

VIOLIN I

SEXTETT
für
2 Violinen, 2 Bratschen
und
2 Violoncelle

componirt
und
DEM HERRN CONFERENZRATH

C. F. HOLM

gewidmet
von
NIELS. W. GADE.

OP. 44. ————— Pr. No. 10. — n°

*Eigentum des Verlegers.
Eingetragen in das Vereins-Archiv.*

LEIPZIG, FR. KISTNER.

Arrangement für das Pianoforte zu 4 Händen von August Horn Pr. No. 7. 50. —

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No. 6002.

VIOLINE I.

Niels W. Gade Op. 44.

Andante.

SEMPER

First system of musical notation for Violine I, first page. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Andante.' The first measure is marked 'SEMPER'. Dynamics include *fz*, *p*, *cresc.*, and *f*. The second staff continues the melody with dynamics *p*, *fz*, *mf*, *pp*, and *cresc.*

Second system of musical notation for Violine I, first page. It consists of two staves. The first staff is marked 'espressivo' and includes dynamics *fz*, *p*, *fz*, and *p*. The second staff is marked 'ritenuto' and includes dynamics *fz* and *f*. A measure rest of 6/8 is indicated at the end of the first staff.

Third system of musical notation for Violine I, first page. It consists of two staves. The first staff is marked 'Allegro vivace.' and 'del.' (delicately). Dynamics include *cresc.* and *f*. A measure rest of 10 is indicated at the beginning of the second staff.

Fourth system of musical notation for Violine I, first page. It consists of two staves. The first staff has a measure rest of 20 and dynamics *mf* and *dim.*. The second staff has a measure rest of 30 and dynamics *cresc.* and *f*.

Fifth system of musical notation for Violine I, first page. It consists of two staves. The first staff has a measure rest of 40 and dynamics *cresc.* and *f*. The second staff has a measure rest of 50 and dynamics *fz* and *f*.

Sixth system of musical notation for Violine I, first page. It consists of two staves. The first staff has a measure rest of 50 and dynamics *f* and *dim.*. The second staff has dynamics *mf* and *dim.*.

Seventh system of musical notation for Violine I, first page. It consists of two staves. The first staff has dynamics *f*, *dim.*, and *mf*. The second staff has dynamics *mf* and *dim.*.

VIOLINE I.

First system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *p*, *fz*, and *mf*.

Second system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *cresc.* and *f*.

Third system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *ff* and *fz*.

Fourth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *dim.*, *p dolce*, and *mf*.

Fifth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *dolce* and *mf*.

Sixth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *f*, *cresc.*, and *ff*.

Seventh system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *fz* and *mf*.

Eighth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *ff* and *fz*.

Ninth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *ff*.

Tenth system of musical notation for Violine I, second page. It consists of two staves. Dynamics include *fz* and *f*.

FINE.

VIOLINE I.

Musical score for Violin I, page 14. The score consists of ten staves of music. It begins with a forte (f) dynamic and a second ending bracket. Dynamics include piano (p), diminuendo (dim), pianissimo (pp), mezzo-forte (mf), fortissimo (ff), and crescendo (cresc.). The piece concludes with a first ending bracket and a final diminuendo (dim.) marking.

VIOLINE I.

Musical score for Violin I, page 3. The score consists of ten staves of music. It features tempo markings of 60, 70, 80, 90, 100, 110, 120, and 130. Dynamics include piano (p), diminuendo (dim.), pianissimo (pp), mezzo-forte (mf), forte (f), fortissimo (ff), and piano (p). Performance instructions include 'espressivo', 'dolce', and 'poco ritenuto'. The score ends with a first ending bracket and a final tempo marking of 2 (14).

VIOLINE I.

con espressione

Handwritten circled numbers: 150, 160, 170, 180, 190, 210, 220, 230, 240, 250, 260.

Dynamic markings: p, mf, f, ff, dim., cresc., fz con fuoco, p ritenuto, dolce.

Tempo marking: *al tempo*.

Handwritten number: 3.

VIOLINE I.

Handwritten circled number: 1.

Dynamic markings: mf, cresc., f, fz, p, f, dim., dolce, cresc., mf espressivo, cresc., f, dim., p, mf, p, f.

Handwritten number: 4.

VIOLINE I.

mf cresc. f

f mf

2 1

dim. p

fz fz dim. p

fz mf

cresc. f cresc. ff

fz

dim. p dolce mf

dolce dolce dim.

p f fz

VIOLINE I.

mf cresc. f

mf

270

cresc. f

280

290

dim. mf dim.

300

p dim. pp

mf p

310

f

mf

320 fz mf fz

330 f

mf f

340

mf f

350

ff p

360

VIOLINE I.

(370)

Dolce

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

cresc. *dim.*

SCHERZO. *Allegro non troppo.*

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

VIOLINE I.

Pizz. *Arco*

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

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

FINALE. *Allegro molto vivace.*

f *mf* *cresc.* *f* *f* *f*

VIOLINE I.

ANDANTINO.

Musical score for Violin I, page 10. The piece begins with the tempo marking 'ANDANTINO.' The score consists of ten staves of music. The first staff includes performance instructions: 'Pizz.' (pizzicato) with a dynamic of 'p', and 'Arco' (arco) with 'dolce'. The second staff has dynamics 'mf' and 'p'. The third staff includes 'Pizz.' with 'fz', '1' (first ending), and 'Arco' with 'dolce'. The fourth staff has dynamics 'mf' and 'p'. The fifth staff has 'dolce', 'f', and 'dol.'. The sixth staff has 'fz', 'f', and 'p'. The seventh staff has 'f', 'dim.', 'p', and 'f'. The eighth staff has 'p' and 'fz'. The ninth staff has 'p' and 'p'. The tenth staff has 'p', 'mf', 'p', and 'fz'.

VIOLINE I.

Musical score for Violin I, page 7. The score consists of ten staves of music. The first staff has dynamics 'mf', 'cresc.', and 'fz'. The second staff has 'fz'. The third staff has 'dim.', 'p', and 'espressivo'. The fourth staff has 'p', 'mf', 'ma', and 'fz'. The fifth staff has 'mf'. The sixth staff has 'p'. The seventh staff has 'p', 'mf', and 'p'. The eighth staff has 'fz' and 'p'. The ninth staff has 'p'. The tenth staff has 'f' and '2' (second ending).

VIOLINE I.

2

p *p*

fz

p *p*

mf *cresc.*

fz

dimi - nuen - do *pp*

staccato

p

mf *cresc.*

fz *p* *mf*

p

VIOLINE I.

p

b *dimin.*

pp *p*

p

fz

p *p*

cresc.

f *fz*

fz

tr 3 *ff* *p* *pp*

VIOLINE II.

Musical score for Violine II, page 12. The score consists of 14 staves of music in G major, 4/4 time. It begins with a forte (f) dynamic and includes various markings such as mf, dim., p, and ff. The piece concludes with a 'FINE.' marking at the bottom right.

FINE.

VIOLINE II.

Andante. Niels W. Gade Op. 44.

SEXTET.

Musical score for Violine II, page 13. The score consists of 14 staves of music in G major, 4/4 time. It begins with an 'Andante' tempo and a forte (f) dynamic. The score includes various markings such as p, mf, pp, cresc., and 'Allegro vivace.' with a 6/8 time signature change. There are numerous handwritten annotations in circles, including '10', '30', '40', '50', '60', '70', '80', and '90', along with other performance instructions like 'ritenuto.' and 'fz.'

VIOLINE II.

Handwritten annotations: (100), (110), (120), 130 4, 140 4 pp, (160), 180, (200)

Dynamic markings: f, p, ff, pp, cresc.

Performance markings: *poco riten.*, accents, slurs, fingering (1, 2, 4), and breath marks.

VIOLINE II.

Dynamic markings: cresc., f, p, mf, ff, pp, dim.

Performance markings: slurs, accents, fingering (1, 2, 3, 4), and breath marks.

VIOLINE II.

14

f

dim.

p

f

f

f

cresc.

f

cresc.

ff

8

1

p

mf

p

p

dim.

pp

mf

f

2

2

ff

p

mf

f

ff

pp

p

p

5

pp

cresc.

cresc.

f

1

p

VIOLINE II.

cresc.

220

ff

230

diminuendo

2

4

α tempo

p

riten.

1

p

p

250

f

1

4

dim.

270

mf

p

280

290

dim.

mf

300

dim.

p

dim.

pp

mf

p

mf

f

320

f

mf

f

VIOLINE II.

SCHERZO.

Allegro non troppo.

VIOLINE II.

FINALE.

Allegro molto vivace.

VIOLINE II.

ANDANTINO.

3

p

mf

Arco

dim.

1

fz

f

mf

mf

mf

Pizz.

Arco

1

1

fz

cresc.

f

dim.

p

VIOLINE II.

f

2

p

2

fz

p

mf

cresc.

fz

dim.

1

6

p

pp

mf

1ma

2da

8

5

p

pp

mf

p

4

2

p

VIOLINE II.

Musical score for Violine II on page 6. The score consists of 12 staves of music. Dynamics include *p*, *f*, *mf*, *cresc.*, *dim.*, and *pp*. There are two first endings marked with a '2' and a '1'. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

VIOLINE II.

Musical score for Violine II on page 7. The score consists of 12 staves of music. Dynamics include *f*, *p*, *mf*, *dim.*, *pp*, *cresc.*, *tr*, and *Pizz.*. There are two first endings marked with an '8' and a '4'. The music continues with complex rhythmic textures and dynamic contrasts.

BRATSCH I.

Musical score for Bratsche I, page 12. The score consists of ten staves of music in 2/4 time, key of B-flat major. It features various dynamics including *p*, *mf*, *f*, *ff*, and *cresc.* The piece concludes with "FINE."

BRATSCH I.

Niels W. Gade Op. 44.

Musical score for Bratsche I, page 1. The score consists of ten staves of music in 2/4 time, key of B-flat major. It is marked "Andante." and "Allegro vivace." with various dynamics and performance instructions like *dimin.*, *dolces*, *riten.*, and *f*. Includes circled numbers 20, 40, and 60.

BRATSCH I.

Musical score for Violin I, page 2. The score is written in 3/4 time with a key signature of one flat. It features 12 staves of music. Dynamics include *f*, *fz*, *mf*, *p*, and *pp*. Performance markings include *poco ritenuto*, *1ma*, *2da*, and *dimin.*. Handwritten tempo markings in circles are present at measures 100, 120, 130, 150, and 180.

BRATSCH I.

Musical score for Violin I, page 11. The score is written in 3/4 time with a key signature of one flat. It features 12 staves of music. Dynamics include *f*, *mf*, *p*, and *pp*. Performance markings include *1*, *3*, and *dimin.*. Handwritten tempo markings in circles are present at measures 100, 120, 130, 150, and 180.

BRATSCH I.

1

p *mf* *p*

p *dimin.* *pp* *mf* *f*

f

p *f* *f*

f *dimin.* *pp*

p *p* *mf*

f *p* *mf*

cresc. *f*

dimin. *p*

cresc. *f*

dimin. *p*

pp *mf* *p*

BRATSCH I.

cresc. *f*

f

f *mf*

cresc. *f* *ff*

fz con fuoco *diminuendo*

p *dimin.* *pp* *ritenuto* *a tempo* *p*

p *f*

dimin.

p *mf* *p*

f

dimin. *mf*

BRATSCH I.

Handwritten circled numbers: 290, 300, 324, 340, 354, 400.

Dynamic markings: mf, dimin., p, pp, f, fe, ff, cresc., mf, p, f, ff.

Tempo/Performance markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

BRATSCH I.

Tempo/Performance markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Dynamic markings: mf, f, fe, p, pp, ff, cresc., mf, p, f, ff.

Tempo markings: **Allegro molto vivace.**

Section marking: **FINALE.**

BRATSCH I.

ANDANTINO.

1

p *p dolce*

mf *Pizz.* *p* *Arco* *f* *p*

p *mf*

p *f* *dimin.* *p*

mf *p* *f*

f *p* *mf*

dimin. *p* *f* *p* *Pizz.*

p *Arco* *mf* *p*

p *mf*

1

p *f* *mf*

f *cresc.* *f*

dimin. *p* *mf* *dimin.*

p *f* *f* *p*

BRATSCH I.

SCHERZO. *Allegro non troppo.*

p

1

p *f*

p

f

p

p

f *Pizz.* *p*

p *mf*

cresc. *f*

dimin.

p *p* *pp*

mf *I ma* *II da* *p*

BRATSCH I.

BRATSCH I.

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BRATSCHE II. 1
Niels W. Gade, Op. 44.

Andante.

BRATSCH II.

BRATSCH II.

BRATSCH II.

1
fz p mf
cresc. cresc. f
Dimin. p
cresc. f
Dimin. p pp
mf p
f mf p
Dimin. pp pp
mf ff
p f fz
mf f p
p f

BRATSCH II.

mf cresc. f
ff (220)
ff (230) 1
ritenuto 1 2 1
pp (240) a tempo p p
f (260) 1 6 mf
p f
(280) 4
mf Dimin. (300) 2
p mf p
mf p f
(320) f mf f

BRATSCH II.

Musical score for Bratsche II, page 4, measures 335-345. The score is in 2/4 time and B-flat major. It features a variety of dynamics including *f*, *p*, *ff*, and *cresc.*. There are several slurs and accents throughout. Measure 340 is circled. The section concludes with a *dimin.* marking.

Allegro non troppo.

SCHERZO.

Musical score for Bratsche II, page 4, measures 345-355. The score is in 2/4 time and B-flat major. It begins with a *p* dynamic and includes markings for *f* and *cresc.*. The section concludes with a *dimin.* marking.

BRATSCH II.

Musical score for Bratsche II, page 9, measures 355-365. The score is in 2/4 time and B-flat major. It features dynamics such as *fz*, *p*, *f*, and *mf*. There are several slurs and accents. Measure 355 is circled. The section concludes with a *dimin.* marking.

Musical score for Bratsche II, page 9, measures 365-375. The score is in 2/4 time and B-flat major. It features dynamics such as *p*, *mf*, *pp*, *f*, and *ff*. There are several slurs and accents. Measure 365 is circled. The section concludes with a *dimin.* marking.

BRATSCH II.

Musical score for Bratsche II, page 8, measures 1-15. The score is in 2/4 time and B-flat major. It features a variety of dynamics including *p*, *mf*, *f*, and *fz*, and includes performance instructions such as *Pizz.* and *Arco*. The music consists of several staves with complex rhythmic patterns and articulation.

Allegro molto vivace.

FINALE.

Musical score for Bratsche II, page 8, measures 16-20. This section is marked "Allegro molto vivace" and "FINALE". It features a 2/4 time signature and B-flat major key. Dynamics range from *p* to *f*. The music is more rhythmic and driving than the previous section.

BRATSCH II.

Musical score for Bratsche II, page 5, measures 1-15. The score is in 2/4 time and B-flat major. It includes dynamics like *p*, *mf*, and *fz*, and features performance instructions such as *Pizz.*, *Arco*, and *espressivo*. The music is characterized by flowing lines and some triplet markings.

Musical score for Bratsche II, page 5, measures 16-20. This section continues the piece with measures 16-20. It features dynamics like *p*, *mf*, and *f*, and includes performance instructions like *Pizz.* and *Arco*. The music concludes with a final cadence.

BRATSCH II.

2

p

f

p

mf

cresc.

f

dim.

1

1

p

p

f

p

f

3

fz

mf

dimin.

p

4

p

3

2

1

pp

p

2

p

p

BRATSCH II.

fz

p

cresc.

f

Pizz.

Arco

ff

Pizz.

dimin.

p

ANDANTINO

2

Pizz.

p

Arco

mf

2

Pizz.

p

Arco

mf

fz

p

f

p

3

3

mf

p

3

3

fz

f

p

mf

dimin.

5

5

5

5

p

f

3

MERTON

MUSIC

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TRIOS (VnVaVc unless specified)				
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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
QUARTETS (2Vn2VaVc)				
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
159	MOZART	Six early quartets (K.168 - K.173)		
160		Volume 1	5333	2.60
142	ONSLOW	Volume 2	5333	3.60
142S		g 9/1	6555	2.20
153		Score		1.80
153S		e 21/2	6555	2.25
163		Score		2.35
163S		e 36/1	7555	2.40
136	OUSELEY	Score		2.30
136S		d	5444	1.90
137		Score		1.75
137S		C	5444	1.55
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	2Vn2VaVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2Vn2VaVc/VaVc/Db	d 24	64464	3.00
152		2Vn2VaVc/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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VIOLONCELLO I

SEXTETT
für
2 Violinen, 2 Bratschen
und
2 Violoncelle
componirt
und
DEM HERRN CONFERENZRATH
C.F. HOLM
gewidmet
von
NIELS W. GADE.

OP. 44. Pr. No. 10... n°

Eigentum des Verlegers.
Eingetragen in das Vereins-Archiv.
LEIPZIG, FR. HIRTNER.

Arrangement für das Pianoforte zu 4 Händen von August Horn Pr. No. 7. 50.-

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VIOLONCELLI I.

Niels W. Gade Op. 44.

Andante.

1

BEKKEBA.

First system of the first section, marked *Andante*. It consists of two staves. The first staff begins with a dynamic of *fz*, followed by *mf*, *fz*, *p*, and *fp*. The second staff begins with *pp* and includes a *cresc.* marking leading to *fz*. The music features various articulations and slurs.

Allegro vivace.

2

Second system of the first section, marked *Allegro vivace*. It consists of two staves. The first staff begins with *fz* and *p*, followed by *dolce* and *p*. The second staff begins with *f* and includes a circled *10*. The music is more rhythmic and includes slurs and accents.

4

Third system of the first section, marked *Allegro vivace*. It consists of two staves. The first staff begins with *dim.* and *mf*. The second staff begins with *p* and *f*. The music continues with slurs and accents.

40

Fourth system of the first section, marked *Allegro vivace*. It consists of two staves. The first staff begins with *f* and *f*, followed by *dim. mf*. The second staff begins with *f* and *dim. mf*. The music includes slurs and accents.

50

Fifth system of the first section, marked *Allegro vivace*. It consists of two staves. The first staff begins with *dim.* and *mf*. The second staff begins with *p* and *pp*, followed by *mf*. The music includes slurs and accents.

Sixth system of the first section, marked *Allegro vivace*. It consists of two staves. The first staff begins with *p* and *mf*. The second staff begins with *p*. The music includes slurs and accents.

VIOLONCELLI I.

1
mf < p f
f dim. p
f mf cresc.
f ff f
6 1
p mf p
mf f
ff
ff
f ff
f f f

FINE.

VIOLONCELLI I.

f ff mf
1
ff f
p
f
ff
p
130 2
p p f p
1ma 2 2 2da
poco rit. dolce
150
160
170 dim. p 3

VIOLONCELLI I.

180

p
cresc.
f
1
200 f
mf
cresc.
f
ff
Dimin.
220
p
Dim.
ritenuto
a tempo
dolce
p
f
Dim.
240
mf
p
f

VIOLONCELLI I.

b^e
pp
mf
p
f
mf
p
Dim.
mf
pp
ff
p
f
f^e
mf
f
f
p
p
f
Dim.
200
mf
f
220
mf
f
mf
1

VIOLONCELL I.

p mf dim. p
 p dim. p mf
 f
 p f
 f dim. pp
 p
 f mf
 cresc.
 f dim. p
 cresc. f

VIOLONCELL I.

mf
 mf
 dim. p dim.
 pp mf p
 mf p f
 f mf
 f f
 p
 f
 ff p 360

VIOLONCELLI I.

mf p mf

370

p cresc.

f f_e f_e f_e

390 ff marcato

dim. 1

Allegro non troppo.

SCHERZO.

p

f

1

p

f_e p

p

f_e p

p mf cresc.

VIOLONCELLI I.

Allegro molto vivace.

FINALE.

f p

f f_e mf

f

f_e p p

f

mf f

mf mf dim. p

f_e f_e

dim. p f_e mf

cresc. f_e cresc. ff

f 6

VIOLONCELLI I.

Musical score for Violoncelli I, page 10. The score consists of 12 staves of music in bass clef with a key signature of one flat. It features various dynamics including *p*, *dolce*, *f*, *mf*, and *dim.*, as well as performance instructions like *Pizz.* and *Arco*. The music includes triplets and slurs.

VIOLONCELLI I.

Musical score for Violoncelli I, page 7. The score consists of 12 staves of music in bass clef with a key signature of one flat. It features various dynamics including *f*, *p*, *mf*, and *pp*, as well as performance instructions like *Pizz.* and first/second endings. The music includes slurs and accents.

VIOLONCELL I.

Musical score for Violoncell I, page 8. The score consists of ten staves of music in bass clef with a key signature of two flats. It features various dynamics including *p*, *f*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. Fingerings 1 and 3 are indicated in several places.

VIOLONCELL I.

Musical score for Violoncell I, page 9. The score consists of ten staves of music in bass clef with a key signature of two flats. It features various dynamics including *f*, *p*, *mf*, *ff*, and *pp*, along with articulation marks like accents and slurs. The tempo marking **ANDANTINO.** is present, along with *Pizz.* and *Arco* instructions.

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154	LEE	3 Easy Duos Op.124	22	0.90	
155		3 Medium Duos Op.125	44	1.70	
TRIOS (VnVaVc unless specified)					
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
QUARTETS (2Vn2VaVc)					
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/		F 3/5	3222	0.95
	HOFFSTETTER		e 8	4444	2.45
166	HERMANN		G 42/3	5555	2.45
164	HERZOGENBERG		Fantasia	5555	1.25
110	HURLSTONE		C 51/1	4444	1.70
107	JANSA		Score		1.30
107S					
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
159	MOZART		Six early quartets (K.168 - K.173)	5333	2.60
160			Volume 1	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		a 58	65564	3.20
150S			Score		3.65
151			d 24	64464	3.00
152			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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VIOLONCELLO 2

SEXTETT
für
2 Violinen, 2 Bratschen
und
2 Violoncelle
componirt
und
DEM HERRN CONFERENZRATH
C.F. HOLM
gewidmet
von
NIELS.W.GADE.

OP. 44. Pr. No. 10 n°

Eigenthum des Verlegers.
Eingetragen in das Vereins-Archiv.
LEIPZIG, FR. KISTNER.

Arrangement für das Pianoforte zu 4 Händen von August Horn Pr. No. 7. 50.

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VIOLONCELL II.

Niels W. Gade Op. 44.

Andante.

BARRÉ

Violoncello II score for the first page (measures 1-130). The score is in bass clef with a key signature of two flats and a common time signature. It begins with a **BARRÉ** instruction. The tempo is **Andante**. The first system includes dynamics *f*, *p*, *mf*, *fz*, *p*, and *fz*. The second system includes *pp*, *cresc.*, and *fz*. The third system is marked **Allegro vivace** and includes *pp*, *p*, and *f*. The score contains several first and second endings, indicated by numbers 1 and 2. Measure numbers 10, 30, 40, 50, 60, 70, and 80 are circled. The piece concludes with a **BARRÉ** instruction.

VIOLONCELL II.

Violoncello II score for the second page (measures 131-260). The score continues in bass clef with a key signature of two flats and a common time signature. It begins with a **BARRÉ** instruction. The tempo remains **Allegro vivace**. The first system includes dynamics *f*, *fz*, and *p*. The second system includes *fz*, *mf*, and *f*. The third system includes *fz*, *mf*, *dim.*, and *p*. The fourth system includes *cresc.*, *f*, and *ff*. The fifth system includes *fz*, *p*, *mf*, and *f*. The sixth system includes *ff*. The seventh system includes *mf* and *ff*. The eighth system includes *f* and *ff*. The ninth system includes *fz* and *ff*. The piece concludes with a **BARRÉ** instruction and the word **FINE.**

VIOLONCELLI II.

Musical score for Violoncelli II, page 10. The score consists of ten staves of music in bass clef with a key signature of two flats. It includes various dynamics such as *p*, *f*, *mf*, and *ff*, and articulations like *Pizz.* and *Arco*. Fingerings are indicated by numbers 1-3. The music features complex rhythmic patterns and slurs.

VIOLONCELLI II.

Musical score for Violoncelli II, page 3. The score consists of ten staves of music in bass clef with a key signature of two flats. It includes various dynamics such as *p*, *f*, *mf*, and *ff*, and articulations like *Pizz.*, *Arco*, and *poco ritenuto*. Fingerings are indicated by numbers 1-6. The music features complex rhythmic patterns and slurs. Handwritten circled numbers 110, 120, 130, 150, 170, 180, 200, 220, and 240 are present throughout the score.

VIOLONCELL II.

α tempo

VIOLONCELL II.

Allegro molto vivace.

FINALE.

VIOLONCELLI II.

ANDANTINO.

Pizz. p
 Pizz. Arco f p Pizz.
 Arco f² dim.
 mf f p
 mf dim. f p f
 p mf p
 Pizz. Arco f p
 f
 1 3 3 3 3 3 3 3
 f p
 2 3
 mf dim. f p f
 mf f² pp p
 p dim. pp

VIOLONCELLI II.

Pizz. 1 Arco mf p
 cresc. f f²
 marcato ff
 dim. p f² f² f²
 Allegro non troppo.
 SCHERZO. 2 p p
 3 f
 p
 p
 f p
 p mf cresc. f
 dim. 1

370

380

400

VIOLONCELL II.

1

p

mf

p

mf

p

p

p

p

f

p

p

f

mf

cresc.

fz

fz

1

1

dim.

p

pp

VIOLONCELL II.

staccato

p

mf

f

fz

p

mf

dim.

p

pp

Pizz.

2

Arco

p

dim.

1

2

p

p

fz

p

cresc.

f

fz

fz

ff

Pizz.

dim.

p



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