staff includes *dim.* and *cresc. f* markings. The fifth staff has *pizz.* and *p* markings. The sixth staff starts with *pp* and *arco.*. The seventh staff has *cresc.*, *f*, *p*, and *f* markings. The eighth staff includes *p*, *cresc. f*, and *pizz.* markings. The ninth staff features *pp* and triplet markings (*3*). The tenth staff concludes with *mf*, *pp*, and *f* dynamics.

Violoncello score, right page. The music continues in bass clef with a key signature of two sharps. It consists of ten staves of music. The first staff has a forte (*f*) dynamic. The second staff includes *fz*, *p*, and *fz* markings. The third staff has *p*, *fz*, *p*, *fz*, *p*, *pp*, and *fz* markings. The fourth staff features *fz*, *pp*, *fz*, *p*, *fz*, *p*, and *pp* markings. The fifth staff has a forte (*f*) dynamic. The sixth staff includes *pizz.* and *p* markings. The seventh staff has a *cresc.* marking. The eighth staff has *p* and *cresc.* markings. The ninth staff features *f* and *p* dynamics. The tenth staff includes *arco.*, *f*, and *p* markings. The piece concludes with a *Fine.* marking.

Violoncello.

Scherzo. *Vivace.* $\frac{3}{8}$ pizz. arco.

f *pp* pizz. arco. 1 pizz. *f* *pp*

f *pp* arco. *dim.* *pp* *f* *dim.* *f*

dim. *p* arco. *fz* *p* *fz* *fz*

f pizz. *pp* arco. pizz. *pp*

f pizz. arco. 1 pizz. *pp*

pp pizz. *f* *dim.* *pp* *f*

dim. arco. *f* *dim.* *p* *f* *pp*

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

TRIO 1^o *pp*

cresc. *f*

dim.

Violoncello.

f *f*

pp *dim.*

mf

cresc. *f*

pp *cresc.*

2

Violoncello.

Violoncello score for page 8, featuring multiple staves of music with dynamic markings such as *pp*, *sempre pp*, *fz*, *p*, *fz*, *pp*, *fz*, *pp*, *fz*, *p*, *pp*, *fz*, *pp*, *f*, *pizz.*, *p*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *arco.*, *1*, *2*, and *p*.

Violoncello:

Violoncello score for page 9, featuring multiple staves of music with dynamic markings such as *p dim.*, *pp*, *pp*, *cresc.*, *f*, *TRIO 2!*, *pp*, *cresc.*, *f*, *dim.*, *pp*, *pizz.*, *cresc.*, *f*, *pp*, *arco.*, *pizz.*, *f*, *pp*, *1*, *pizz.*, *pp*, *f*, *dim.*, *pp*, *arco.*, *dim.*, *f*, *dim.*, *f*, *p*, *f*, *pp*, *f*, *pp*, *f*, *dim.*, *pp*, *f*, *pp*, *f*, *dim.*, and *f*.

Violoncello.

Adagio.

Measures 1-18 of the Adagio section. Dynamics include *p*, *pp*, *f*, and *cresc.*. Articulation includes *arco.* and *pizz.*. Fingerings are marked with *1* and *2*.

Violoncello.

Measures 19-36. Includes the **Finale.** section starting at measure 25. Dynamics include *p*, *f*, *pp*, *cresc.*, and *dim.*. Articulation includes *arco.* and *pizz.*. The **Presto.** section begins at measure 25. A repeat sign is present at measure 26. Dynamics include *f*, *p*, and *pp*.

SECHSTES

QUINTETT

für 2 Violinen, 2 Violen u. Violoncell

componirt und

seiner Freunde

HERRN AMTSRATH LUEDER

ZU CATLENBURG

hochachtungsvoll zugeeignet

VON

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e-mail: mertonmusic@argonet.co.uk

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