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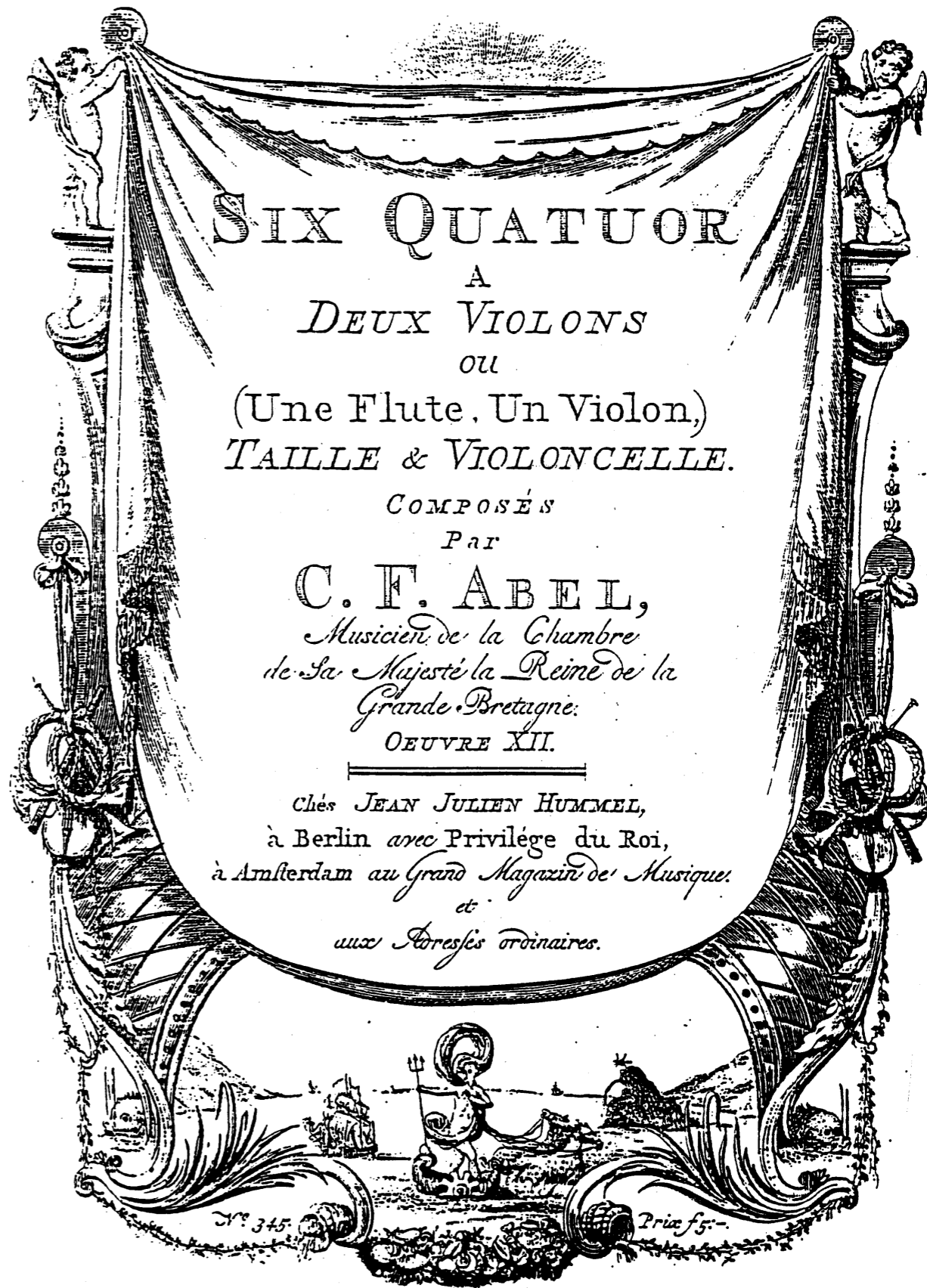
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(Prices current September 2008)



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Lindblad Lindpaintner Litolf Luigini Lux Maca Macfarren Malling Manns Mayseder Mica Molique Moja Moniuszko Nachez Napravnik Naumann Normy
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Tartini Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann Telemann
Vivaldi Wagner Weizsäcker Xylinas Yaroslavsky Zelenka Zenger Zyngier Zych

VIOLINO O FLAUTO PRIMO

QUARTETTO I

Allegro

10

30

40

50

60

70

80

90

100

Andantino

10

20

VIOLINO O FLAUTO PRIMO

30

40

P Allegretto f P

10

20

30

40

P f

50

60

70

80

P f

90

100

f

VIOLINO O FLAUTO PRIMO

QUARTETTO II

un poco Allegro

VIOLINO O FLAUTO PRIMO

Siciliano

nontroppo Adagio

Minore

VIOLINO O FLAUTO PRIMO

QUARTETTO VI

Allegro

345

VIOLINO O FLAUTO PRIMO

Tempo di Menuetto

Minore

Majore

345

VIOLINO O FLAUTO PRIMO

QUARTETTO III

Allegro

VIOLINO PRIMO

Rondo

VIOLINO PRIMO

QUARTETTO V

7
un poco Allegro

Andante

VIOLINO O FLAUTO PRIMO

8va
Sotto Voce
Andantino

2 P
Tempo di Menuetto

fin Minore

Men Da Capo

VIOLINO O FLAUTO PRIMO

QUARTETTO IV

Allegro

VIOLINO O FLAUTO PRIMO

VIOLINO SECONDO

QUARTETTO I

Allegro

10

20

30

40

50

60

70

80

90

100

110

120

p *f* *Solo* *f* *p* *f* *p* *f* *p* *f* *p*

VIOLINO SECONDO

Solo
Andantino

10 20
30 P
40 P
Allegretto f P 1 10
20 P
30
40 P
50 f P
60
70
80 P
90
100 P

VIOLINO SECONDO

QUARTETTO II

5
 un poco Allegro

10

20
 P

30
 f Solo

3

50

60
 P f

70

80

90
 P f

Solo
 Adagio ma non troppo

10

20
 P f P

Siciliano

VIOLINO SECONDO

10
 non troppo Adagio

Solo

20
 P

30

Allegretto

10 20

30

40

50 1

Minore 60 70

80

90 P

100

110
 fin

VIOLINO SECONDO

QUARTETTO VI

Allegro

10
20
30
40
50
60
70
80
90
100

VIOLINO SECONDO

Solo

Tempo di Menuetto

Minore

Majore

10
20
30
40
50
60
70
80
90
100

VIOLINO SECONDO

QUARTETTO III

Allegro

VIOLINO SECONDO

VIOLINO SECONDO

QUARTETTO V

Solo
un poco Allegro

10 20 30 40 50 60 70 80 90

Solo
p f

p

VIOLINO SECONDO

Sotto Voce
Andantino

10 20 30 40 50

Sotto Voce
Andantino

p f p f

Tempo di Menuetto

2 20 30 fin

40 1

50

Men Da Capo

VIOLINO SECONDO

QUARTETTO IV

Solo
Allegro

10 20 30 40 50 60 70 80 90 100 110

f *p* *f*

Solo

Andantino

10

VIOLINO SECONDO

20 30 40 50 60

p

Tempo di Menuetto

10 20 30 40 50 60 70 80 90

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

Minore

Majore

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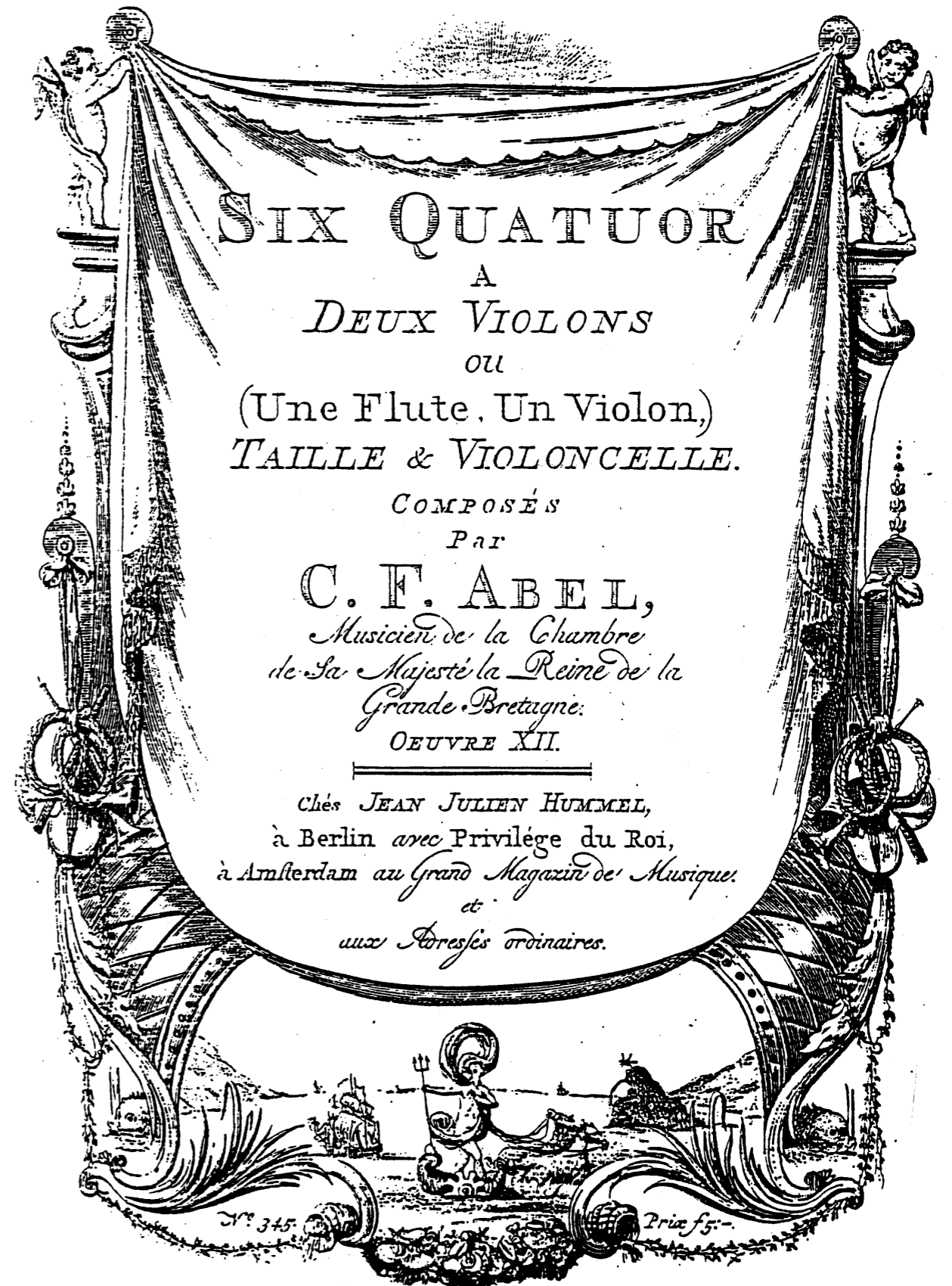
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V I O L A

QUARTETTO I

Allegro

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from piano (p) to forte (f). There are also performance markings like '1' and '4' above notes, and 'tr' for trills. Measure numbers 11, 20, 30, 40, 50, 60, 70, 80, 100, 110, and 120 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the 12th staff.

V I O L A

The musical score is divided into two sections. The first section, **Andantino**, spans the first four staves. It begins with a tempo marking of *Andantino* and a dynamic of *p*. Measure markings are placed at 10, 20, 30, and 40. The second section, **Allegretto**, spans the remaining eight staves. It begins with a tempo marking of *Allegretto* and a dynamic of *f*. Measure markings are placed at 20, 30, 40, 50, 60, 70, 80, 90, and 100. The score concludes with a double bar line at measure 100.

VIOLA

QUARTETTO II

un poco Allegro

Adagio ma non troppo

Siciliano

VIOLA

non troppo Adagio

fin

VIOLA

QUARTETTO VI

Allegro

VIOLA

VIOLA

QUARTETTO III

Allegro

VIOLA

* Violins I and II repeat from this point*

VIOLA

QUARTETTO V

un poco Allegro

10
20
30
40
50
60
70
80
90
100
110
120
130
140

p
f
p
f
p
f
p
f
p
f
p
f
p
f

VIOLA

Sotto Voce

Andantino

10
20
30
40
50
60
70
80
90
100
110
120
130
140

f
p
f
p
f
p
f
p
f
p
f
p
f
p

Tempo di Menuetto
Fin
Minore
Menuetto
Da Capo

VIOLA

QUARTETTO IV

Allegro

VIOLA

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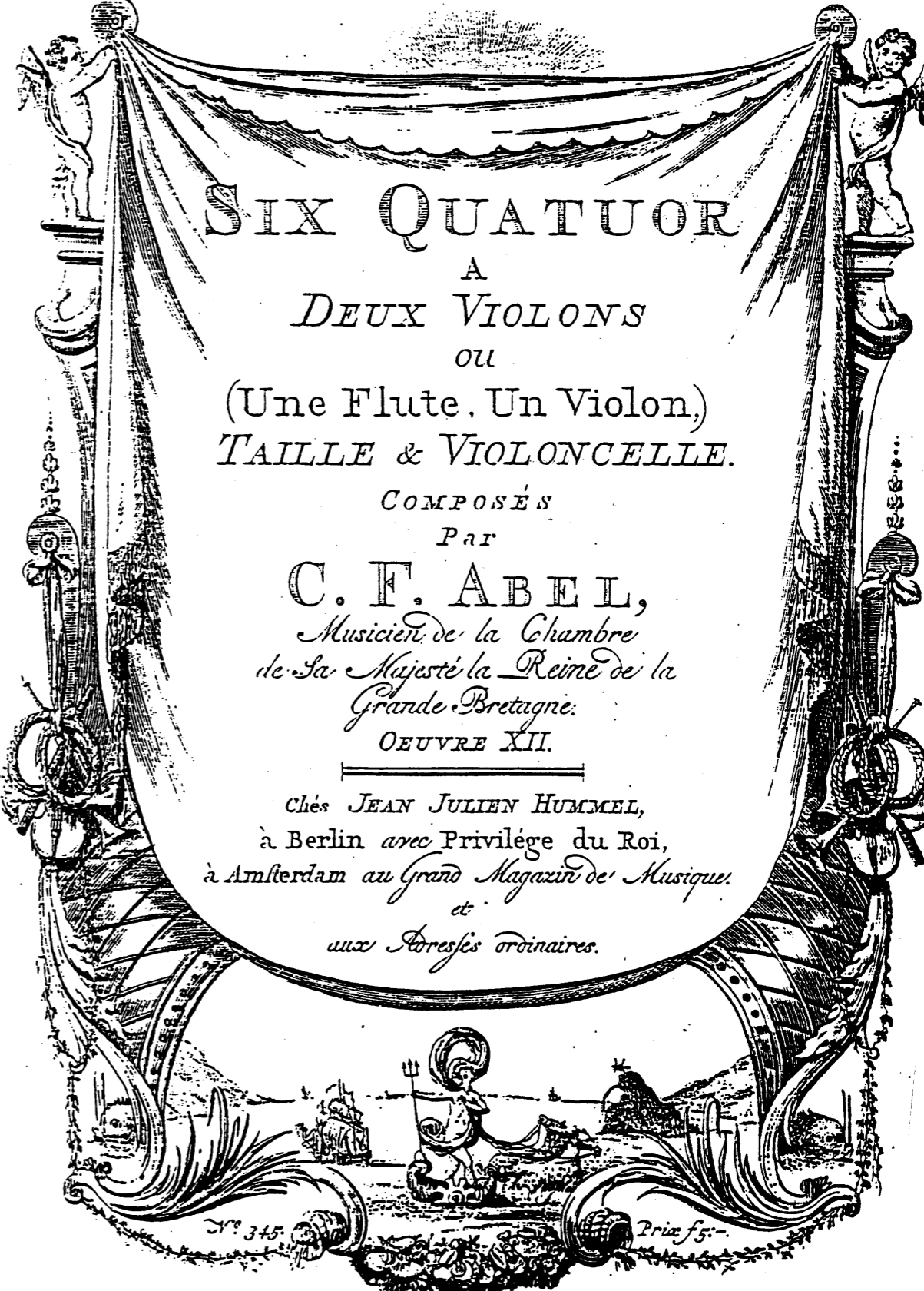
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ou
(Une Flute, Un Violon)
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VIOLONCELLO

QUARTETTO I

Allegro

10

P

20

Solo

30

P

40

50

60

70

80

f

90

P

100

110

120

f

P

315

VIOLONCELLO

The musical score is divided into two sections. The first section, **Andantino**, is in 2/4 time and consists of 40 measures. The second section, **Allegretto**, is in 3/8 time and consists of 60 measures. The score includes various musical notations such as dynamics (4f, f, p), articulation (accents), and phrasing slurs. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are clearly marked throughout the piece.

VIOLONCELLO

QUARTETTO II

Allegro un Poco

VIOLONCELLO

VIOLONCELLO

QUARTETTO VIOLONCELLO

Allegro

Siciliano non troppo Adagio

VIOLONCELLO

Tempo di Menuetto

Minore

60

unis

Majore

VIOLONCELLO

QUARTETTO III

Allegro

VIOLONCELLO

* Violins I and II repeat from this point

VIOLONCELLO

QUARTETTO V

Allegro un Poco

VIOLONCELLO

Sotto Voce

Andantino

Tempo di Menuetto

Minore

Menuetto Da Capo

VIOLONCELLO

QUARTETTO IV

Allegro

10
20
30
40
50
60
70
80
90
100

f
P
P
f
P
f

345

VIOLONCELLO

Andantino

10
20
30
40
50
60
70
80
90

P
f
P
f
P
f

Tempo di Menuetto

Minore

Majore

345

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 1765 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. 12 set of quartets published in 1775, three years after Haydn's Op.20 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. 12

PARTS

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