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(Prices current September 2008)

VIOLINO PRIMO

QUARTETTO I

Allegro ma non troppo

The musical score consists of ten staves of music. The first staff is the title line. The second staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as slurs, accents, and dynamic markings including 'pp', 'p', 'f', and 'Cres'. Measure numbers 3, 10, 20, 40, 50, and 60 are indicated. The piece concludes with a double bar line and repeat dots.

VIOLINO PRIMO

SottoVoce

Andante con Espressione

Musical score for Violino Primo, first section: *Andante con Espressione*. The score consists of 10 staves of music in G major and 2/4 time. It includes dynamic markings such as *Poco f*, *f*, *P*, and *sf*. Fingerings are indicated with numbers 1-5. A repeat sign is present at the end of the section.

Tempo di Menuetto

Musical score for Violino Primo, second section: *Tempo di Menuetto*. The score consists of 10 staves of music in G major and 3/4 time. It includes dynamic markings such as *f*, *P*, and *sf*. Fingerings are indicated with numbers 1-5. A repeat sign is present at the end of the section.

VIOLINO PRIMO

Allegro ma non troppo

VIOLINO PRIMO

QUARTETTO II

Allegretto

VIOLINO PRIMO

1
30p
40
P
f
50
P
f
60
P
Sotto Voce
Andante
Rinf P
10
20
30
40
50
60
f
p

VIOLINO PRIMO

f
60
P
f
70
P
Cantabile
80
90
100
110
120
130
140
f
P

VIOLINO PRIMO

QUARTETTO VI

Allegretto

VIOLINO PRIMO

Adagio P Come Prima

VIOLINO PRIMO

QUARTETTO III

Allegro ma non troppo

VIOLINO PRIMO

VIOLINO PRIMO

QUARTETTO V

Moderato

Sotto voce

Andante non troppo Allegro

Sotto Voce

VIOLINO PRIMO

Piano

Allegretto

⊕ Dal Segno al Fine, then back to bar 62

Dal Segno

VIOLINO PRIMO

QUARTETTO IV

Allegro

Sotto Voce

Andante

VIOLINO PRIMO

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VIOLINO SECONDO

QUARTETTO I

Allegro ma non troppo

Sotto voce

Andante con espressione

Poc:f

VIOLINO SECONDO

40
rinf p

50
f P f P

Piano

Tempo di Minuetto

20
P p

30
f

40
P f P f

50
P f

60

70
P Cres: f ff f P

80
f

90

100

6 VIOLINO SECONDO

QUARTETTO II

Allegretto

Sottovoce

Andante

VIOLINO SECONDO

VIOLINO SECONDO

QUARTETTO VI

Allegretto

10
20
30
40
50
60
70

mezza voce
Cantabile

413

VIOLINO SECONDO

30
40
50
60
70
80
90
10
20
30
40
50
60
70

Piano
Allegro ma non troppo

Fine
Dal Segno

413

VIOLINO SECONDO

QUARTETTO III

Allegro ma non troppo

Musical staff 1: Treble clef, key signature of two flats, common time. Starts with a piano (p) dynamic. Measure 10 is marked.

Musical staff 2: Treble clef, key signature of two flats, common time. Measure 20 is marked. Includes first and second endings.

Musical staff 3: Treble clef, key signature of two flats, common time. Measure 30 is marked. Includes a first ending.

Musical staff 4: Treble clef, key signature of two flats, common time. Measure 40 is marked. Includes first and second endings.

Musical staff 5: Treble clef, key signature of two flats, common time. Measure 60 is marked. Includes a first ending.

Musical staff 6: Treble clef, key signature of two flats, common time. Measure 70 is marked. Includes a first ending.

Musical staff 7: Treble clef, key signature of two flats, common time. Measure 80 is marked. Includes a first ending.

Musical staff 8: Treble clef, key signature of two flats, common time. Measure 90 is marked. Measure 100 is marked.

Musical staff 9: Treble clef, key signature of two flats, common time. Measure 10 is marked. Includes a first ending.

Musical staff 10: Treble clef, key signature of two flats, common time. Measure 20 is marked. Measure 30 is marked. Includes a first ending.

Musical staff 11: Treble clef, key signature of two flats, common time. Measure 40 is marked. Measure 50 is marked. Includes a first ending.

Musical staff 12: Treble clef, key signature of two flats, common time. Measure 60 is marked. Measure 70 is marked. Includes a first ending.

VIOLINO SECONDO

Musical staff 1: Treble clef, key signature of two flats, common time. Starts with *Sotto voce* and *Andante ma non troppo*. Measure 10 is marked. Includes a first ending.

Musical staff 2: Treble clef, key signature of two flats, common time. Measure 20 is marked. Includes a first ending.

Musical staff 3: Treble clef, key signature of two flats, common time. Measure 30 is marked. Includes a first ending.

Musical staff 4: Treble clef, key signature of two flats, common time. Measure 40 is marked. Includes a first ending.

Musical staff 5: Treble clef, key signature of two flats, common time. Measure 10 is marked. Includes a first ending.

Musical staff 6: Treble clef, key signature of two flats, common time. Measure 20 is marked. Includes a first ending.

Musical staff 7: Treble clef, key signature of two flats, common time. Measure 30 is marked. Includes a first ending.

Musical staff 8: Treble clef, key signature of two flats, common time. Measure 40 is marked. Measure 50 is marked. Includes a first ending.

Musical staff 9: Treble clef, key signature of two flats, common time. Measure 60 is marked. Includes a first ending.

Musical staff 10: Treble clef, key signature of two flats, common time. Measure 70 is marked. Measure 80 is marked. Includes a first ending.

Musical staff 11: Treble clef, key signature of two flats, common time. Measure 90 is marked. Includes a first ending.

Musical staff 12: Treble clef, key signature of two flats, common time. Measure 100 is marked. Measure 110 is marked. Includes a first ending.

Musical staff 13: Treble clef, key signature of two flats, common time. Measure 120 is marked. Includes a first ending.

VIOLINO SECONDO

QUARTETTO V

Solo

Moderato

VIOLINO SECONDO

VIOLINO SECONDO

QUARTETTO IV

Allegro

VIOLINO SECONDO

Andante Sotto voce

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V I O L A

QUARTETTO I

Allegro ma non troppo

Sotto voce

Andante con espressione

V I O L A

The musical score for Viola on page 5 consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with *rinf* (ritardando) and *Cres:* (crescendo) also present. The tempo is marked "Tempo di Minuetto".

Key features of the score include:

- Staff 1: *rinf* dynamic, ending with a fermata marked "40".
- Staff 2: *p* and *f* dynamics, ending with a fermata marked "50".
- Staff 3: *p* and *f* dynamics, ending with a fermata marked "10".
- Staff 4: *f* and *p* dynamics, ending with a fermata marked "20".
- Staff 5: Rapid sixteenth-note passages, ending with a fermata marked "30".
- Staff 6: First and second endings, *p* and *f* dynamics, ending with a fermata marked "40".
- Staff 7: *p* and *f* dynamics, ending with a fermata marked "50".
- Staff 8: *p* dynamic, *Cres:* marking, ending with a fermata marked "70".
- Staff 9: *f*, *sf*, and *f* dynamics, ending with a fermata marked "80".
- Staff 10: *f* dynamic, ending with a fermata marked "90".
- Staff 11: *p* and *f* dynamics, ending with a fermata marked "100".
- Staff 12: First and second endings, ending with a fermata marked "100".

V I O L A

QUARTETTO II

Allegretto

10

20

30

40

50

60

Solo

Sotto voce

Andante

413

V I O L A

40

50

60

70

80

90

100

Allegro ma non troppo

20

30

40

50

60

70

80

90

100

Fine

413

V I O L A

QUARTETTO VI

Allegretto

V I O L A

* 1st & 2nd time Da Capo

VIOLA

QUARTETTO III

Allegro mà non tanto

Adagio mà non troppo

rinf 30

VIOLA

Un poco Vivace

VIOLA

QUARTETTO V

Moderato

4 Solo

20 f p

30 f p

40 Solo

50

60 Solo

70

80 90 p f

100 p

Sotto voce

Andante ma non troppo Adagio

10 f p f

20 p mf p rinf p

413

VIOLA

40 f p f p

60

Piano

Allegretto

10 f

20 30

Cres: f

40 p

50 f p

60 70 f

80 90 p

100 f

110

120

130 140

Dal Segno fin al Fine

413

V I O L A

QUARTETTO IV

Allegro

V I O L A

Sotto voce
Andante

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VIOLONCELLO

QUARTETTO I

Allegro ma non troppo

Sotto Voce

Andante con Espressione

mf Pocof

41s

VIOLONCELLO

30
P

40
Rinf P

50
f P

P 10
Tempo di Menuetto f P

20 30
f P f P

40
P

2 50
P f

60
P Cres

70
f ff f P

80 90
f f

100
P f

1 2

VIOLONCELLO

QUARTETTO II

Allegretto

Solo

10

Solo

Solo

20

p

f

30

Solo

40

50

f

Solo

60

Solo

P

SottoVoce

Andante

Solo

413

VIOLONCELLO

30

1 2

tasto Solo

40

50

tasto Solo

60

70

f

P

10

Allegro ma non troppo

20

P

f

30

P

f

f

40

tasto Solo

50

P

60

70

f

80

Unis

P

tasto Solo

Cres

90

f

f

P

100

f

P

110

f

P

f

P

tasto Solo

Fin

413

VIOLONCELLO

QUARTETTO VI

Allegretto

VIOLONCELLO

* Ist. ... Da capo

VIOLONCELLO

QUARTETTO III

Allegro ma non tanto

10
f

20
P

30
P

40
1 2

50

60
f

70

80

90

100

10
Adagio ma non troppo

20

30
P f P

413

VIOLONCELLO

20
mf f P

30
40
mf f P

10
mf f

20
P f

30
Solo P

40
P

50
mf f

60
Solo

70
P f P f P

80
f mf

90
f P f

100
Solo

110

1
f P

413

VIOLONCELLO

QUARTETTO V

Moderato.

10

20

30

40

50

60

70

80

90

100

Sotto Voce

Andante non troppo Adagio *inf*

10

413

VIOLONCELLO

40

50

60

70

80

90

100

110

120

130

140

Allegretto

Fin

Cres

Dal Segno

413

VIOLONCELLO

QUARTETTO IV

Allegro

15

20

30

40

f *P*

50

60

70

80

90

100

VIOLONCELLO

SottoVocce

Andante

20

30

P *Rinf*

40

50

60

70

P *sf* *P*

Piano

Vivace

10

20

30

40

50

60

1

f *P* *P* *f*

70

80

P *f*

90

100

P *P* *f* *P*

f

Karl Friedrich Abel (1725-1787) was a German viola da gamba player and composer, a pupil of his father and of J.S.Bach at Leipzig. His first position was with the Dresden court orchestra under Hasse but in 1759 he came to London, introducing himself to the public with a recital of his own compositions on gamba, harpsichord and the newly invented pentachord. He received assistance from the Duke of York and in 1865 became chamber musician to Queen Charlotte at a salary of £200 a year. When J. S. Bach's youngest son Johann Christian came to London in 1762 Abel joined him in promoting a series of public concerts at which Haydn's symphonies were given their first English performances. Together they acted as mentors to the boy Mozart when he was in London in 1764/5 and Mozart made a copy of Abel's Symphony in E flat Op.7, a work which was consequently regarded for many years as Mozart's own (K.18).

This Op. 15 set of quartets published in 1780, just one year before Haydn's Op.33 set, is interesting in shewing the persistence of the baroque trio sonata tradition into the classical string quartet period. Although only string instruments are specified on the title page the cello part was originally figured, indicating that the composer envisaged the possibility of the participation of a keyboard. And in playing them one must bear in mind that in that tradition an appoggiatura was used to indicate to the keyboard player that the note did not form part of the harmony It was not an ornament and should be played for its written length.

MERTON MUSIC

Carl Friedrich
A B E L

Six String Quartets

Op. 15

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