

Poco più mosso. $\text{♩} = 138.$

Violine I.

The musical score for Violin I consists of ten staves of music. It begins with a tempo marking of 'Poco più mosso' and a quarter note equal to 138 beats. The score includes various dynamics such as *f*, *sf*, *ff*, *p*, *pp*, *dolce*, *dim.*, and *cresc.*. Measure numbers 12, 240, 250, 260, 270, 280, 290, 300, 310, 320, and 330 are indicated throughout the piece.

MERTON MUSIC

RHEINBERGER

STRING QUINTET in A min.

(Two Violas)

Op. 82

VIOLIN I

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QUINTETT.

Violine I.

Jos. Rheinberger, Op. 82.

Allegro. $\text{♩} = 128.$

pp
f
p
f
pp
ff
pp
p dolce
dim.
poco a poco cre-scen-do - - f
pp
p dolce espress.
cresc.
ff
ff

Violine I.

rit. ---
sempref
120
rit. ---
p
ff
p dolce
pp
cresc.
ff
ff
ff
ff
ff
190
pp
200
pp
f
pp
f

Finale-Rhapsodie.

Violine I.

Non troppo mosso. $\text{♩} = 112$.

Musical score for Violin I, measures 10-110. The score consists of ten staves of music. It begins with a dynamic of *f* and includes various markings such as *ff*, *p*, *fpp*, *rit.*, *marc.*, *ff*, *f*, *p*, *rit.*, *f*, *ff*, *p*, *rit.*, *ff*, *fpp*, *70*, *80*, *90*, *100*, and *110*. The key signature is one sharp (F#).

Violine I.

Musical score for Violin I, measures 110-250. The score consists of ten staves of music. It begins with a dynamic of *ff* and includes markings such as *marcatiss.*, *dim.*, *p*, *110*, *120*, *130*, *cresc.*, *ff*, *140*, *quasi Tromba.*, *p doler*, *150*, *160*, *170*, *180*, *190*, *200*, *210*, *220*, *230*, *240*, *250*, and *1*. The key signature changes to one flat (Bb) at measure 190.

Violine I.

Musical score for Violine I, measures 260-340. The score consists of ten staves of music. Measure numbers 260, 270, 280, 300, 310, 320, 330, and 340 are indicated. Dynamics include *pp*, *p*, *f*, *cresc.*, *f*, *ff*, *dim.*, and *pp*. Performance markings include *dolce espressa.* and *rit.*

Violine I.

Musical score for Violine I, measures 150-140. The score consists of ten staves of music. Measure numbers 150, 160, 170, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, and 140 are indicated. Dynamics include *ff*, *cresc.*, *pp*, *mf*, *pp*, *ff*, *p*, *arco*, *pizz.*, *arco*, *pp*, *cresc.*, *ff*, *ff*, *ff*, *pp*, *a tempo*, *cresc.*, *poco rit.*, *f*, *pp*, *ff*, *pp*, *dolce*, *pp*, *ff*, *ff*, *ff*, *pp*, *ff*, *ff*, *pp*, *rit.*, *ppp*, *dim.*, and *Scherzo da Capo*.

Scherzo da Capo

Violine I.

Scherzo.
Vivace. $\text{♩} = 92.$

Violine I.

Violine I.

Adagio molto. ♩ = 100.

p *f* *sf* *pp* *espress.*
cresc. *smorz.*
 20 *mf* *dolce* *dim.* *f*
pp *f* *sff* *dim*
 30 *smorz.* *p dolce*
cresc.
 40 *pp dolce*
 50 *dim.* *pp dolce*
con passione
 60 *ff* *ff* *p* *dolce*
p dolce *tr*

Violine I.

sf *f* *ff* *dim.* *ff*
ff *ff* *ff* *p* *f*
 80 *p* *f* *p* *p dolce* *p*
 90 *pp* *p* *sf* *sf* *sf* *p dolce*
sf *ff* *ff*
 100 *sff* *p* *poco rit.* *p* *dolciss*
a tempo
 110 *p* *cresc.* *ff* *f* *pp*
 120 *p* *p* *dolce* *cresc.* *mf*
f *ff* *poco rit.* *pp*
 130 *ff* *pp* *perdendosi* *pp morendo*

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(Prices current 1.1.02)

QUINTETT.

Violine II.

Jos. Rheinberger, Op.82.

Allegro. $\text{♩} = 128.$

Violine II.

150

160

170

180

190

200

210

220

230

240

250

260

270

280

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Wouldn't you have liked to be there?

Violine II.

Poco più mosso. $\text{♩} = 138.$

Violine II.

Violine II.

Adagio molto. ♩ = 100.

10 20 30 40 50 60

Violine II.

110 120 130 140 150 160 170 180 190 200 210 220 230

Finale-Rhapsodie.
Non troppo mosso. $\text{♩} = 112$.

Violine II.

Violine II.

Violine II.

Scherzo.
Vivace. $\text{♩} = 92.$

10 2 4
8 pp ff pp
2 30 40
50 2 1
60 70 80
90
100 2 1
110 1
120 7 6 140
150
160 pizz.
170 arco pizz.
mf pp ff p

Trio.
Molto dolce.

Violine II.

10
2 pp cresc. arco
2 20
30
40 1 N 50
60
70
80 7 90
100 2
110
120
130
140 rit
ff dim. pp Scherzo da Capo.

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QUINTETT.

Viola I.

Jos. Rheinberger, Op. 82.

Allegro. $\text{♩} = 128.$

Viola I.

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

160 *pp* *f* *p*

170 *pp*

180 *pp*

190 *ff* *ff*

200 *ff*

210 *ff*

220 *ff*

230 *ff* *dim.* *p*

240 *pp* *pp* *p* *f* *p*

250

260 *pp* *pp* *f*

270 *p* *cresc.*

280

290 *pp*

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Wouldn't you have liked to be there?

Viola I.

Poco più mosso. $\text{♩} = 138$.

240
250
260
270
280
290
300
310
320

Viola I.

300
310
320
330
340
350
360
370
380
390
400
420

Viola I.

Adagio molto. $\text{♩} = 100.$

1
p
f
sf
sf
p
10
cresc.
f
20
mf
sf
sf
pp
f
sf
p
30
p
mf
40
mf
pp
cresc.
f
f
50
pp
sf
sf
pp
60
ff
p
70
p
ff
f
ff

Viola I.

71
rit.
ff
110
120
p
130
f
ff
rit.
140
pp
150
pp
160
ff
170
ff
180
ff
190
P
ff
200
210
p
220
f
230
pp

Viola I.

Finale-Rhapsodie.
Non troppo mosso. $\text{♩} = 112$.

Viola I.

Scherzo.
Vivace. $\text{♩} = 92$.

Viola I.

3 *pp*

f *pp*

f *ff* *pp* *ff*

ff *f*

ff *pp* *f*

ff *pp* *f* *mf*

f

f *pp* *pp* *sf*

pp *cresc.* *f*

ff *cresc.*

pp *pizz*

pp tranquilleamento

Viola I.

170 *mf* *pp* *ff* *p*

Trio.
Molto dolce.
arco

1 *p*

fpp *cresc.*

ff *pp* *ff* *cresc.*

pp *poco rit.* *a tempo* *cresc.*

f *pp* *f*

pp *poco rit.* *a tempo* *ff*

pp *dolce* *cresc.*

ff *pp* *ff*

ff *pp* *rit*

ff *dim.* *pp*

Scherzo da Capo

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QUINTETT.

Viola II.

Jos. Rheinberger, Op. 82.

Allegro. $\text{♩} = 128.$

The musical score for Viola II of Quintett by Jos. Rheinberger, Op. 82, is presented in a single system with 145 measures. The tempo is marked 'Allegro' with a quarter note equal to 128 beats. The key signature has one sharp (F#). The score includes various dynamics such as *pp*, *p*, *f*, *ff*, *cresc.*, and *dim.*. It also features first and second endings, marked with '1' and '2' respectively. The score is divided into sections A, B, and C. The first ending leads to the second ending, which then leads to the final section. The score concludes with a double bar line and a repeat sign.

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Viola II.

2 150 160 170 180 190 200 210 220 230 240 250 260 270 280 290

p *mf* *ff* *dim.* *p* *pp* *D* *ff* *ff* *ff* *ff* *E* *dim.* *p* *pp* *p* *f* *p* *pp* *pp* *p* *cresc.* *f* *F* *dim.* *pp* *p*

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Wouldn't you have liked to be there?

Viola II.

200 *p*

210 *pp*

220 *f*

230 *f* Poco più mosso. $\text{♩} = 138$

240 *f*

250 *f*

260 *ff*

270 *ff* marc.

280 *ff*

290 *pp*

300 *ff*

310 *pp*

320 *ff* *cris.*

330 *ff*

Viola II.

300 *ff*

310 *ff* *dim.*

320 *ff* dolce marc. *cris.*

330 *ff*

340 *pp*

350 *p*

360 *p*

370 *pp*

380 *ff* *cris.*

390 *ff* *cris.*

400 *f* poco rit a tempo *ff*

410 *f:p*

420 *ff*

Viola II.

Adagio molto. ♩ = 100.

Musical score for Viola II, page 4, measures 1-60. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Adagio molto, with a quarter note equal to 100 beats per minute. The music features various dynamics including *p*, *sf*, *f*, *pp*, *cresc.*, *dim.*, and *ff*. Measure numbers 10, 20, 30, 40, 50, and 60 are indicated. A first ending bracket labeled 'I' spans measures 30-32. The notation includes eighth notes, quarter notes, and half notes, often with slurs and accents.

Viola II.

Musical score for Viola II, page 5, measures 61-190. The score continues in bass clef with a key signature of one flat. It includes dynamics such as *ff*, *pp*, *rit.*, *ff*, *rit. - 0*, *ff*, *pp*, *ff*, *ff*, *ff*, and *P*. Measure numbers 100, 110, 120, 130, 140, 150, 160, 170, 180, and 190 are marked. The notation features sixteenth notes, eighth notes, and quarter notes, with frequent slurs and accents. A first ending bracket labeled '1' is present at the end of measure 190.

Viola II.

Finale-Rhapsodie.
Non troppo mosso. $\text{♩} = 112$.

Viola II.

Viola II.

Scherzo.
Vivace. $\text{♩} = 92.$

10
20
30
40
50
60
80
90
100
110
120
140
150
160

Viola II.

170
180
190
200
210
220
230
240
250
260
270
280
290
300
310
320
330
340
350
360
370
380
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400
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640
650
660
670
680
690
700
710
720
730
740
750
760
770
780
790
800
810
820
830
840
850
860
870
880
890
900
910
920
930
940
950
960
970
980
990
1000

ff dim. *arco* *rit.* *ppp Scherzo da Capo.*

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QUINTETT.

Violoncello

Jos. Rheinberger, Op.82.

Allegro. $\text{♩} = 128.$

The musical score is for the Violoncello part of the Quintett by Jos. Rheinberger, Op.82. It is in common time (C) and marked Allegro with a tempo of 128 beats per minute. The score is written in bass clef and spans 143 measures across 11 staves. The piece begins with a piano (pp) dynamic and includes various markings such as f, dim., A, B, C, p, cresc., arco, and pizz. The score is divided into sections A, B, and C, with measures 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, and 143 marked. The piece concludes with a final cadence.

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2 Violoncello.

The musical score for Violoncello consists of ten staves of music. The notation includes various dynamics such as *p*, *pp*, *ff*, *dim.*, *ppp*, *ff*, *pp*, *p*, *pp*, *ppp*, and *ppp*. Performance markings include *marc.*, *dolce*, and *presc.*. Measure numbers are indicated at the beginning of several staves: 3, 5, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, and 290. Chord symbols D, E, and F are placed above the notes in measures 190, 230, and 290 respectively. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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Violoncello.

Violoncello score for page 10. The music is written in a single system with ten staves. It begins with a forte (*f*) dynamic and includes various musical markings such as *dim.*, *pp*, and *f*. A tempo change to "Poco più mosso" with a quarter note equal to 138 is indicated at measure 220. The score concludes with a final forte (*f*) dynamic.

Violoncello.

Violoncello score for page 3. The music is written in a single system with ten staves. It begins with a fortissimo (*ff*) dynamic and includes markings for *pp*, *cresc.*, *arco*, *pizz.*, and *dim.*. The score includes a section marked "G" and concludes with a fortissimo (*ff*) dynamic.

Violoncello.

Adagio molto. $\text{♩} = 100.$

Musical score for Cello, page 4, measures 1-60. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Adagio molto' and a metronome marking of 100. The music features a variety of dynamics including *p*, *sf*, *f*, *pp*, *dim.*, *cresc.*, *ff*, and *ppp*. There are several slurs and accents throughout. A first ending bracket labeled 'I' spans measures 30-33. The piece concludes with a double bar line and repeat signs.

Violoncello.

Musical score for Cello, page 9, measures 100-190. The score continues in bass clef with a key signature of two flats. It features dynamics such as *pp*, *rit.*, *ff*, *ppp*, *sf*, *ff*, *rit.*, *pp dolce*, *ff*, *cresc.*, *ff*, and *P*. The music includes slurs, accents, and a first ending bracket labeled '1' at measure 150. The piece ends with a double bar line and repeat signs.

Violoncello.

Finale-Rhapsodie.
Non troppo mosso. $\text{♩} = 112$.

Musical score for Cello, page 8, measures 1-90. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic of *f* and includes various markings such as *ff*, *p*, *pp*, *rit.*, *cresc.*, and *sf*. Measure numbers 10, 20, 30, 40, 50, 60, 70, and 80 are indicated. The piece concludes with a *dim.* marking and a final *p* dynamic.

Violoncello.

Musical score for Cello, page 5, measures 70-130. The score continues in bass clef with a key signature of two flats. It features dynamic markings such as *ff*, *dim.*, *sf*, *p*, *pp*, *sf*, *pp*, *poco rit.*, *a tempo*, *L*, *cresc.*, *pp*, *mf*, *poco rit.*, *dim.*, *ppp*, and *morendo*. Measure numbers 70, 80, 90, 100, 110, 120, and 130 are indicated. The piece ends with a *morendo* marking.

Violoncello.

Scherzo.
Vivace. $\text{♩} = 92$.

Violoncello.

Joseph Rheinberger (1839 - 1901) was a native of Liechtenstein. He had his first music lesson at five and at seven took on the post of organist in Vaduz. In 1867 he was appointed professor at the Munich conservatory where he remained until his death and where he acquired an outstanding reputation as a teacher of composition. Humperdinck, Wolf-Ferrari and Furtwängler were among his many students. Wilhelm Altmann wrote in Cobbett's *Cyclopedic Survey* that for amateurs especially his chamber works (which include three string quartets) cannot be too warmly recommended.

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