

Musical score for piano and strings, consisting of five systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *cresc.*, *mf*, *f*, and *ff*.

Herrn A. G. Kurth
 componirt und gewidmet

QUINTETT

Pianoforte

zwei Violinen, Viola und Violoncell

VON

FRANZ LACHNER.

OP. 139.

N^o 20054.

Pr. H 12, 50.

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QUINETTO.

M. M. $\text{♩} = 72$.

FRANZ LACHNER. OP. 139.

All-gro.

VIOLINO I.

VIOLINO II.

VIOLA.

CELLO.

PIANO.

p *sf*

cresc. *sf* *sf* *f* *p* *p*

p *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Piu animato.

f *ff* *f* *ff*

Piu animato.

f *ff*

4

First system of music, measures 1-6. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a prominent bass line with chords and some melodic fragments. Dynamics include *f* and *mf*.

Second system of music, measures 7-12. The vocal line continues with various dynamics like *f*, *p*, and *mf*. The piano accompaniment features a more active bass line with some triplets and chords. Dynamics include *ff*, *f*, *p*, and *mf*.

Third system of music, measures 13-18. This system includes a section marked with a large 'R' in the vocal line. The piano accompaniment has a steady bass line with chords. Dynamics include *p*, *mf*, and *cresc.*.

Fourth system of music, measures 19-24. The piano accompaniment features a very active bass line with many chords and some melodic lines. Dynamics include *ff* and *f*.

Fifth system of music, measures 25-30. The piano accompaniment has a very active bass line with many chords and some melodic lines. Dynamics include *f*, *ff*, and *mf*.

Sixth system of music, measures 31-36. The piano accompaniment has a very active bass line with many chords and some melodic lines. Dynamics include *p*, *ff*, and *mf*.

Seventh system of music, measures 37-42. This system includes a section marked with a large 'B' in the vocal line. The piano accompaniment has a steady bass line with chords. Dynamics include *f* and *mf*.

Eighth system of music, measures 43-48. This system includes a section marked with a large 'C' in the vocal line. The piano accompaniment has a steady bass line with chords. Dynamics include *f* and *mf*.

First system of musical notation on page 4, featuring a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand.

Second system of musical notation on page 4, continuing the vocal and piano parts with dynamic markings such as *p* and *f*.

Third system of musical notation on page 4, including dynamic markings like *sf*, *p*, *dim.*, *cresc.*, and *con espress.*.

Fourth system of musical notation on page 4, concluding the page with dynamic markings such as *p* and *cresc.*.

First system of musical notation on page 13, featuring a vocal line and piano accompaniment with dynamic markings like *sf* and *cresc.*.

Second system of musical notation on page 13, continuing the vocal and piano parts with dynamic markings such as *f* and *cresc.*.

Third system of musical notation on page 13, including dynamic markings like *pp* and *ppp*.

Fourth system of musical notation on page 13, concluding the page with dynamic markings such as *f* and *pp*.

12

arco.

cresc.

sul C.

20054.

E

cresc.

cresc.

cresc.

20054

System 1 on page 6. The piano part features a trill (tr.) and a forte (f) dynamic. The bass part has a forte (f) dynamic. The system includes treble and bass staves for both instruments.

System 2 on page 6. Both piano and bass parts feature multiple crescendo (cresc.) markings. The system concludes with fortissimo (ff) dynamics in both parts.

System 3 on page 6. The piano part starts with piano (p) dynamics and includes a forte (f) dynamic. The bass part features piano (p) dynamics.

System 4 on page 6. This system shows a dynamic progression from piano (p) through crescendo (cresc.), mezzo-forte (mf), and forte (f) in both piano and bass parts.

System 1 on page 11. Both piano and bass parts feature multiple crescendo (cresc.) markings. The system concludes with piano (p) dynamics in the bass part.

System 2 on page 11. The piano part is marked piano pizzicato (p pizz.). The system concludes with fortissimo (ff) dynamics in the piano part.

System 3 on page 11. Both piano and bass parts feature piano (p) dynamics throughout the system.

System 4 on page 11. Both piano and bass parts feature multiple crescendo (cresc.) markings. The system concludes with forte (f) dynamics in both parts.

System 1: Four staves (Violin I, Violin II, Viola, and Piano). Dynamics include *f*, *ff*, *mf*, and *p*. The piano part features a complex rhythmic pattern with many beamed notes.

System 2: Continuation of the four-staff system. Dynamics include *ff*, *mf*, and *p*. The piano part continues with its intricate rhythmic texture.

System 3: Continuation of the four-staff system. Dynamics include *f*. The piano part includes a section marked *L* (Lento) with a change in tempo and dynamics.

System 4: Continuation of the four-staff system. Dynamics include *f*. The piano part continues with its complex rhythmic pattern.

System 5: Continuation of the four-staff system. Dynamics include *ff* and *f*. The piano part continues with its complex rhythmic texture.

System 6: Continuation of the four-staff system. Dynamics include *f*, *pizz.*, and *p*. The piano part includes a section marked *pizz.* (pizzicato).

System 7: Continuation of the four-staff system. Dynamics include *f* and *p*. The piano part continues with its complex rhythmic texture.

System 8: Continuation of the four-staff system. Dynamics include *pizz.*, *arco.*, and *f*. The piano part includes a section marked *pizz.* and *arco.* (arco).

Musical score for page 32, featuring piano and violin parts. The score is written in G major and 3/4 time. It consists of six systems of staves. The piano part includes dynamics such as *cresc.*, *sf*, *p*, *pp*, and *ppp*. The violin part includes dynamics such as *sf*, *p*, and *pp*. There are also markings for *in 8* and *E*.

Musical score for page 17, featuring piano and violin parts. The score is written in G major and 3/4 time. It consists of six systems of staves. The piano part includes dynamics such as *p*, *cresc.*, *f*, and *pp*. The violin part includes dynamics such as *f*, *pp*, *cresc.*, and *f*. There are also markings for *Piu mosso.* and *ff*.

Andante pesante, quasi Adagio.

M.M. ♩ = 88.

P con sordino.

P con sordino.

P con sordino.

P con sordino.

Andante pesante, quasi Adagio.

pp

pp

pp

pp

p

sf

p

sf

f

pp

P con sord.

P con sord.

P con sord.

pp

pp

pp

mf

pp

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

f

C

f

ff

p

ff

mf

cresc.

cresc.

cresc.

cresc.

con espress

p

D

cresc.

First system of musical notation on page 30. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo).

Second system of musical notation on page 30. It consists of five staves. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo).

Third system of musical notation on page 30. It consists of five staves. Dynamics include *p* (piano). A section marker **B** is present in the bottom two staves.

Fourth system of musical notation on page 30. It consists of five staves. Dynamics include *p* (piano) and *cresc.* (crescendo).

First system of musical notation on page 19. It consists of five staves. Dynamics include *p* (piano). A section marker **A** is present in the bottom two staves. The instruction *P con sordino.* is written above the bottom two staves.

Second system of musical notation on page 19. It consists of five staves. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). A section marker **B** is present in the bottom two staves.

Third system of musical notation on page 19. It consists of five staves. Dynamics include *p* (piano).

Fourth system of musical notation on page 19. It consists of five staves. Dynamics include *p* (piano) and *cresc.* (crescendo).

ritard.
a Tempo.
p *ritard.*
p *ritard.*
p *ritard.*
f
a Tempo.

f
p
mf
p

p
dim.
p

p con sordino.
pizz.
C *sempre legato.*

Allegro non troppo M.M. = 88.

Finale.

ff *p* *ff* *p*

pizz. *pp*
pizz. *pp*
pizz. *pp*
pizz. *pp*
sf *con espres.*

poco *arco.* *arco.* *arco.*
pp *arco*
cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*
f *cresc.*

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *f*

Musical score for page 28, measures 1-12. The score is in 3/4 time and features piano, violin, and cello parts. The piano part includes a section labeled 'B' starting at measure 5. Dynamic markings include *f*, *sf*, and *ff*.

Musical score for page 28, measures 13-24. The piano part includes a section labeled 'C' starting at measure 13. Dynamic markings include *f*, *sf*, and *ff*.

Musical score for page 28, measures 25-36. The score includes tempo markings: *Un poco lento.* and *a tempo.* Dynamic markings include *sf*, *ff*, and *pp*.

Musical score for page 21, measures 1-12. The score is in 3/4 time and features piano, violin, and cello parts. Dynamic markings include *f* and *pp*.

Musical score for page 21, measures 13-24. The piano part includes a section labeled 'D' starting at measure 13. Dynamic markings include *mf* and *p*.

Musical score for page 21, measures 25-36. Dynamic markings include *p* and *pp*.

Musical score for page 21, measures 37-48. Dynamic markings include *pp*.

Musical score for page 22, featuring piano and violin parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four systems of staves. The piano part is on the left, and the violin part is on the right. Dynamic markings include *cresc.*, *f*, *pp*, and *ppp*. The piano part features a complex rhythmic pattern with many sixteenth notes. The violin part has a more melodic line with some slurs and accents. The score ends with a double bar line and a fermata over the final note.

Musical score for page 27, featuring piano and violin parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four systems of staves. The piano part is on the left, and the violin part is on the right. Dynamic markings include *f*, *p*, *tr*, *cresc.*, and *mf*. The piano part has a steady rhythmic accompaniment with some chords. The violin part features a melodic line with several trills (*tr*) and slurs. The score ends with a double bar line and a fermata over the final note.

Musical score for the first system of the Minuet, measures 1-16. The score is written for piano and includes a double bass line. The key signature is one flat (B-flat major or D minor). The tempo is marked *Allegro*. The score features various dynamics including *p*, *pp*, *f*, and *con 8*. There are also markings for *in 8* and *E*. The piece concludes with a *f* dynamic.

MENUETTO.

M.M. ♩ = 76.

Musical score for the second system of the Minuet, measures 17-32. The score is written for piano and includes a double bass line. The key signature is one flat. The tempo is marked *Allegro*. The score features various dynamics including *f*, *p*, *pp*, *mf*, and *cresc.*. There are also markings for *tr* (trills) and *A*. The piece concludes with a *f* dynamic.

Measures 1-10, 11-20, and 21-30. Dynamics include *sf* and *con x*.

Measures 31-40, 41-50, and 51-60. Dynamics include *ff* and *sul G*.

Measures 61-70, 71-80, and 81-90. Tempo markings: *Un poco lento.* and *a tempo.*

Measures 91-100, 101-110, and 111-120. Marking: **Trio.** Dynamics include *p*, *cresc.*, *arco*, and *pizz*.

Measures 1-10, 11-20, and 21-30. Dynamics include *mf* and *cresc.*

Measures 31-40, 41-50, and 51-60. Dynamics include *f*.

Measures 61-70, 71-80, and 81-90. Dynamics include *p*, *pp*, *pizz*, and *cresc.*

Measures 91-100, 101-110, and 111-120. Dynamics include *p*, *cresc.*, *arco*, and *pizz*.

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MM	Composer	Key & Op.No.	Grade	Price £
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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
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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
	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
03	RAFF		c 192/1	7666 3.55
67	RHEINBERGER		F 147	5444 3.20
44	RODE		G 18	6336 1.90
44S		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	2VnVaVc/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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The image displays a musical score for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Violoncello). The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings. Key dynamics include 'cresc' (crescendo) and 'p' (piano). The score is presented in a standard musical notation format with a key signature of one flat.

II

Musical score for page 34, measures 1-16. The score is in 3/4 time and features a piano with multiple staves. It includes dynamic markings such as *p*, *sf*, and *con espress.* The piece concludes with a *sul G* instruction.

Musical score for page 47, measures 1-16. The score is in 3/4 time and features a piano with multiple staves. It includes dynamic markings such as *p*, *cresc.*, and *sf*. The piece concludes with a double bar line.

Musical score for page 46, featuring piano and violin parts. The score is divided into four systems. The piano part includes dynamics such as *mf*, *sf*, *cresc.*, and *f*. The violin part includes dynamics such as *f*, *sf*, and *ff*. The bottom system is marked *Piu mosso.* and includes trills (*tr*) and a *cresc.* marking.

Musical score for page 35, featuring piano and violin parts. The score is divided into four systems. The piano part includes dynamics such as *p*, *cresc.*, *f*, *pp*, *sf*, and *p*. The violin part includes dynamics such as *ff*, *p*, *ff*, and *sf*. The bottom system includes a *cong.* marking and the word *OTT.* at the end.

Musical score for page 36, featuring piano and violin parts. The score is organized into four systems, each with a grand staff (treble and bass clefs) and a single violin staff.

 - **System 1:** Piano part starts with a *pp* dynamic and a *pizz* (pizzicato) marking. The violin part begins with a *p* dynamic.

 - **System 2:** Both parts feature *cresc.* (crescendo) markings. The piano part reaches a *fp* (fortissimo piano) dynamic.

 - **System 3:** Dynamics are *p* for both parts.

 - **System 4:** Piano part has *cresc.* markings, while the violin part has *f* and *ff* markings. A *arco* marking appears in the piano part.

Musical score for page 45, featuring piano and violin parts. The score is organized into four systems, each with a grand staff and a single violin staff.

 - **System 1:** Piano part has *pp* dynamics. The violin part has *p* dynamics.

 - **System 2:** Piano part has *ff* dynamics. The violin part features *Vibr* (vibrato) and *tr* (trill) markings.

 - **System 3:** Piano part has *p* dynamics. The violin part has *tr* markings.

 - **System 4:** Piano part has *cresc.* markings. The violin part has *f* and *mf* markings.

Musical score for measures 44-47. The system includes a vocal line and piano accompaniment. Dynamics include *pp* and *f*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 48-51. The system includes a vocal line and piano accompaniment. Dynamics include *pp* and *sf*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 52-55. The system includes a vocal line and piano accompaniment. Dynamics include *pp* and *tr*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 56-59. The system includes a vocal line and piano accompaniment. Dynamics include *p*, *mf*, *f*, and *sf*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 60-63. The system includes a vocal line and piano accompaniment. Dynamics include *ff* and *con g*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 64-67. The system includes a vocal line and piano accompaniment. Dynamics include *p* and *f*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 68-71. The system includes a vocal line and piano accompaniment. Dynamics include *con g*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for measures 72-75. The system includes a vocal line and piano accompaniment. Dynamics include *p* and *f*. The piano part features a complex rhythmic pattern with sixteenth notes and slurs.

Musical score for page 38, measures 38-42. The score is in 3/4 time and features a piano accompaniment with a prominent eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*, *pp*, and *cresc.* A section marked '8' begins at measure 40.

Musical score for page 43, measures 43-47. The score continues the piano accompaniment with various textures, including trills and tremolos. Dynamics include *p*, *cresc.*, and *f*. A section marked '8' begins at measure 45.

2

Musical score for the first system on page 59. It consists of five staves: two for piano (treble and bass clefs) and three for strings (treble, middle, and bass clefs). The piano part begins with a *p* dynamic and includes a *trém.* marking. The string parts feature *cresc.* markings and dynamic changes to *sf* and *p*. A large **R** (ritardando) marking is placed above the string staves in the middle of the system. The system concludes with a *pp* dynamic marking.

Musical score for the second system on page 59, continuing from the first system. It consists of five staves: two for piano (treble and bass clefs) and three for strings (treble, middle, and bass clefs). The piano part includes a *trém.* marking and a *p* dynamic. The string parts feature *cresc.* markings and dynamic changes to *f* and *p*. A large **O** (ritardando) marking is placed above the string staves in the middle of the system. The system concludes with a *p* dynamic marking.

Systems 1 and 2 of the musical score for page 40. The first system includes dynamics *p*, *cresc.*, and *f*. The second system includes *ff* and *p*. The score is written for multiple staves, including piano and bass clefs.

Systems 3 and 4 of the musical score for page 40. The third system includes *ff* and *p*. The fourth system includes *ff* and *p*. The score continues with complex rhythmic patterns.

Systems 5 and 6 of the musical score for page 40. The fifth system includes *p*. The sixth system includes *p*. The piano part features a dense texture of chords.

Systems 7 and 8 of the musical score for page 40. The seventh system includes *cresc.*. The eighth system includes *cresc.*. The score concludes with a final flourish.

Systems 1 and 2 of the musical score for page 41. The first system includes *pp* and *cresc.*. The second system includes *pp* and *cresc.*. The piano part has a prominent melodic line.

Systems 3 and 4 of the musical score for page 41. The third system includes *p* and *cresc.*. The fourth system includes *p* and *cresc.*. The score features intricate piano accompaniment.

Systems 5 and 6 of the musical score for page 41. The fifth system includes *f* and *p*. The sixth system includes *f* and *p*. The piano part has a driving rhythmic pattern.

Systems 7 and 8 of the musical score for page 41. The seventh system includes *pp* and *p*. The eighth system includes *pp* and *p*. The score ends with a soft, sustained chord.

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
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/ 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)	5333	2.60
160		Volume 1	5333	3.60
142	ONSLOW	g 9/1	6555	2.20
142S		Score		1.80
53		e 21/2	6555	2.25
53S		Score		2.35
63		e 36/1	7555	2.40
63S		Score		2.30
36	OUSELEY	d	5444	1.90
36S		Score		1.75
37		C	5444	1.55
37S		Score		1.45
03	RAFF	c 192/1	7666	3.55
67	RHEINBERGER	F 147	5444	3.20
44	RODE	G 18	6336	1.90
44S		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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Herrn A. G. Kurty
componirt und gewidmet.



Pianoforte

zwei Violinen, Viola und Violoncell

VON

FRANZ LACHNER

OP. 139.

N° 20054.

Pr. M 12, 50.

Aufführungsrecht vorbehalten.
Eigenthum der Verleger.



Printed in Germany.

QUINTETTO.

VIOLINO I^o

F. LACHNER Op. 159.

Allegro.

Stoll und Druck v. K. SCHOTT'S SÖHNE in Mainz.

VIOLINO I^o

Fine.

VIOLINO II

Musical score for Violino II, page 10. The score consists of 14 staves of music. It begins with a piano (*p*) dynamic and features various articulations such as accents and slurs. Dynamics fluctuate throughout, including piano (*p*), piano fortissimo (*ff*), and piano fortissimo (*pp*). The piece concludes with a final flourish marked with a 'T'.

VIOLINO I

Musical score for Violino I, page 5. The score consists of 14 staves of music. It begins with a fortissimo (*ff*) dynamic and features various articulations such as accents and slurs. Dynamics fluctuate throughout, including fortissimo (*ff*), piano (*p*), piano fortissimo (*pp*), and piano fortissimo (*pp*). The piece concludes with a final flourish marked with an 'O'. Measure numbers 1, 3, 5, 7, 10, and 8 are indicated.

Violino I score, page 4. The music is written in treble clef with a key signature of one flat (B-flat). It begins with the instruction *con espress.* and a dynamic marking of *p*. The score features several measures with *cres.* markings. A section labeled **Q** starts with *sf* and *p*. A section labeled **R** includes a triplet of eighth notes. A section labeled **S** includes a triplet of eighth notes and the instruction *Piu mosso..*. The score concludes with a *ff* dynamic marking.

Violino I score, page 9. The music is written in treble clef with a key signature of one flat (B-flat). It begins with the instruction *VIOLINO I.* and a dynamic marking of *f*. The score features several measures with *cres.* markings. A section labeled **F** includes a *ff* dynamic marking. A section labeled **G** includes a *p* dynamic marking. A section labeled **H** includes a *f* dynamic marking. A section labeled **J** includes a *ff* dynamic marking. A section labeled **K** includes a *ff* dynamic marking. A section labeled **L** includes a *f* dynamic marking. A section labeled **M** includes a *p* dynamic marking. The score concludes with a *p* dynamic marking.

VIOLINO I^o

Allegro non troppo.

FINALE.

VIOLINO I^o

Andante pesante quasi Adagio.

VIOLINO I

Violino I musical notation for measures 1-8. Dynamics include *pp*, *p*, *cres.*, *f*, and *ff*. Section markers **E** and **F** are present.

MENUETTO. *Allegro.* Musical notation for measures 9-12. Dynamics include *f* and *ppp*. Section marker **A** is present.

Violino I musical notation for measures 13-16. Dynamics include *p*, *cres.*, and *mf*.

Violino I musical notation for measures 17-20. Dynamics include *f* and *sf*. Section marker **B** is present.

Violino I musical notation for measures 21-24. Dynamics include *sf* and *ff*.

Violino I musical notation for measures 25-28. Dynamics include *ff*. Tempo marking: *Un poco lento. a tempo.*

TRIO. Musical notation for measures 29-32. Dynamics include *p* and *cres.*

Violino I musical notation for measures 33-36. Dynamics include *cres.* and *mf*.

Violino I musical notation for measures 37-40. Dynamics include *cres.*

VIOLINO II

Violino II musical notation for measures 1-4. Dynamics include *f* and *p*.

Violino II musical notation for measures 5-8. Dynamics include *pp* and *p*.

Violino II musical notation for measures 9-12. Dynamics include *p* and *cres.*

Violino II musical notation for measures 13-16. Dynamics include *f* and *p*. Section marker **D** is present.

Violino II musical notation for measures 17-20. Dynamics include *f* and *p*.

Violino II musical notation for measures 21-24. Dynamics include *pp*.

Violino II musical notation for measures 25-28. Dynamics include *pp*.

Violino II musical notation for measures 29-32. Dynamics include *f*.

Violino II musical notation for measures 33-36. Dynamics include *p*, *cres.*, and *mf*.

Violino II musical notation for measures 37-40. Dynamics include *f*.

Violino II musical notation for measures 41-44. Dynamics include *sf* and *sf*.

Violino II musical notation for measures 45-48. Dynamics include *ff*. Tempo marking: *Un poco lento. a tempo.*

Herrn A. G. Kurty

componirt und gewidmet.

QUINTETT

für

Pianoforte

zwei Violinen, Viola und Violoncell

VON

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QUINTETTO.

VIOLINO 2º

F. LACHNER Op. 159.

Allegro

18 **A**

p

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

B 5 *f* 5 *f*

C 2 *sf* 1 1

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

dim. 15 **E** 3 *p* *p*

p *cres.* *mf* *p*

cres. *f* *sf* *sf* *p* *pp*

f

G 2 *cres.* *ff* *p*

3 *p* *cres.* *mf* *f* *ff*

f

Musical score for Violino 29, page 3. The score consists of 11 staves of music in a single system. It features various dynamic markings such as *sf*, *f*, *ff*, *p*, *mf*, and *cres.* (crescendo). There are also performance instructions like "cres." and "p". The score includes fingerings (e.g., 1, 2, 3, 4, 5, 7, 8, 9) and articulation marks. The music is written in a key signature of two flats and a 2/4 time signature. The staves are labeled with letters H, J, K, L, M, N, O, P, and Q, likely corresponding to specific technical exercises or sections.

VIOLINO 2º

11

sf *f* *ff* *p*

ff *p* *p*

cres. *f* *p*

cres. *f* *ff* *p*

f *p* *f*

M 11 N 8

p *p* *p* *cres.*

f *p* *cres.* *f* *p*

cres. *p* *cres.* *f* *ff*

P 1 9

p *pp*

cres. *p* *cres.* *f* *p*

1 2 3 4 5 6 7

pp

R S

cres. *sf* *p* *sf* *pp*

cres. *f*

VIOLINO 2º

B

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

a tempo.

p *ritur.* *f* *f* *p* *p*

C 14 D

p *sf* *p* *pp*

4

pp *pp* *cres.* *f* *p* *pp*

E

p *cres.* *f*

ff *p* *p* *cres.*

f *pp* *ppp*

Allegro

MENUETTO. 8

f *p*

A

B

cres. *mf* *p* *f*

sf *sf* *sf* *sf*

ff *sf* *sf* *sf*

Un poco lento.

4 *Ma tempo.*

TRIO.

p *cres.* *cres.*

mf *cres.*

C

f *p* *pp*

cres. *p* *cres.*

D

sf *sf* *f*

E

p *pp*

1 2 3 4 5 6 7 8 7 1

f *p*

cres. *mf* *p* *f*

sf *sf*

Un poco lento.

ff a tempo.

Allegro non troppo. VIOLINO 2^a 7

FINALE.

ff *p* *ff*

pizz. *pp* *p* *cres.*

p *cres.* *f* *p* *f*

ff *p* *f* *p*

A

p *p*

B

pp *p* *cres.* *f* *ff*

C

p *cres.* *f* *ff*

D con *esspress.*

p *cres.* *ff* *p*

E

cres. *sf* *p* *sf*

F

pp *cres.* *f* *ff*

G

cres. *p* *f* *p* *cres.* *f* *p* *f* *sf* *sf*

H

sf *f* *f* *sf* *p* *sf*

tr *tr* *tr*

p *sf* *p* *p* *3* *p* *5*

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
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)				
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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	2VnVaVc/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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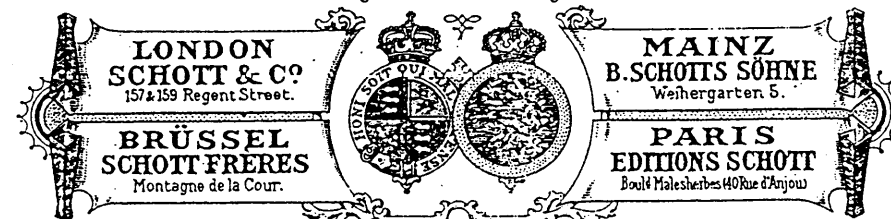
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für
Pianoforte
zwei Violinen, Viola und Violoncell
von
FRANZ LACHNER
OP. 139.

N° 20054. Pr. H 12, 50.

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Printed in Germany.

QUINTETTO.

VIOLA.

R. LACHNER Op. 159.

Allegro

The musical score for the Viola part is divided into seven sections, labeled A through G:

- Section A:** Measures 17-20. Dynamics: *p*, *p*. Includes a trill in measure 17.
- Section B:** Measures 21-24. Dynamics: *ff*, *p*, *f*. Includes an accent in measure 24.
- Section C:** Measures 25-28. Dynamics: *f*, *f*. Includes a first ending bracket in measure 26.
- Section D:** Measures 29-32. Dynamics: *f*, *f*, *f*, *p*, *p*. Includes a first ending bracket in measure 31.
- Section E:** Measures 33-36. Dynamics: *p*, *p*, *cres.*, *mf*. Includes a trill in measure 33 and a first ending bracket in measure 35.
- Section F:** Measures 37-40. Dynamics: *p*, *cres.*, *f*, *sf*, *sf*. Includes a first ending bracket in measure 39.
- Section G:** Measures 41-44. Dynamics: *cres.*, *ff*, *p*, *f*, *ff*. Includes a first ending bracket in measure 43.

VIOLA.

II

pizz. *p* *f* *arco.* *2* *2*

2 *p* *cres.*

f *ff* *p*

cres. *f* *ff*

p

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

f

cres. *p*

cres. *f*

N *f* *p* *f* *p*

O *f* *p* *7* *p* *2*

VIOLA.

VIOLA. **P**
f *mf* *f* *p*
Q
f
R
p *cres. mf* *p* *cres.* *f*
ff *p*
p *cres.*
f *ff* *piu animato.* *f* *cres.*
S
p *f*
ff *Piu mosso.* *f*
pp *cres.*
f *ff*
Andante pesante quasi Adagio.
con sordino. *pp*
pp *f* *pp*
pp
pp *p*
pp *f* *pp* *p*

VIOLA.

VIOLA. **R**
sf *p* *f* *pp*
S
cres. *f*
T
p *cres. f* *p*
f *f* *f* *p* *f* *sf*
pp *pp*
mf *f* *p*
V
pp *ff* *ff* *p* *f*
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*
W
cres. *f* *p* *cres.*
f *sf* *ff* *f* *p* *ff*
Piu mosso.
f *f* *pp* *f*
Z
pp *p* *cres. f* *pcres. f* *pcres. f* *p* *cres.*
f *ff* *f* *p*

VIOLA.

con espress. 2

sf *sf* *sf* *p* *mf*

J *ff* *p* *ff* *p*

K *p* *cres.* *f*

p *cres.* *f* *ff*

L *p* *f* *p*

M *f* *pp*

N *p*

p *cres.* *f* *p*

O *cres.* *f* *p* *p* *cres.* *p*

cres. *f* *ff* *p*

1 9 1 *p* *pp* *cres.* *p* *cres.*

Q *f* *p* *pp* *pp*

p *cres.*

VIOLA.

A *cres.* *f* *p*

B *ritard. a tempo.* *p* *p*

C *dim.* *sempre legato.*

f *pp*

D *sf* *p* *pp* *pp* *pp* *cres.*

E *f* *p* *pp* *p* *cres.* *f*

F *ff* *p* *p*

cres. *f* *pp* *ppp*

Allegro 8

A *f* *p*

B *mf* *p* *f* *f*

ff

sul G. *ff* *sf* *sf*

Un poco lento. 4 *ff* *a tempo.*

VIOLA.

TRIO.

Allegro non troppo.

VIOLA.

FINALE.

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
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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/ 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)	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)				
149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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componirt und gewidmet.



für

Pianoforte

zwei Violinen, Viola und Violoncell

VON

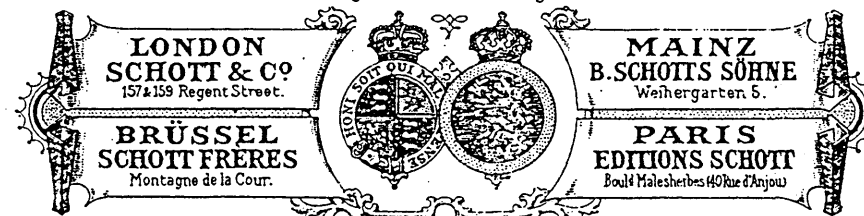
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OP. 139.

N° 20054.

Pr. M 12, 50.

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Eigenthum der Verleger.



Printed in Germany.

QUINTETTO.

VIOLONCELLO.

F. LACHNER Op. 159.

Allegro.

2^{do}
p

A 1 2 3 4 5 6 7 8

B

C

D 18

E

F

G 1

H

pizz.

VIOLONCELLO.

The musical score for the Violoncello part consists of 12 staves of music. The notation includes various dynamics such as *sf*, *f*, *ff*, *p*, *mf*, *fz*, and *arco.*. Performance markings include *cres.*, *pizz.*, *arco.*, and *sul C.*. The score is divided into sections labeled with letters: **A**, **B**, **L**, **M**, **N**, **O**, and **P**. Fingerings are indicated by numbers 1-4 above notes and 5-8 below notes. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

VIOLONCELLO.

Q

pp *f*

R

p *cres. mf* *p* *cres. f*

ff *p*

1 2 3 4 5 6 *cres.*

7 8 9 10 11 12 **Piu animato.**

f *ff*

S

5 1 2 3 4

mf *f* *ff*

7 **Piu mosso.**

p *cres. f* *ff*

Audante pesante quasi Adagio.

p con sordino.

1 23

pp

A

p *cres.* *f* *p*

VIOLONCELLO.

T

cres. *f* *p* *cres.* *f* *p*

7 *pp*

5 3 *p*

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

V

pp *f* *ff* *p*

br *f*

W

cres. *f* *p* *p*

Piu mosso.

ff *p* *ff*

tr *tr* *tr* *tr* *tr*

Y

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

Z

f *p* *f* *p* *cres.* *f*

1 1 *ff* *f* *f* *f* *f*

VIOLONCELLO.

J *ff* *p* *ff* *p*

K *p* *pizz.* *cres.* *f* *p*

arco. *cres.* *f* *ff*

L *p* *f* *p*

M *f* *p* **N** *p*

cres. *f*

O *p* *cres.* *f* *p* *cres.*

p *cres.* *f* *ff* *tr* **P**

Q *p* *pp* *cres.* *p* *cres.*

R *cres.* *sf* *p* *sf* **S** *pp*

VIOLONCELLO.

B *p* *f*

ritard. *a tempo.* *p* *p*

C *pizz.* *f*

D *pp* *arco.* *p*

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

E *p* *cres.* *f* *f*

F *ff* *p* *p* *cres.*

f *pp* *ppp*

A *tr* *p*

MENUETTO. *f* *cres.* *mf* *p* *f*

B *ff*

Un poco lento. *a tempo.* *4* *ff*

VIOLONCELLO.

TRIO.

pizz. *p* *cres.* arco. *pizz.*

arco. *mf* *cres.*

C *f* *p* *pizz.* *cres.*

arco. *p* *pizz.* *cres.* *p* arco.

D *sf* *p* *sf* *p* *f*

E *p* *pp*

3 *pp* *pp* *cres.*

tr *f* *p*

cres. *mf* *p* *f*

ff

sul G. *ff* *sf* *sf* *sf*

Un poco lento. *ff*

a tempo.

VIOLONCELLO.

Allegro non troppo.

FINALE. *ff* *p* *ff* *pizz.*

4 *p* arco. *cres.*

pp *f* *p* *cres.*

f *p* *f* *ff*

1 *p* *f* *p* *p*

2 *p* *cres.* *f* *ff* *p*

B *15* **C** *p* *cres.* *f* *ff* *p*

D con espress. *cres.* *ff* *p*

E *sf* *p* *sf*

F *pp* *cres.* *f* *ff* *f*

cres. **G** *p* *f* *p* *sf* *sf* *sf*

H *p* *sf* *p* *sf* *p* *sf* *p* *p*

5 *p* *ff* *11*

Herrn A. G. Kurty

componirt und gewidmet

QUINTETT

für

Pianoforte

zwei Violinen, Viola und Violoncell

VON

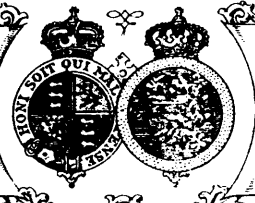
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Pianoforte

zwei Violinen, Viola und Violoncell

VON

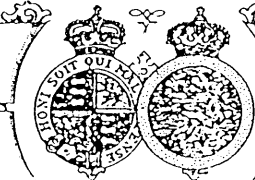
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