

Violino.

Violino score for the first part of the piece. It consists of 13 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a *dim.* (diminuendo) and *pp* (pianissimo) dynamic, followed by the instruction *poco a poco riten. e cresc.* (poco a poco ritenuto e crescendo). The third staff is marked with *I* and *p* (piano). The fourth staff has *dim.* and *p*. The fifth staff starts with *f* and *dim. p*. The sixth staff has *p* and *cresc.*. The seventh staff begins with *f* and *dim. p*. The eighth staff has *p* and *cresc.*. The ninth staff starts with *f* and *dim. p*. The tenth staff has *p* and *cresc.*. The eleventh staff begins with *f* and *dim. p*. The twelfth staff has *p* and *cresc.*. The thirteenth staff starts with *f* and *dim. p*. The score includes various dynamics such as *f*, *sf*, *cresc.*, *pp*, *p*, *dim.*, *ff*, *pizz.*, *arco*, *sul G*, *sostenuto*, and *a tempo*. There are also first and second endings marked with *1* and *2*.

III<sup>tes</sup> Quartett. in G: OP. 50:

Violino.

Adagio con espressione.

Friedrich Kiel, Op. 50.

Violino score for the second part of the piece. It consists of 13 staves of music. The first staff begins with a piano (*p*) dynamic and *poco cresc.*. The second staff has *dim. p*. The third staff is marked *Allegro.* and *3* (triple). The fourth staff starts with *p* and *pp*. The fifth staff has *p*. The sixth staff begins with *f*. The seventh staff has *sf* and *pp*. The eighth staff starts with *sf* and *pp*. The ninth staff has *arco* and *p*. The tenth staff begins with *sf* and *cresc.*. The eleventh staff has *sf* and *pizz.*. The twelfth staff starts with *sf* and *p*. The thirteenth staff has *sf* and *p*. The score includes various dynamics such as *p*, *pp*, *f*, *sf*, *cresc.*, *dim.*, *pp*, *p*, *sf*, *ff*, *pizz.*, *arco*, *sul G*, *sostenuto*, and *a tempo*. There are also first and second endings marked with *1* and *2*.

Violino.

Violino. Musical score for the first page, measures 1 to 14. The score is written for a violin in G major. It includes various dynamics and performance instructions:

- Measure 1:** *p* *cresc.*
- Measure 2:** *poco accelerando*
- Measure 3:** *f* *dim.* **C**
- Measure 4:** *a tempo* *p* *poco cresc.*
- Measure 5:** *f* *pp*
- Measure 6:** *sf* *dim.* *p*
- Measure 7:** **14** *pp* *f* *dim.* *p*
- Measure 8:** *poco cresc.* *cresc.*
- Measure 9:** *f* **D** *p*
- Measure 10:** *f*
- Measure 11:** *p* *sf* *sf*
- Measure 12:** *sf cresc.* *ff* *p*

Violino.

Violino. Musical score for the second page, measures 15 to 26. The score continues from the first page and includes various dynamics and performance instructions:

- Measure 15:** *poco* *sf* *sf* *p* **F**
- Measure 16:** *cresc.*
- Measure 17:** *sf* *sf* *f* *piu cresc.* **G**
- Measure 18:** *sf* *sf*
- Measure 19:** *sf* *sf* **6** *pizz.* *sf*
- Measure 20:** *arco* *pp* *p*
- Measure 21:** *dim.* *p* **11**
- Measure 22:** *f*
- Measure 23:** *sf* *sf* *sf* **H** *sf* *ff* *sf*

Violino.

pp *poco a poco riten.* **B** *p* *sf*

*sf* *poco cresc.* *poco f* *dim.* *p*

*cresc.* *f* *dim.*

*p* *cresc.*

*poco f* *sf* *sf* *sf* *cresc.* *sf* *sf*

*sf* *sf* *più cresc.*

**C** *ff* *ff*

*3* *12* *p*

*cresc.*

*4* *1* *cresc.*

**D1** *sf* *f* *3*

**E** *f* *pp*

Violino.

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

*sf* *pp* *pizz.* *p* *cresc.*

*arco* *sf* *p* *cresc.* *sf*

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

*1 G* *sf* *sf* *sf* *dim.* *p espress.*

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

*4* *p* *sf* *p* *cresc.*

*ff cresc.*

**H** *a tempo* *f* *dim.* *p* *cresc.* *sf*

*4* *f* *sf* *dim.* *f* *pp* *f cresc.*

*sf* *dim.* *p* *pp*

Violino.

Andante quasi Allegretto.

18 *pp con sordino*

*sf p poco f sf*

**A** *p dim. pp*

*p poco cresc. sf p*

**B** *2 1 dim. e rit. a tempo p*

*fp cresc. sf p dim. pp*

**Poco agitato.**  
*p senza sordino*

*poco f dim. p cresc.*

**C** *8 p cresc.*

*dim. p cresc. p*

Violino.

*dim. pp f dim.*

*p con sordino p D*

*sf p f sf p*

*poco accell. 1 a tempo pp*

**Presto assai.**  
*12 pp*

*4 p*

*dim. p 11*

**A1** *1 1 f*

*sf sf sf sf dim. 2*



Viola.

*p* *sf* *f* *sf*  
*sf* *dim.* *pp* *poco a poco rit. cresc.*  
*p* *cresc.*  
*poco f* *dim.* *p* *sf* *sf* *cresc.*  
*f* *dim.* *p*  
*cresc.*  
*sf* *cresc.*  
*piu cresc.* *ff*  
*sf*  
*13*  
*sf* *a tempo* *p* *pp sostenuto* *poco cresc.*  
*pp* *p* *cresc.* *p* *cresc.*  
*sf* *sf* *p*  
*cresc.* *f* *sf* *sf* *f*

III<sup>tes</sup> Quartett. IN G: OP. 50:

Adagio con espressione. Viola.

Friedrich Kiel, Op. 50.

*p* *dim. p* *pp poco cresc.*  
*pp* *pp*  
*Allegro.* *p* *p*  
*sf*  
*p* *cresc.* *sf* *sf* *p*  
*pizz.* *arco*  
*cresc.* *sf* *p*  
*poco sostenuto* *dim.*  
*p espress.* *cresc.* *sf*  
*p* *cresc.* *sf* *dim.* *p*

Viola.

*p* *cresc.* *sf*  
*sf* *accelerando* *dim.* *p* *atempo*  
*poco cresc.* *f*  
*pp*  
*dim.* *p*  
*p* *sf* *p*  
*f* *p*  
*poco cresc.* *p* *cresc.* *f*  
*D* *p* *f*  
*E* *p* *sf*  
*sf* *sf cresc.* *ff*

Viola.

*p* **F**  
*cresc.*  
*sf* *sf* *sf più cresc.*  
*sf* *sf* *sf* *sf*  
*pizz.* *sf* *arco* *pp*  
*p*  
*dim.* *p* *p*  
*f*  
**H 1** *p* *sf* *f*

Viola.

Viola.

Viola.

Andante quasi Allegretto.  
con sordino

18 *pp*

*p* *sf* *p* *poco f* *p* *dim.*

**A** *pp*

*p* *poco*

*cresc.* *sf* *p* *pp* *poco cresc.*

*p* *fp* *cresc.* *sf* *p*

**Poco agitato.**

*pp* *f* *p* *senza sordino*

*poco f* *dim.* *p* *cresc.*

**C** *f* *dim.* *p* *pp* *p* *cresc.*

*dim.* *p*

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

*con sordino* **D** *sf* *p* *sf* *p*

Viola.

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

*pp* *pp* *poco accel.* *a tempo* *pp*

**Presto assai.** 2 3 4 5 6 7 8 9 10 11

12 *pp*

*p*

*dim.* *p* *p*

**A** 1 1

*f* *f*

*sf* *sf* *sf* *sf* *dim.*

**B** *pp* *poco a poco rit.* *p*

*poco cresc.* *poco f* *dim.*

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

Violoncello.

III<sup>tes</sup> Quartett. in G. OP. 50.

Violoncello.

Adagio con espressione.

Friedrich Kiel. Op. 50.



# Violoncello.

*pizz.* *cresc.*

*arco* *sf sf sf sf sf f accelerando*

**C** *pizz.* *arco*  
*p a tempo* *poco cresc.*

*f sf*

*dim. p pp*

*f dim. p p poco cresc.*

*p cresc. f*

**D** *p*

*f*

**E** *p sf sf sf cresc.*

*ff p poco a*

# Violoncello.

**F** *p*

*cresc.*

**G** *f sf sf più cresc.*

*sf sf sf sf*

*pizz.* *arco.*  
*sf pp*

*4*

*dim. p*

*f p*

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

*sf f sf sf sf sf*

### Violoncello.

Violoncello score for page 6, measures 1-24. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including *p*, *cresc.*, *sf*, *ff*, and *pp*, along with articulation marks like accents and slurs. Chordal figures C, D, and E are indicated above the staff. Measure numbers 1, 2, 3, 4, 6, and 1 are placed above the notes.

### Violoncello.

Violoncello score for page 3, measures 1-24. The score is written in bass clef with a key signature of one sharp (F#). It includes dynamics such as *poco cresc.*, *riten.*, *f*, *sf*, *p*, *pizz.*, *sf*, *pp*, *p*, *cresc.*, *sf*, *p*, *arco*, *p*, *cresc.*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *dim.*, *p*, *p espress.*, *cresc.*, *sf*, *p*, *cresc.*, *dim.*, *p*, *p*, *accel.*, *ff*, *p*, *cresc.*, *sf*, *sf*, *ff*, *pizz.*, *a tempo*, *cresc.*, *arco*, *f*, *sf*, *dim.*, *f*, *cresc.*, *dim.*, *p*, *pp*.

Violoncello.

Andante quasi Allegretto.

con sordino

18 *pp*

*p* *sf* *p* *poco f* *sf* *p* *dim*

**A** *pp*

*p*

*poco cresc.* *sf* *p* *pp poco cresc.*

**B** *pizz.* *arco* *p* *fp* *cresc.*

*p* *dim.* *pp* *f* *senza sordino*

*poco f* *dim.* *p* *cresc.*

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

*cresc.* *dim.* *p* *cresc.*

*p* *dim.* *pp*

**D** *con sordino* *f* *dim.* *pp* *p*

Violoncello

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

*p* *pp* *poco acc.* *arco* *pp* *a tempo*

**12** *pizz.* *arco* *pp*

*4*

*4* *dim.* *p* *p*

*f*

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

*p* *f*

*sf* *sf* *dim.* *pp* *poco a*

**B** *p* *poco riten.* *poco cresc.*

*poco f* *dim.* *p*

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

Presto assai.  $\text{♩} = 104$ .

Musical score for Presto assai, Op. 50, measures 1-16. The score is for Violino, Viola, Violoncello, and Pianoforte. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *dim.*, *p*, *pp*, and *arco/pizz.* markings.

### III<sup>tes</sup> Quartett. IN G: OP. 50:

Adagio con espressione.  $\text{♩} = 50$ .

Fr. Kiel, Op. 50.

Musical score for III<sup>tes</sup> Quartett, Op. 50, measures 1-16. The score is for Violino, Viola, Violoncello, and Pianoforte. It features a slower tempo with expressive phrasing. Dynamics include *p*, *poco cresc.*, *dim. p*, and *f*.



4

6976

This page contains measures 1 through 16 of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes a prominent bass line with chords and arpeggiated figures. Dynamics include *p*, *sf*, and *cresc.*. There are also markings for *8va* and *8* in the piano part.

17

6976

This page contains measures 17 through 32 of the musical score. It continues the vocal and piano parts. The piano accompaniment features a complex texture with many chords and arpeggios. Dynamics include *con sordino*, *p*, *mp*, *sf*, *f*, *pp*, *poco accel.*, and *a tempo*. A section marked **D** begins in measure 20. The page concludes with a double bar line.



Musical score for piano, measures 29 to 51. The score consists of two systems of staves. The first system contains three staves: the upper two are for the right and left hands of a grand piano, and the bottom is for the bass line. The second system contains four staves: the upper two are for the right and left hands of a grand piano, and the bottom two are for a second grand piano. The music features complex harmonic textures with many accidentals, dynamic markings such as *pp*, *pp espress.*, *cresc.*, *p*, *dim.*, and *pp*, and various articulation marks. The key signature is one sharp (F#), and the time signature is common time (C).

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

Musical score for piano, measures 52 to 93. The score consists of two systems of staves. The first system contains three staves: the upper two are for the right and left hands of a grand piano, and the bottom is for the bass line. The second system contains four staves: the upper two are for the right and left hands of a grand piano, and the bottom two are for a second grand piano. The music continues with complex harmonic textures, dynamic markings such as *ppizz.*, *cresc.*, *p*, *arco*, *arco*, *cresc.*, *p*, *dim.*, *f*, *pp*, and *dim.*, and various articulation marks. The key signature is one sharp (F#), and the time signature is common time (C).

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

**B** un poco sostenuto.

Musical score for page 6, measures 1-16. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *p espess.*, *cresc.*, *poco cresc.*, *dim.*, and *p*. The piece is marked "un poco sostenuto".

Poco agitato.  $\text{♩} = 66$ .

Musical score for page 19, measures 1-16. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *senza sordino*, *poco f*, *dim.*, and *cresc.*. The piece is marked "Poco agitato" with a tempo of quarter note = 66.

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

**B**

*a tempo*  
*dim. e rit.*  
*pp* *p*  
*poco cresc.* *pizz.* *arco*  
*pp* *p*  
*poco cresc.* *pp* *p*

*fp cresc.* *f* *p* *dim.* *pp* *f*  
*fp cresc.* *f* *p* *dim.* *pp* *f*  
*fp cresc.* *p* *dim.* *pp* *f*  
*<fp> cresc.* *p* *dim.* *pp* *f*

*cresc.* *p* *sf*  
*cresc.* *p* *sf*  
*cresc.* *p* *sf*  
*cresc.* *p* *sf*  
*arco sf* *sf*

**C**

*poco accel.* *dim.* *a tempo*  
*poco accel.* *dim.* *a tempo*  
*a tempo* *pizz.*  
*a tempo*  
*poco accel.* *pp* *a tempo*

*poco cresc.* *p* *dim.* *pp* *f*  
*poco cresc.* *p* *dim.* *pp* *f*  
*poco cresc.* *p* *dim.* *pp* *f*



8

*f*  
*poco f*  
*sf*  
*cresc.*  
*pp*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*dim.*  
*espressivo*  
*pp*

17

*p*  
*sf*  
*poco f*  
*dim.*  
*dim.*  
*dim.*  
*pp*  
*pp*  
*pp*  
**A**  
*pp*  
*pp*  
*pp*  
*p*  
*p*  
*p*

Andante quasi Allegretto. ♩ = 46.



20

**D**

**E**

6976

11

6976

11

*p* *sf*

*p* *cresc.* *cresc.*

*p* *cresc.*

*cresc.*

*ff* *accel.* *dim.*

*ff* *accel.* *dim.*

*sf* *sf* *ff* *accel.*

*a tempo* *cresc.* *f*

*a tempo* *pizz.* *cresc.*

*a tempo* *cresc.*

*p*

11

*sf cresc.* *cresc.* *cresc.*

*cresc.*

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

*riten.* *f* *p*

*riten.* *sf* *p*

*riten.* *f* *f* *p*

*riten.* *f* *f* *p*

*p*

*p*

Musical score for page 12, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *pp*, *p*, *pizz.*, *poco cresc.*, *cresc.*, *arco*, *p*, *f*, and *pp*. It also contains performance markings like *8* and *F*. The piano part features complex rhythmic patterns and melodic lines.

Musical score for page 13, continuing the composition. It features vocal lines and piano accompaniment with dynamics including *p*, *f*, *dim.*, *p espress.*, *cresc.*, and *pp*. Performance markings such as *8* and *G* are present. The piano part continues with intricate textures and melodic development.

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
Phone: (07) 3352 5576 Fax: (07) 3258 6444  
e-mail: stephanie\_hicks@freehills.com.au

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

### Holland

Caroline Bouwman, Hobbemastraat 6''' , 1071 ZA Amsterdam Phone: 020 6737943  
e-mail: caroline\_willem@hotmail.com

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
Fax: 08-6185407 e-mail: john.teague@telia.com

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620  
e-mail: mertonusa@yahoo.com

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

StandardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänseHaydnHeidrichHennessyHepworthHérítteViardotHermannHerrmannHerzogenbergHeub  
RüferSauzaySchaffnerScharwenkaSchmittScholzSchubertH.SconfrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStafkowskiSteni  
erHillerHofmeisterHoffstetterHofmannHofmannHummelLuristoneHüttenbrennerJadassohnJansoJensenJentschJendekKielKirchnerKlugharatKopylovKortekRehKretschmannKreutzerKrommerKrugKudelskiKuhnladaChnerLeelEk  
gmarStephensStrebensSvendsenTaneyevTeubertThierothTherrThomasThuilleUdbyeVanhalVeitVerhulstVerlingVolkmannVottiWalterWeyermannWichmannWilmWolfWolffumWoodZelenski

BreBriunBurgerBuonamicCarrefoCherubiniChevallardChvalaColeridge-TaylorCremontCuiDaneDavidDavidovDobrzynskiDontDotzauerDræsekeEilertsonEmswFescafÉtiFibichFinkFuchsFodeGanzGebelGernsheimG  
NovacekOlanderOnslowOrrellanaOuseleyPerryPlayelPössingerPrägerProufPuchatRaffRaiondiRehbaumReinagleReineckeReissigerReussRheinbergerRichterRiemannRiesRimskyKorsakovRodeRosenbergRosenhainRubinstei  
n



Musical score for measures 24-33. The system consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The music features a melodic line with various ornaments and rests, supported by a piano accompaniment with chords and moving lines. The bass line provides a steady harmonic foundation.

Musical score for measures 34-43. This system includes a vocal line, piano accompaniment, and bass line. A section marked 'A' begins in measure 34. The vocal line has several rests, while the piano and bass parts continue with rhythmic accompaniment.

Musical score for measures 44-53. The system contains a vocal line, piano accompaniment, and bass line. The piano part features dynamic markings of *p* and *sf*. The vocal line continues with melodic phrases.

Musical score for measures 54-63. This system shows a vocal line, piano accompaniment, and bass line. The piano accompaniment has a steady rhythmic pattern, and the vocal line continues with melodic development.

Musical score for measures 64-73. The system includes a vocal line, piano accompaniment, and bass line. The piano part has dynamic markings of *f* and *sf*. The vocal line concludes with a melodic phrase.

Musical score for measures 74-83. The system consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The piano accompaniment features a prominent rhythmic pattern with dynamic markings of *cresc.* and *sf cresc.*

Musical score for measures 84-93. This system includes a vocal line, piano accompaniment, and bass line. The piano accompaniment has dynamic markings of *sf*. The vocal line has several rests.

Musical score for measures 94-103. The system contains a vocal line, piano accompaniment, and bass line. The piano accompaniment features dynamic markings of *sf*. The vocal line continues with melodic phrases.

Musical score for measures 104-113. This system shows a vocal line, piano accompaniment, and bass line. The piano accompaniment has dynamic markings of *cresc.* and *sf*. The vocal line continues with melodic development.

Musical score for measures 114-123. The system includes a vocal line, piano accompaniment, and bass line. The piano accompaniment has dynamic markings of *p*. The vocal line continues with melodic phrases.

Musical score for measures 124-133. This system shows a vocal line, piano accompaniment, and bass line. The piano accompaniment has dynamic markings of *f* and *sf*. The vocal line continues with melodic development.

Musical score for measures 134-143. The system includes a vocal line, piano accompaniment, and bass line. The piano accompaniment has dynamic markings of *f*. The vocal line concludes with a melodic phrase.



11

*p*

*poco sostenuto*  
*pp* *poco cresc.*

*pp poco sostenuto* *poco cresc.*

*sostenuto* *pp* *poco cresc.*

*a tempo* *pp sostenuto* *poco cresc.* *poco cresc.*

*a tempo* *ppp* *sostenuto* *poco cresc.*

*a tempo* *sf* *a tempo* *pp* *p* *cresc.*

*a tempo* *sf* *pp* *p* *cresc.*

*a tempo* *sf* *pp* *p* *cresc.*

*sf* *a tempo* *pp* *p* *cresc.*

65176

12

*sf* *sf* *sf* *sf*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*sf* *sf* *sf* *dim.* *dim.* *p*

*poco a poco riten.*

*poco a poco riten.*

*poco a poco riten.*

*poco a poco riten.* *sf*

65176

**B**

Musical score for page 26, measures 1-32. The score is in 2/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *poco f*, *sf*, *poco cresc.*, *dim.*, and *p*. The piece concludes with a repeat sign and a final measure.

Musical score for page 26, measures 33-64. The score continues from the previous page, featuring a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *poco f*, *sf*, *cresc.*, *più cresc.*, *sf più cresc.*, *ff*, and *sf*. A section marked **K** begins at measure 51. The piece concludes with a final measure.

35

Measures 35-40. This system contains three systems of staves. The first system has three staves (treble, alto, bass) with dynamics *cresc.*, *poco f*, and *dim.*. The second system has three staves with dynamics *cresc.*, *poco f*, and *dim.*. The third system has three staves with dynamics *cresc.*, *poco f*, and *dim.*.

Measures 41-46. This system contains three systems of staves. The first system has three staves with dynamics *cresc.*, *sf*, and *cresc.*. The second system has three staves with dynamics *sf*, *cresc.*, and *sf*. The third system has three staves with dynamics *sf*, *cresc.*, and *sf*.

Measures 47-52. This system contains three systems of staves. The first system has three staves with dynamics *dim.*, *p*, and *p*. The second system has three staves with dynamics *dim.*, *p*, and *p*. The third system has three staves with dynamics *f*, *dim.*, and *p*.

Measures 53-58. This system contains three systems of staves. The first system has three staves with dynamics *cresc.*, *cresc.*, and *cresc.*. The second system has three staves with dynamics *p*, *cresc.*, and *cresc.*. The third system has three staves with dynamics *p*, *cresc.*, and *cresc.*.

Measures 59-64. This system contains three systems of staves. The first system has three staves with dynamics *cresc.*, *cresc.*, and *cresc.*. The second system has three staves with dynamics *cresc.*, *cresc.*, and *cresc.*. The third system has three staves with dynamics *p*, *cresc.*, and *poco f*.

Measures 65-70. This system contains three systems of staves. The first system has three staves with dynamics *sf*, *sf*, and *cresc.*. The second system has three staves with dynamics *sf*, *cresc.*, and *sf*. The third system has three staves with dynamics *sf*, *cresc.*, and *sf*.

Measures 71-76. This system contains three systems of staves. The first system has three staves with dynamics *sf*, *sf*, and *pù cresc.*. The second system has three staves with dynamics *sf*, *sf*, and *sf*. The third system has three staves with dynamics *sf*, *pù cresc.*, and *sf*.

Measures 77-82. This system contains three systems of staves. The first system has three staves with dynamics *sf*, *sf*, and *sf*. The second system has three staves with dynamics *sf*, *sf*, and *sf*. The third system has three staves with dynamics *sf*, *sf*, and *dim.*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *ff* and *ff*.

Second system of musical notation, including dynamic markings *p*, *ff*, and *dim.*

Third system of musical notation, including a dynamic marking *p*.

Fourth system of musical notation, including dynamic markings *p* and *p*.

Fifth system of musical notation, including a dynamic marking *p*.

Sixth system of musical notation, featuring a complex rhythmic pattern in the bass line.

Seventh system of musical notation, including a dynamic marking *cresc.*

Eighth system of musical notation, consisting of a grand staff with treble and bass clefs.

Ninth system of musical notation, including dynamic markings *sf* and *sf*.

Tenth system of musical notation, including dynamic markings *sf* and *sf*.

Eleventh system of musical notation, including dynamic markings *dim.* and *pp*.

Twelfth system of musical notation, including dynamic markings *sf*, *dim.*, *p*, and *pp*.

Thirteenth system of musical notation, including dynamic markings *poco a poco riten.* and *cresc.*.

Fourteenth system of musical notation, including dynamic markings *poco a poco riten.* and *cresc.*.

Fifteenth system of musical notation, including dynamic markings *p* and *sf*.

Sixteenth system of musical notation, including dynamic markings *p* and *sf*.



46

H

45974

29

cresc.

p

cresc.

cresc.

cresc.

D

f

dim.

dim.

p

45974

30 **E**

pp

poco f

f

6976

31

dim.

p

dim.

f

dim.

6976

Musical score system 1 (measures 1-8).  
Violin I: *pliss.*  
Violin II: *pliss.*  
Viola: *pliss.*  
Cello: *pliss.*  
Double Bass: *pliss.*  
Piano: *p*  
Tempo: *riten.*

Musical score system 2 (measures 9-16).  
Violin I: *arco*  
Violin II: *pp arco*  
Viola: *pp arco*  
Cello: *pp arco*  
Double Bass: *pp arco*  
Piano: *pp*

Musical score system 3 (measures 17-24).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 4 (measures 25-32).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 5 (measures 33-40).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 6 (measures 41-48).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 7 (measures 49-56).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*  
Piano: *pp*  
Tempo: *riten.*

Musical score system 8 (measures 57-64).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*  
Piano: *pp*

Musical score system 9 (measures 65-72).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 10 (measures 73-80).  
Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello: *pp*  
Double Bass: *pp*

Musical score system 11 (measures 81-88).  
Violin I: *cresc.*  
Violin II: *cresc.*  
Viola: *cresc.*  
Cello: *cresc.*  
Double Bass: *cresc.*

Musical score system 12 (measures 89-96).  
Violin I: *cresc.*  
Violin II: *cresc.*  
Viola: *cresc.*  
Cello: *cresc.*  
Double Bass: *cresc.*  
Piano: *cresc.*

..2

First system of musical notation on page 6974. It consists of four staves: two vocal staves (soprano and alto) and two piano staves. The vocal lines feature long, flowing melodic phrases with various ornaments and slurs. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation on page 6974. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings such as *f* and *sf*.

**G**

Third system of musical notation on page 6974, marked with a section letter **G**. It features vocal lines and piano accompaniment. The vocal lines are marked with *f* and *più cresc.*. The piano part includes dynamic markings like *f* and *sf*.

First system of musical notation on page 6975. It consists of four staves: two vocal staves and two piano staves. The piano part includes dynamic markings such as *f* and *sf*.

Second system of musical notation on page 6975. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings such as *f* and *sf*.

Third system of musical notation on page 6975. It features vocal lines and piano accompaniment. The piano part includes dynamic markings like *dim.*.



**MERTON MUSIC**

**K I E L**

**Piano Quartet in G**

**Op.50**

Merton Music  
8 Wilton Grove  
London SW19 3QX England  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

4726

**MERTON MUSIC**

**K I E L**

**Piano Quartet in G**

**Op.50**

**PIANOFORTE**

Merton Music  
8 Wilton Grove  
London SW19 3QX England  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

4726