

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (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
<b>QUARTETS</b> (2Vn2VaVc)				
113	ARENSKY	a 35a	7777	2.90
101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
161		c 80	5555	2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5	6666	1.80
139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
135	GODARD	A 27	6555	2.90
158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
134		d 42	3222	0.80
143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
164	HERZOGENBERG	G 42/3	5555	2.45
110	HURLSTONE	Fantasia	5555	1.25
107	JANSA	C 51/1	4444	1.70
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER	C 72/1	7333	3.20
116S		Score		2.35
128		A flat 72/3	7444	2.55
128S		Score		2.10
129		F 85/1	7555	3.10
129S		Score		2.60
117	Ignaz LACHNER	G 104	4333	1.55
118		a 105	3222	1.80
132		B flat Op.posth	3333	2.10
159	MOZART	Six early quartets (K.168 - K.173)		
160		Volume 1	5333	2.60
142	ONSLOW	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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QUINTETTO.

Alto I.

Ant. Rubinstein, Op. 59.

ALTO I.

90 *p* *cresc.*

100 *f* *pp*

110 *p* 120

130 *p* *f*

140 *f* *pp* *animato.* 1

150 *cresc.* 1

160 *p* 170 *mf*

180

*ritard.* *Tempo I.* 190 *p* *cresc.*

200 *f*

210 *f* *p*

220 *p*

230 *cresc.*

240 *f* 1



ALTO I.

Allegro.

Musical score for Alto I, measures 1-110. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *p* and a tempo marking of *Allegro.* The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, and 110 are indicated. Dynamic markings include *p*, *mf*, *f*, and *cresc.* throughout the passage.

Alto I.

Musical score for Alto I, measures 110-230. This section continues the piece with dynamic markings of *f*, *mf*, *p*, and *cresc.* Measure numbers 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, and 230 are indicated. The notation includes various rhythmic values and rests, with some measures containing multiple rests or specific articulation marks.

Alto I.

Allegro non troppo.

Musical score for Alto I, measures 1-120. The score is written in a single system with a treble clef and a key signature of one flat. It begins with a dynamic of *f* and includes various markings such as *p*, *f*, *mf*, and *cresc.*. Measure numbers 10, 20, 30, 40, 50, 70, 80, 90, 100, 110, and 120 are indicated. The piece concludes with a *G.P.* (Grave) marking and a final dynamic of *p*.

Alto I.

Musical score for Alto I, measures 120-240. The score continues from the previous page and includes markings such as *f*, *p*, *mf*, *f*, *3. ritard.*, *a tempo*, *f*, *mf*, *f*, *mf*, *cresc.*, *f*, *mf*, *mf*, *dimin.*, *f*, *G.P.*, *p*, and *pizz.*. Measure numbers 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, and 240 are indicated. The piece concludes with a *G.P.* (Grave) marking and a final dynamic of *p*.

ALTO I.

Andante assai.

Musical score for Alto I, page 6, measures 1-70. The score is in 3/4 time and begins with a key signature of one flat (B-flat). The tempo is marked "Andante assai." and the dynamics range from *p* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 2, 10, 20, 30, 40, 50, and 60 are indicated. The tempo changes to "animato" at measure 40, "a tempo animato" at measure 50, and "Tempo I e tranquillo." at measure 70. The phrase "con espressione" is written at the bottom of the final measure.

Alto I.

Musical score for Alto I, page 7, measures 71-130. The score continues from page 6. It features a key signature change to two sharps (D major) at measure 100. The tempo is marked "Tempo I." and the dynamics range from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 80, 90, 100, 110, and 120 are indicated. The phrase "ritard." appears at measures 100 and 130. The tempo changes to "Tempo I." again at measure 130.