

Musical score for the first system of the Quintet. It includes staves for Violino I, Violino II, Viola, Violoncello, and Piano. The Piano part features complex chordal textures and arpeggiated figures. The string parts provide harmonic support and melodic lines. The score includes dynamic markings such as *ff* and *f*, and includes rehearsal marks with the number 12.

QUINTUOR

pour Piano, 2 Violons, Alto et Violoncelle.

I.

A. ARENSKY, Op. 51.

Allegro moderato. (♩ = 100.)

Violino I.

Violino II.

Viola.

Violoncello.

PIANO.

ff *p*

Musical score for the beginning of the first movement. It includes staves for Violino I, Violino II, Viola, Violoncello, and Piano. The tempo is marked *Allegro moderato* with a quarter note equal to 100 beats per minute. The Piano part starts with a fortissimo (*ff*) chordal texture, while the strings enter with a mezzo-forte (*mf*) dynamic. The score includes dynamic markings such as *mf* and *p*.

Musical score for the second system of the Quintet. It includes staves for Violino I, Violino II, Viola, Violoncello, and Piano. The Piano part continues with its complex textures, and the strings play more active melodic and harmonic roles. The score includes dynamic markings such as *mf* and *f*.

Musical score for the left page, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of four systems of music. The first system has a vocal line with a fermata and a piano accompaniment. The second system has a vocal line with the lyrics "cre -" and a piano accompaniment. The third system has a vocal line with the lyrics "scen -" and a piano accompaniment. The fourth system has a vocal line with the lyrics "do" and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and triplets.

Musical score for the right page, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of four systems of music. The first system has a vocal line with a fermata and a piano accompaniment. The second system has a vocal line with the lyrics "do" and a piano accompaniment. The third system has a vocal line with the lyrics "scen -" and a piano accompaniment. The fourth system has a vocal line with the lyrics "do" and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and triplets.

fff

mf

9 Tempo I.

p

mf

9 Tempo I.

mf

p

mf

p

mf

p

mf

mf

p

mp

p

arco

f

p

3

pp

mf

arco

3

mp

mf

Musical score for page 8, measures 1-16. The score consists of vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand. Dynamic markings include *p*, *mf*, *pizz.*, and *arco*. A first ending bracket is present at the end of the piece.

Musical score for page 13, measures 17-32. The score continues from page 8. It features vocal lines and piano accompaniment. The piano part includes a triplet in the right hand. Dynamic markings include *f*, *mf*, and *trm*. A first ending bracket is present at the end of the piece.

First system of musical notation on page 12, featuring three staves with various dynamics including *f*, *p*, and *pp*.

Second system of musical notation on page 12, including piano accompaniment with *f* and *mf* dynamics.

Third system of musical notation on page 12, with dynamics ranging from *pp* to *mp*.

Fourth system of musical notation on page 12, featuring piano accompaniment with *f*, *p*, *mf*, and *mp* dynamics.

Fifth system of musical notation on page 12, marked *Più mosso.* and including *cresc.* markings.

Sixth system of musical notation on page 12, marked *Più mosso.* and including *mf*, *cresc.*, and *ff* dynamics.

First system of musical notation on page 9, marked *ritardando* and including dynamics *f* and *ff*.

Second system of musical notation on page 9, including piano accompaniment with *f* and *ff* dynamics.

Third system of musical notation on page 9, marked *a tempo* and including dynamics *p* and *P*.

Fourth system of musical notation on page 9, marked *ritardando* and including dynamics *f* and *ff*.

Fifth system of musical notation on page 9, marked *ritardando* and including dynamics *f* and *ff*.

Sixth system of musical notation on page 9, marked *ritardando* and including dynamics *f* and *ff*.

5 *a tempo*

a tempo

a tempo

5 *a tempo mf*

ff

ff

ff

6

p

mp

6

mf

pp

7

mp

pp

pp

mp

pp

7

mf

System 1: Three staves. The top two staves (treble and alto) contain a melodic line with slurs and accents. The bottom staff (bass) contains a rhythmic accompaniment with eighth notes.

System 2: Three staves. The top two staves continue the melodic line. The bottom staff includes the instruction "arco" and features a more complex rhythmic pattern with sixteenth notes.

System 3: Three staves. The top two staves feature a melodic line with a circled "8" above a measure. The bottom staff includes the instruction "pizz." and continues the rhythmic accompaniment.

System 4: Three staves. The top two staves continue the melodic line. The bottom staff features a complex rhythmic pattern with triplets and slurs.

System 5: Three staves. The top two staves continue the melodic line. The bottom staff features a complex rhythmic pattern with slurs and accents.

System 6: Three staves. The top two staves continue the melodic line. The bottom staff features a complex rhythmic pattern with slurs and accents.

Musical score for page 20, measures 1-12. Features three systems of staves with treble, alto, and bass clefs. Includes dynamic markings like 'p' and 'p⁻'.

Musical score for page 20, measures 13-24. Features three systems of staves. Includes measure numbers '13' in boxes and dynamic markings 'mf' and 'mp'.

Musical score for page 20, measures 25-36. Features three systems of staves. Includes dynamic markings 'f' and 'pizz.', and the instruction 'arco'.

Musical score for page 33, measures 1-6. Features three systems of staves. Includes dynamic markings 'mf' and 'p', and the instruction 'arco'.

Musical score for page 33, measures 7-12. Features three systems of staves. Includes measure numbers '7' in boxes and dynamic markings 'pizz.'.

Musical score for page 33, measures 13-18. Features three systems of staves.

ritard.
dim.
ritard.
dim.
ritard.
dim.
ritard.
dim.
ritard.

6 Tempo di Valse. (♩=76.)

pizz.
p
mf

6 Tempo di Valse. (♩=76.)

p

p
pizz.
p

14

p
arco
p

14

f
ritardando
ff

f
ritardando
ff

a tempo

ritardando

f

15 Più mosso.

mf

15 Più mosso.

ff

mf

ritard.

mf

ritard.

ritard.

dim.

dim.

ritard.

5 *a tempo*

a tempo

a tempo

a tempo

p

5 *a tempo*

P a tempo

3 Più mosso. (♩ = 52)

3 Più mosso. (♩ = 52)

4 Meno mosso. (♩ = 84.)

4 Meno mosso. (♩ = 84.)

Musical score for measures 16-17. The top system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a melodic line with a *mf* dynamic. A box labeled '16' is placed above the vocal staves.

Musical score for measures 18-20. The piano accompaniment features a complex, arpeggiated texture with a *ff* dynamic. The vocal lines continue with melodic phrases.

Musical score for measures 21-23. The piano accompaniment features a complex, arpeggiated texture with a *p* dynamic. The vocal lines continue with melodic phrases.

Musical score for measures 24-26. The piano accompaniment features a complex, arpeggiated texture with a *mf* dynamic. The vocal lines continue with melodic phrases.

Musical score for measures 27-29. The piano accompaniment features a complex, arpeggiated texture with a *mf* dynamic. The vocal lines continue with melodic phrases.

Musical score for measures 30-32. The piano accompaniment features a complex, arpeggiated texture with a *ritenuato* marking. The vocal lines continue with melodic phrases.

ritenuto 2 *Meno mosso.* (♩ = 84)

ritenuto 2 *Meno mosso.* (♩ = 84)

17

17

II. Variations.

Violino I.
Violino II.
Viola.
Violoncello.
PIANO.

Andante. (♩ = 100)

Violino I.
Violino II.
Viola.
Violoncello.

Andante. (♩ = 100)

PIANO.

ritenuto a tempo

ritenuto a tempo

ritenuto a tempo

ritenuto a tempo pizz.

ritenuto a tempo

^{a)} Vieille chanson: „Sur le pont d'Avignon j'ai on chanton la belle“

2. 10

p *mf*

p *mp*

2. 10

p *p*

ritard. *Tempo I.*

ritard.

ritard.

ritard.

f *p*

f *p*

f *pizz.*

Tempo I.

ritard.

f *p*

p

f *p* *f*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo* *arco*

rit. *a tempo*

pizz.

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

Allegro molto. (♩ = 76.)

9

arco

mp *arco*

mp

Allegro molto. (♩ = 76.)

9

mp *3* *cre* *3* *3* *scen* *3* *3* *do* *3* *3* *mf*

arco
mf
f
argo

cre - - - scen - - - do

ff
diminuendo
ff
diminuendo
ff
diminuendo

mf
mf
mf
mp
mf
mp

dim.
dim.
dim.
dim.

ritard.
a tempo 9
pp a tempo
pp a tempo
pp
ritard.
pp a tempo

mf
mf
mf
p
mf
p

Musical score for page 48, measures 1-8. The score includes a vocal line and piano accompaniment. Dynamics include *p*, *mf*, and *mp*. The piano part features a complex texture with many beamed notes.

Musical score for page 48, measures 9-16. This section includes first and second endings, marked with '1.' and '2.' and a circled '8'. Dynamics include *pp*, *p*, and *espressivo*. The piano accompaniment continues with intricate patterns.

Musical score for page 48, measures 17-24. The score includes a vocal line and piano accompaniment. Dynamics include *mf* and *mp*. The piano part features a complex texture with many beamed notes.

Musical score for page 37, measures 1-10. The score includes a vocal line with lyrics "cre - scen - do" and piano accompaniment. Dynamics include *mf* and *f*. The piano part features a complex texture with many beamed notes.

Musical score for page 37, measures 11-20. This section includes piano accompaniment with dynamics like *ff* and *diminuendo*. The piano part features a complex texture with many beamed notes.

Musical score for page 37, measures 21-30. This section includes piano accompaniment with dynamics like *p*. The piano part features a complex texture with many beamed notes.

crescendo e accelerando

ff

ff

ff

ff

crescendo e accelerando

ff

mf

crescendo

mf

crescendo

mf

crescendo

mf

crescendo

crescendo

fff

fff

fff

fff

fff

pizz.

f

1. *p*

2. *p*

pizz.

p

pizz.

p

1. *p*

2. *p*

8...

arco

Meno mosso. (♩=♩)

p

arco

p

mf

mf

arco

p

mf

7 *Meno mosso. (♩=♩)*

scen do

scen do

scen do

scen do

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

arco

pizz.

ff *p*

ff *p*

6

f *ff*

f *ff*

arco

6

ff

Tempo I.

f *mf* *p* *pp*

Tempo I.

f *p*

12

con sordino

pp

con sordino

pp

con sordino

pp

con sordino

pp

12

pp *ppp*

ritard.

pp

ritard.

pp

ritard.

pp

ritard.

pp

pizz.

arco

ritard.

pp

III. Scherzo.

Allegro vivace. (♩=152.)

Violino I.

Violino II.

Viola.

Violoncello.

Allegro vivace. (♩=152.)

PIANO.

4

mf *p* *mp* *pizz.*

ff p

p *mf* *arco*

mf *mf*

1

p *p* *p* *pizz.*

p *cre - scen - do* *ff*

p *cre - scen - do* *ff*

p *cresc.* *cresc.* *ff*

p *cre - scen - do*

p *p* *p* *pizz.*

arco *ff* *p*

Violin I, Violin II, and Cello parts for the first system on page 42. The music is in G major and 4/4 time. It begins with a second ending bracket labeled '2'. Dynamics include *f* and *ff*. The Cello part includes the instruction 'arco'.

Piano and Double Bass parts for the second system on page 42. The piano part features a dense texture of chords and is marked *ff*. The double bass part provides a steady accompaniment.

Violin I and Violin II parts for the third system on page 42. The music continues with melodic lines and rests.

Piano and Double Bass parts for the fourth system on page 42. The piano part continues with chordal textures.

Violin I and Violin II parts for the fifth system on page 42. This system includes first and second endings, marked '1.' and '2.'. Dynamics include *f* and *p*. The Cello part includes the instruction 'pizz.'.

Piano and Double Bass parts for the sixth system on page 42. The piano part includes a five-fingered scale-like passage. Dynamics include *p*.

Violin I, Violin II, and Cello parts for the first system on page 43. Dynamics include *mp* and *mf*. The Cello part includes the instruction 'arco'.

Piano and Double Bass parts for the second system on page 43. The piano part features a long, sweeping melodic line with a fermata and is marked *mf* and *ff*. The double bass part includes a five-fingered scale-like passage.

Violin I and Violin II parts for the third system on page 43. Dynamics include *p*. The Cello part includes the instruction 'pizz.'.

Piano and Double Bass parts for the fourth system on page 43. The piano part features a dense texture of chords. Dynamics include *p*.

Violin I and Violin II parts for the fifth system on page 43. The Cello part includes the instruction 'arco'.

Piano and Double Bass parts for the sixth system on page 43. The piano part features a long, sweeping melodic line with a fermata and is marked *mf*. The double bass part includes a five-fingered scale-like passage.

Musical score for page 52, measures 1-11. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part begins with a pizzicato section in measure 10, marked with *pizz.* and *p*. The overall dynamics range from *p* to *ff*.

Musical score for page 52, measures 12-15. The piano part is marked *arco*. The dynamics are marked *ff*.

Musical score for page 52, measures 16-20. The piano part features a pizzicato section. The dynamics are marked *p*.

Musical score for page 52, measures 21-25. The piano part features a pizzicato section. The dynamics are marked *p*.

Musical score for page 52, measures 26-30. The piano part features a pizzicato section. The dynamics are marked *p*.

Musical score for page 61, measures 1-4. The piano part is marked *marcato*. The dynamics are marked *f*.

Musical score for page 61, measures 5-8. The piano part features a pizzicato section. The dynamics are marked *f*.

Musical score for page 61, measures 9-12. The piano part features a pizzicato section. The dynamics are marked *f*.

Musical score for page 61, measures 13-16. The piano part features a pizzicato section. The dynamics are marked *f*.

Musical score for page 61, measures 17-20. The piano part features a pizzicato section. The dynamics are marked *f*.

Musical score for page 61, measures 21-24. The piano part features a pizzicato section. The dynamics are marked *f*.

IV. Finale.

(IN MODO ANTICO)

Allegro moderato. (♩ = 108.)

Violino I.

Violino II.

Viola.

Violoncello.

marcato

f

marcato

f

PIANO.

f marcato

marcato

f

mp

arco

mf

ff

p

pizz.

p

arco

mf

Musical score for page 54, measures 1-14. The score consists of vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. Dynamics include *mf*, *p*, and *mp*. A section starting at measure 14 is marked with a box containing the number 14. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for page 54, measures 15-28. The score continues with vocal lines and piano accompaniment. Dynamics include *mf*. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line. A section starting at measure 28 is marked with a box containing the number 14. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for page 54, measures 29-42. The score continues with vocal lines and piano accompaniment. Dynamics include *mf*. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for page 59, measures 1-14. The score consists of vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. Dynamics include *f*, *p*, and *mp*. A section starting at measure 14 is marked with a box containing the number 14. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for page 59, measures 15-28. The score continues with vocal lines and piano accompaniment. Dynamics include *mp* and *f*. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line. A section starting at measure 28 is marked with a box containing the number 14. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for page 59, measures 29-42. The score continues with vocal lines and piano accompaniment. Dynamics include *mf*, *ff*, and *p*. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Musical score for measures 1-17. The top system contains vocal staves with lyrics and piano accompaniment. The bottom system contains piano accompaniment. Dynamics include *p* and *mf*. Performance instructions include *ritard.* and *dim. e ritard.*

Musical score for measures 18-20, marked **18** *Tempo I.* Dynamics include *mp*, *p*, and *f*.

Musical score for measures 21-23, marked **18** *Tempo I.* Dynamics include *f*.

Musical score for measures 24-26. Dynamics include *p*.

Musical score for measures 27-29. Dynamics include *f*.

Musical score for measures 30-32. Dynamics include *f*.

Musical score for measures 33-35. Dynamics include *f*.

Musical score for measures 36-38, marked **15**. Dynamics include *mf* and *p*.

Musical score for measures 39-41, marked **15**. Dynamics include *ff*, *mf*, and *p*.

Musical score for measures 42-44. Dynamics include *f*, *p*, and *pizz.*. Lyrics include *cre -*.

Musical score for measures 45-47. Dynamics include *f* and *p*. Lyrics include *cre -*.

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154	LEE	3 Easy Duos Op.124	22	0.90
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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
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106	ORELLANA		c	555 1.15
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121S		Score		0.95
130			F 41/5	444 1.15
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146	SHIELD	3 Trios (1796)		566 2.60
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101S		Score		1.65
161			c 80	5555 2.75
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139	FIBICH		G 8	5555 2.35
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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/ HOFSTETTER		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)	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		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)

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The image displays a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *mf*, *p*, *f*, *ff*, and *ritard.*. There are also performance instructions like *cre* and *scen*. The score is written in a key with one sharp (F#) and a 2/4 time signature. The bottom of the page contains the number 25819.

5 *a tempo*

5 *a tempo*

6

6

cresc. e riten. fff

cresc. e riten. fff

7 Più mosso.

7 Più mosso.

Musical score for page 66, measures 1-8. The score consists of vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. Dynamics include *mf* and *sf*. A box containing the number 8 is present above the vocal lines.

Musical score for page 66, measures 9-16. The score continues with vocal lines and piano accompaniment. Dynamics include *sf* and *p*. A box containing the number 8 is present above the vocal lines.

Musical score for page 66, measures 17-24. The score continues with vocal lines and piano accompaniment. Dynamics include *p*. A box containing the number 8 is present above the vocal lines.

Musical score for page 67, measures 1-8. The score consists of vocal lines and piano accompaniment. Dynamics include *mp* and *mf*. A box containing the number 9 is present above the vocal lines.

Musical score for page 67, measures 9-16. The score continues with vocal lines and piano accompaniment. Dynamics include *f* and *cresc.*. A box containing the number 9 is present above the vocal lines.

Musical score for page 67, measures 17-24. The score continues with vocal lines and piano accompaniment. Dynamics include *fff*. A box containing the number 9 is present above the vocal lines.

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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 (2VnVaVc)				
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)				
	ONSLow			
150			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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pour
Piano
2 Violons, Alto et Violoncelle
par
A. ARENSKY.

OP. 51.

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QUINTUOR.

I.

Violino I.

A. ARENSKY, Op. 51.

Allegro moderato.

Violino I score, first system (measures 1-17). The music is in G major and 3/4 time. It begins with a *mf* dynamic and includes a first ending bracket labeled '1' at measure 11. Dynamics range from *mf* to *ff*. Performance markings include *maestoso* at measure 17 and *poco rall.* at measure 15. The score features various articulations such as accents, slurs, and trills.

Violino I.

Violino I score, second system (measures 18-31). The music continues in G major and 3/4 time. It starts with a *ff* dynamic and includes a first ending bracket labeled '5' at measure 18. The tempo marking changes to *a tempo* at measure 20. Dynamics range from *ff* to *fff*. Performance markings include *ritard.* at measure 18, *cresc. e riten.* at measure 25, and *Più mosso.* at measure 27. The score features various articulations such as accents, slurs, and triplets.

IV. Finale.

Violino I.

Allegro moderato.

7 **1** 1 *marcato*
f
2
ritard. **3** *a tempo* 2
ff *mp*
ritard. **4** *a tempo*
pp
mf
cre-scen-do *f*

Violino I.

4 *p* *f* *ritard.*
a tempo
ff *p* *f* *ritard.*
5 *a tempo* 1
ff *f* *ff*
6 9
p *mp* *pp* *f*
p *f* *pp* *mp*
cresc. *f* *f* *Piu* **8** *mosso.*
ff
9 *Tempo I.* 2
p *mf*

Violino I.

Violino I.

10 **1** *mf* *f* *ff* *fff* *ff*

cre - - - scen - - - do

11 *f* *ff*

12 *f* *p* *p*

pizz. *p* *p*

arco **17** *Meno mosso.* *p*

f *p* *p* *ritard.* **12** **8**

18 *Tempo I.* *mp* *f*

p *f* *p*

mp *ff*

Violino I.

13

14

15

16

Violino I.

13

14

15

16

17

II. Variations.

Violino I.

Andante.

Musical staff 1: Treble clef, 6/8 time signature, *mp* dynamic, *p* dynamic.

ritenuto 1 *a tempo*

Musical staff 2: Treble clef, *p* dynamic.

ritenuto

Musical staff 3: Treble clef, *ritenuto* marking.

Meno mosso.

Musical staff 4: Treble clef, *f* dynamic, *M* marking.

Musical staff 5: Treble clef, *f* dynamic, *M* marking.

Musical staff 6: Treble clef, *f* dynamic, *M* marking.

Musical staff 7: Treble clef, *f* dynamic, *M* marking.

Musical staff 8: Treble clef, *f* dynamic, *M* marking.

Musical staff 9: Treble clef, *f* dynamic, *M* marking.

Violino I.

Musical staff 1: Treble clef, *mp* dynamic, *f* dynamic, *dim.* dynamic, *ri-* lyrics.

Musical staff 2: Treble clef, *pp* dynamic, *mf* dynamic, *tard.* marking, *a tempo* marking, 9.

Musical staff 3: Treble clef, *p* dynamic, *mf* dynamic, 10, 11, 12.

Tempo I.

Musical staff 4: Treble clef, *ritard.* marking, *f* dynamic, *p* dynamic, 12, 8.

Musical staff 5: Treble clef, *f* dynamic, *mf* dynamic, 11, *f* dynamic.

Musical staff 6: Treble clef, *p* dynamic, *cre* lyrics.

Musical staff 7: Treble clef, *ff* dynamic, *scen* lyrics, *do* lyrics.

Musical staff 8: Treble clef, *p* dynamic, *f* dynamic, *ff* dynamic, 12.

Musical staff 9: Treble clef, *p* dynamic, *mp* dynamic.

Violino I.

4

p

mf *f*

5

ff *mf* *p* *f*

cre - scen - do *f* *ff*

p

6

f *ff*

1. 2.

p *p*

pizz. arco

7 *Meno mosso.*

p

8

11 1. 2. 1 7

mf *p*

Violino I.

rit. 3 7 1 4 7 *ritard.*

mf

5 *a tempo*

6 *Tempo di Valse.*

dim. e rit. *mf*

7

8

rit. a tempo 3 pizz 1

mp

Violino I.

Allegro molto.

9 3 arco *f* *ff* *diminuendo*

10 1 *mf* *f* *ff*

diminuendo *p* *crescendo e accelerando*

11 *ff* *mf*

crescendo

ra22 *Tempo I.*

12 *con sordino* *pp*

1 *pp* *ritard.*

III. Scherzo.

Violino I.

Allegro vivace.

12 8 *f* *p* *p*

1 *f* *mf* *f*

cre - - - scen - - - do *ff*

p

2 *f* *ff*

1. *f* 2. *p*

3 *mp*

Violino II.

Più mosso.

QUINTUOR.

I.

A. ARENSKY. Op. 51.

Violino II.

Allegro moderato.

Violino II.

IV. Finale.

Violino II.

Violino II.

mf *f* *ff* *mf*

15 *p* *f* *p* *cre*

scen *do* *f* *ff*

16 *p* *f* *ff* *pizz.* *p*

17 *Meno mosso.* *Parco* *f*

18 *Tempo I.* *p* *ritard.* *mp*

f *p* *mf*

mf *ff*

Violino II.

9 *Tempo I.* *p* *p*

10 *mf* *mp* *mf*

f *cre* *scen*

do *ff* *cre*

scen *do* *fff* *ff*

11 *f*

12 *ff* *f*

p

Violino II.

4

13 ¹

p *mp* *f*

14 *f* *ritard.*

a tempo

15 *Più mosso.* *ff*

16 *f* *ff*

17 *cresc.* *fff*

Violino II.

a tempo

9 *pp* *mf*

10 ^{1.} ^{2.} *p* *p* *ritard.*

Tempo I.

11 *f* *mf* *f*

12 *p* *cre-scen-do* *ff*

13 *p*

14 *p*

Violino II.

mf *f* *ff* *mf*

5 *p* *f* *p* *cre*

scen do *f* *ff*

1 6 *p* *f* *ff*

1. 2. *p* *p*

pizz *arco* 7 *Meno mosso.* *p*

10 *mf* *pp*

1. 2. 8 3 *p* *mf* *mp*

ritard. *f* *dim.*

II. Variations.

Andante. *Violino II.*

p *pp*

ritenuto 1 2 *a tempo* 1 *ritenuto*

Meno mosso. 2 *f*

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

ritenuto

III. Scherzo.

Violino II.

Allegro vivace.

Musical score for Violino II, Scherzo, measures 1-4. The score is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It begins with a forte (f) dynamic and includes various dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff). The music features a mix of eighth and sixteenth notes, with some triplet patterns. Measure 1 includes a first ending bracket. Measure 2 includes a second ending bracket. Measure 3 includes a third ending bracket. Measure 4 includes a fourth ending bracket. The score concludes with a piano (p) dynamic.

(2)

Violino II.

Più mosso. Meno mosso.

Musical score for Violino II, measures 3-12. The score is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a piano (p) dynamic and includes various dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff). The music features a mix of eighth and sixteenth notes, with some triplet patterns. Measure 3 includes a first ending bracket. Measure 4 includes a second ending bracket. Measure 5 includes a third ending bracket. Measure 6 includes a fourth ending bracket. Measure 7 includes a fifth ending bracket. Measure 8 includes a sixth ending bracket. Measure 9 includes a seventh ending bracket. Measure 10 includes an eighth ending bracket. Measure 11 includes a ninth ending bracket. Measure 12 includes a tenth ending bracket. The score concludes with a piano (pp) dynamic.

(2)

Viola.

7 Più mosso.

Musical score for Viola, Più mosso. Measures 7-16. The score consists of ten staves of music. Measure 7 is marked *mf*. Measures 8-9 are marked *f*. Measure 10 is marked *ff*. Measure 11 is marked *mp*. Measure 12 is marked *f*. Measure 13 is marked *ff*. Measure 14 is marked *mp*. Measure 15 is marked *mf*. Measure 16 is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

QUINTUOR.

I.

Viola.

A. ARENSKY, Op. 51.

Allegro moderato.

Musical score for Viola, Allegro moderato. Measures 17-32. The score consists of ten staves of music. Measure 17 is marked *mf*. Measure 18 is marked *f*. Measure 19 is marked *ff*. Measure 20 is marked *molto maestoso*. Measure 21 is marked *1*. Measure 22 is marked *4*. Measure 23 is marked *4*. Measure 24 is marked *2*. Measure 25 is marked *poco rall*. Measure 26 is marked *a tempo*. Measure 27 is marked *2*. Measure 28 is marked *mf*. Measure 29 is marked *mp*. Measure 30 is marked *p*. Measure 31 is marked *mp*. Measure 32 is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Viola.

mp *p* *pp* *mf* *p* *mf* *f* *ritard.* *ff* *a tempo* *f* *ritard.* *ff* *a tempo* *f* *ff* *p* *mf* *pp* *p* *f* *pp* *f* *p* *mp* *cresc.* *f* *ff*

3 4 5 6 7 8

Più mosso.

IV. Finale.

Viola.

Allegro moderato.

f marcato *f* *f* *ritardando* *a tempo* *ff* *p* *ritard.* *a tempo* *pp* *mf* *f* *ritard.* *a tempo* *ff* *cresc. e riten.* *fff*

1 3 2 3 4 5 6

cre - - scen - - do

Viola.

p

16 *f* *ff*

pizz. *p* *p*

arco **17** *mf* *p* **Meno mosso.**

rit. **18** *p* *p* **Tempo I.**

f *p* *mp*

p

ff

Viola.

fff

9 *p* **Tempo I.** **10** *mf* *p* *mp*

mf *f* *cre* *scen.*

do *ff* *cre*

scen. *do* *fff* *ff*

11 *f* *ff*

12 *f*

1

Viola.

13 1

p *mp* *f*

14 *p* *f* *ritard.*

ff *a tempo* *p*

15 Più mosso. *f* *ritard.* *ff* *mf* *f*

ff *mp* *mf* *f*

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

mp *mf* *f*

17 *cresc* *fff*

3 *3*

Viola.

Tempo I.

12 *f* *p*

11 *f* *mf* *f*

p *cresc.* *ff*

p

12 *f* *ff*

p

13 *p*

14 *mp*

1 *f*

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

p *cre - - scen - - do* *f*

1

Viola.

5

f *ff* *mf* *p*

f *p* *cre - scen - do*

1 *f* *p*

6 *f* *ff*

1. *p*

2. *pizz.* *arco* *mf* *p*

7 *Meno mosso.* *mf*

4 *mf* *p* *mf* *p* *pp* *p*

8 *mp* *f* *diminuendo* *ritard.* *p*

9 *a tempo* *mf* *p*

2. 10 *p* *mp* *ritard.*

II. Variations.

Viola.

Andante. *p* *pp*

ritenuto 1 *a tempo* 2 *p*

1 *p* *ritenuto* *f* 2 *Meno mosso.*

ritenuto

3 *Piu mosso.* 7 1 4 *Meno mosso.* 7 1 5 *a tempo* *ritard.* *ritard.* *p*

dim. *ritard.*

Viola.

6 Tempo di Valse.

Musical score for Viola, Tempo di Valse, measures 6-12. The score is written in 3/4 time with a key signature of one flat. It features various dynamics including *mf*, *rit.*, *a tempo*, *pizz.*, *mp*, *Allegro molto.*, *solo arco*, *mp*, *mf*, *f*, *ff*, *dimin.*, *p*, *crescendo e accelerando*, *mf*, *crescendo*, *fff*, *rall*, *Tempo I.*, *con sordino*, *pp*, and *ritard.*. Measure numbers 5, 7, 8, 9, 10, 11, and 12 are indicated. There are also markings for *VII* and *VI* and some triplet markings.

III. Scherzo.

Viola.

Allegro vivace.

Musical score for Viola, III. Scherzo, measures 12-20. The score is written in 3/4 time with a key signature of two sharps. It features various dynamics including *f*, *p*, *f*, *mf*, *f*, *p*, *cresc.*, *ff*, *p*, *f*, *ff*, *f*, *p*, *1.*, *2.*, *3.*, *p*, *mp*, and *1.*. Measure numbers 12, 1, 2, 3, and 4 are indicated. There are also first and second endings marked.

Violoncello.

Più mosso.

Violoncello score for the first part of the Quintet, measures 7-13. The music is in the bass clef with a key signature of one sharp (F#). It begins with a *mf* dynamic and includes several triplet figures. The dynamics progress through *f* and *ff* to *mf* and *f*. Measure 7 is boxed with the number 7, measure 8 with 8, and measure 9 with 9. The score concludes with a *fff* dynamic and a *cresc.* marking.

QUINTUOR.

I.

Violoncello.

A. ARENSKY, Op. 51.

Allegro moderato.

Violoncello score for the second part of the Quintet, measures 14-21. The music is in the bass clef with a key signature of one sharp (F#). It begins with a *mf* dynamic and includes several triplet figures. The dynamics progress through *f* and *ff* to *mf* and *f*. Measure 14 is boxed with the number 1, measure 15 with 1, and measure 16 with 2. The score includes markings for *poco rall*, *tr*, *atempo*, *pizz.*, and *arco*. The score concludes with a *p* dynamic and a boxed measure 4.

Violoncello.

ritard. *a tempo*

p *f* *ff* *p*

ritard. *a tempo*

f *ff* *f*

ff

p *mp* *pp* *mp*

pp *f* *p*

f *p* *mp* *cresc.*

Più mosso.

f *f*

ff

fff

IV. Finale.

Violoncello.

Allegro moderato.
marcato

f

f

ritardando *a tempo*

ff

ritard. *a tempo*

p *f*

p *cre*

ritard.

- scen *do* *f*

a tempo

ff

ritenuto

fff *f*

Violoncello.

p cre - scen - do *f*

arco *ff* pizz. *p*

16 arco *f* *ff* pizz. *p*

17 *Meno mosso.* arco *p* *f*

18 *Tempo I.* *p* *f* *p*

p *mp* *ff*

(4)

Violoncello.

9 *Tempo I.* *p*

p *mf*

10 *p* *mp* *mf*

f cre - scen - do

ff *ff* cre - scen - do

11 *f* *ff*

12 *f*

p

(4)

Violoncello.

13 *p* *mf* *mp*

pizz. *f* *arco*

14 *p* *pizz.*

arco *ritard.* *a tempo* *p* *f* *ff*

15 *ritard.* *Più mosso.* *f* *ff* *mf* *f*

ff *mf*

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

p *mf* *f*

17 *cresc.* *fff*

3 *3*

Violoncello.

Tempo I.

pizz. 1 *f* *p*

11 *arco* *f* *mf* *p* *f* *pizz.*

p *cresc.* *arco* *ff* *pizz.* *p*

12 *arco* *f* *ff*

pizz. 1 *p*

13 *arco* *mf* *p* *pizz.*

arco 1 *mf*

14 *mf* *p* *pizz.*

arco *mf*

15 *ff* *mf* *p* *f* *pizz.*

Violoncello.

p cre - - - scen - - - do *f*

arco *ff* pizz. *p*

6 arco *f* *ff*

pizz. 1. *p* 2. *p*

7 *Meno mosso.* arco *p*

5 *mf* *p* *mf*

1. 2. 8 *espressivo* *pp* *mf* *f* *p*

mp *f*

9 *ritard.* *diminuendo* *atempo* *pp* *mf*

1. 2. 10 6 *ritard.* *p* *p* 1

II. Variations.

Violoncello.

Andante.

p *pp* *ritenuto*

1 *a tempo* pizz. *p*

2 *Meno mosso.* *ritenuto* arco *f*

3 *Più mosso.* *riten.* *mf*

4 *Meno mosso.* *espressivo* *ritard.* *p* *mf*

5 *a tempo* *dim.* *p*

dim. *ritard.*

III. Scherzo.

Violoncello.

6 **Tempo di Valse.**
pizz.
p

arco

7 pizz.

1 1 1 1 1

arco

8 pizz.

rit. a tempo arco

9 **Meno mosso.** arco
mp *mf* *f* *ff*

10 *diminuendo* *mf* *mp* *mf* *f* *ff*

2 2 *diminuendo* *p* *crescendo e accelerando* *ff*

3 3 *ff* *ritard.*

Tempo I.

12 *f* *mf* *p* *pp* *pp* *con sordino*

pizz. arco ritard.

Violoncello.

Allegro vivace.
pizz.
f

1 *p*

arco 1 *mf* *p* pizz. *p* *p* *cresc.*

arco *ff* pizz. *p*

2 arco *f* *ff* 1. pizz. *f*

2. pizz. *p* 1 arco *mf*

3 pizz. *p* arco

1 4 pizz. *mf* *p*

arco *mf*

5 pizz. *ff* *mf* *p* *f*



QUINTUOR

pour
Piano,
2 Violons, Alto et Violoncelle
par

A. ARENSKY.

OP. 51.

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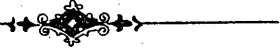
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