

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
	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	2Vn2VaVc/Db	a 58		65564 3.20
150S			Score	3.65
151	2Vn2VaVc/VaVc/Db	d 24		64464 3.00
152	2Vn2VaVc/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		64444 4.30
131S			Score	1.10

OCTETS (2x2Vn2VaVc)

149	SPOHR	e 87		86665444 5.85
149S			Score	3.40

SPECIAL OFFERS

	All 96 titles			195
	Parts only - no scores			140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music
8 Wilton Grove, London SW19 3QX
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

Augener's Edition,
No 7188.

HERRN DR ALEXANDER VON NAPRAWNIK.

QUARTETT

für

Pianoforte, Violine, Viola und Violoncello.

[im leichteren Style]

VON

CARL REINECKE.

Op. 272.

Augener & Co. London.

Regent Street & Newgate Street

Copyright 1904 by Augener & Co.

QUARTETT.

Carl Reinecke. Op. 272.

Allegro.

Violino. *f*

Viola. *f*

Violoncello. *f*

PIANO. *f*

con fuoco

ff

Ped. * *Ped.* * *Ped.*

con fuoco

con fuoco

con fuoco

con fuoco

5 5 2 1 4 3

1 2 1 3 *

A

p dolce e semplice

espr.

fp

espressivo

fp

Red.

4 2 3 1

p dolce

mf

mf

Red.

* *Red.* * *Red.*

mf decresc.

mf f

* *Ad.* *

B

p

un poco slentando

mf decresc.

p dolce

dolce

ff

ff

ff

ff

Ad. *

First system of music on page 40. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a melodic line with a four-measure rest in the first measure and a dynamic marking of *f*. The violin part plays a continuous melodic line.

Second system of music on page 40. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part has a melodic line with a dynamic marking of *cresc.*. The violin part continues its melodic line.

Third system of music on page 40. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part has a melodic line with a dynamic marking of *f*. The violin part continues its melodic line.

First system of music on page 5. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part has a melodic line with a dynamic marking of *mf*. The violin part continues its melodic line. There are asterisks and the word 'ped.' below the piano part.

Second system of music on page 5. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part has a melodic line with dynamic markings of *pizz.*, *f*, *mf*, and *p*. The violin part has dynamic markings of *mf* and *decresc.*. There are asterisks and the word 'ped.' below the piano part.

Third system of music on page 5. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part has a melodic line with dynamic markings of *mf* and *p dolce*. The violin part continues its melodic line. There are asterisks and the word 'ped.' below the piano part.

Musical score for the first system on page 6. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. Dynamics include *cresc.*, *mf cresc.*, and *f*. There are also markings for *Red.* and asterisks.

Musical score for the second system on page 6, starting with a common time signature 'C'. It consists of three staves. Dynamics include *f*.

Musical score for the third system on page 6. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. There are also markings for *Red.* and asterisks.

Musical score for the fourth system on page 6. It consists of three staves. Dynamics include *p*.

Musical score for the fifth system on page 6. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. Dynamics include *p*. Fingerings are indicated with numbers 1-5. There are also markings for *Red.* and asterisks.

Musical score for the first system on page 39. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. Dynamics include *p*, *arco*, and *p dolce*. There are also markings for *Red.* and asterisks.

Musical score for the second system on page 39. It consists of three staves. Dynamics include *mf espressivo*, *mf*, and *mf*.

Musical score for the third system on page 39. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. Dynamics include *mf*. There are also markings for *Red.* and asterisks.

Musical score for the fourth system on page 39. It consists of three staves. Dynamics include *p*.

Musical score for the fifth system on page 39. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. Dynamics include *f*. There are also markings for *Red.* and asterisks.

Violin and Cello parts for the first system. The violin part has a dynamic marking of *f*. The cello part has a dynamic marking of *f* and the instruction *arco*.

Violin and Cello parts for the second system. The violin part has a dynamic marking of *p* and the instruction *con grazia*. The cello part has a dynamic marking of *p*.

Violin and Cello parts for the third system. The violin part has a dynamic marking of *p*. The cello part has a dynamic marking of *f*.

Violin and Cello parts for the fourth system. The violin part has a dynamic marking of *f*. The cello part has a dynamic marking of *p*. There are asterisks and a double bar line in the cello part.

Violin and Cello parts for the fifth system. The violin part has a dynamic marking of *pp*. The cello part has a dynamic marking of *pp* and the instruction *pizz.*

Violin and Cello parts for the sixth system. The violin part has a dynamic marking of *pp*. The cello part has a dynamic marking of *pp* and the instruction *bizz.* There are asterisks and a double bar line in the cello part.

Violin and Cello parts for the first system. The violin part has a dynamic marking of *f*. The cello part has a dynamic marking of *cresc.* There is a first ending bracket labeled '1.'.

Violin and Cello parts for the second system. The violin part has a dynamic marking of *f*. The cello part has a dynamic marking of *p*. There is a first ending bracket labeled '1.' and a fourth ending bracket labeled '4.'.

Violin and Cello parts for the third system. The violin part has a dynamic marking of *f*. The cello part has a dynamic marking of *f*. There is a second ending bracket labeled '2.'.

Violin and Cello parts for the fourth system. The violin part has a dynamic marking of *mf*. The cello part has a dynamic marking of *f*. There is a second ending bracket labeled '2.' and asterisks in the cello part.

Violin and Cello parts for the fifth system. The violin part has a dynamic marking of *p*. The cello part has a dynamic marking of *p*.

Violin and Cello parts for the sixth system. The violin part has a dynamic marking of *p*. The cello part has a dynamic marking of *p*. There are asterisks and a double bar line in the cello part.

D

Violin I: *pizz.*, *arco*
 Violin II: *pizz.*, *arco*
 Piano: *pizz.*

Violin I: *Red.* * *Red.* *

Violin I: *arco*, *cresc.*
 Violin II: *arco*
 Piano: *p*, *cresc.*

Violin I: *Red.* * *Red.* * *Red.* *

Violin I: *cresc.*, *ff*
 Violin II: *cresc.*, *ff*
 Piano: *ff*

Violin I: * *Red.*

K

Violin I: *ff*
 Violin II: *ff*
 Piano: *ff*

Violin I: *Red.* * *Red.* *

Violin I: *ff*
 Violin II: *ff*
 Piano: *ff*

Violin I: *Red.* * *Red.* *

Violin I: *mf*, *p*
 Violin II: *mf*, *p*
 Piano: *mf*, *pizz.*, *p*

Violin I: * *Red.*

I

decresc.
mf

p

legatissimo

f

f

E

f sf

sempre ff

* Ped.

2 1 4 1 4 5 2 1 4 3 1 2 1 4 1

5 1 2 4

* Ped. * Ped.

f

decresc. p pp f

* Ped.

First system of musical notation on page 10. It includes a vocal line with a fermata, a piano accompaniment with a forte (f) dynamic, and a grand piano section with a forte (f) dynamic and 'Ped.' markings.

Second system of musical notation on page 10. It includes a vocal line with a forte (F) dynamic and a piano accompaniment with a decrescendo (decresc.) marking.

Third system of musical notation on page 10. It includes a vocal line with a fortissimo (ff) dynamic and a piano accompaniment with a decrescendo (decresc.) marking and 'Ped.' markings.

Fourth system of musical notation on page 10. It includes a vocal line with a piano (p) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic.

Fifth system of musical notation on page 10. It includes a vocal line with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic and 'Ped.' markings.

First system of musical notation on page 35. It includes a vocal line and a piano accompaniment with a mezzo-forte (mf) dynamic.

Second system of musical notation on page 35. It includes a vocal line and a piano accompaniment with a mezzo-forte (mf) dynamic.

Third system of musical notation on page 35. It includes a vocal line and a piano accompaniment with a mezzo-forte (mf) dynamic.

Fourth system of musical notation on page 35. It includes a vocal line with a mezzo-forte (mf) dynamic and a piano accompaniment with an assai (assess.) marking.

Fifth system of musical notation on page 35. It includes a vocal line with a mezzo-forte (mf) dynamic and a piano accompaniment with a piano (p) dynamic.

ff

ff

ff

f

mf

mf

Ped.

H

p dolce

p dolce

p

p

sempre legatissimo

p

cresc.

f

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

p

cresc.

decresc.

G

Measures 1-4 of the first system on page 12. The top staff (treble clef) begins with a *p* dynamic. The middle staff (alto clef) also starts with *p*. The bottom staff (bass clef) includes a *pizz.* marking. The music features a melodic line in the treble and a bass line in the bass.

Measures 5-8 of the first system on page 12. The top staff (treble clef) has a *p* dynamic. The middle staff (alto clef) is marked *espressivo*. The bottom staff (bass clef) includes a *pizz.* marking. The music continues with melodic and bass lines.

Measures 9-12 of the first system on page 12. The top staff (treble clef) has a *f* dynamic. The middle staff (alto clef) includes a *pizz.* marking. The bottom staff (bass clef) has a *f* dynamic and a *pizz.* marking. The music features a melodic line in the treble and a bass line in the bass.

Measures 1-4 of the first system on page 33. The top staff (treble clef) has a *f* dynamic. The middle staff (alto clef) has a *f* dynamic. The bottom staff (bass clef) has a *f* dynamic. The music features a melodic line in the treble and a bass line in the bass.

Measures 5-8 of the first system on page 33. The top staff (treble clef) has a *p* dynamic. The middle staff (alto clef) has a *p* dynamic. The bottom staff (bass clef) includes a *pizz.* marking. The music continues with melodic and bass lines.

Measures 9-12 of the first system on page 33. The top staff (treble clef) has a *f* dynamic. The middle staff (alto clef) includes a *cresc.* marking. The bottom staff (bass clef) has a *f* dynamic and a *cresc.* marking. The music features a melodic line in the treble and a bass line in the bass.

F

Violin I: *f*
 Violin II: *f*
 Cello: *f*

Violin I: *pp*
 Violin II: *pp*
 Cello: *pp*, *pizz.* *p*

Violin I: *pp*
 Violin II: *pp*
 Cello: *pp*, *p*

Violin I: *pp*
 Violin II: *pp*
 Cello: *arco*

Violin I: *con grazia*
 Violin II: *con grazia*
 Cello: *con grazia*

H

Violin I: *p*, *arco*, *mf*
 Violin II: *p*, *arco*, *mf*
 Cello: *p*, *arco*, *mf*

Violin I: *f* *espressivo*
 Violin II: *f* *espressivo*
 Cello: *f* *espressivo*

Violin I: *f*
 Violin II: *f*
 Cello: *f*

Violin I: *f*
 Violin II: *f*
 Cello: *f*

Violin I: *ff*
 Violin II: *ff*
 Cello: *ff*

Violin I: *ff*
 Violin II: *ff*
 Cello: *ff*

I

ff

f

con fuoco

cresc.

pizz.

Led.

cresc.

pizz.

p

pp

arco

sempre p

Led.

D

SCHERZO.
Moderato.

A

Violin I: *pizz.*
 Violin II: *pizz. mf*
 Viola: *mf*
 Piano: *p* to *sf*

Violin I: *f*
 Violin II: *f*
 Viola: *f*
 Piano: *f*, *arco*

B

Violin I: *sf*, *sf*, *sf*, *sf*
 Violin II: *sf*, *sf*, *sf*, *sf*
 Viola: *sf*, *sf*, *sf*, *sf*
 Piano: *p*, *arco*

C

Violin I: *pizz.*
 Violin II: *p*
 Viola: *pizz.*
 Piano: *p*, *arco*

Violin I: *arco*
 Violin II: *mf*
 Viola: *mf*
 Piano: *mf*, *cresc.*

Violin I: *f*
 Violin II: *f*
 Viola: *f*
 Piano: *f*, *arco*

B

Musical score for page 18, measures 1-12. It features a vocal line and piano accompaniment. The piano part includes markings for *tranquillo p* and *mf*.

Musical score for page 18, measures 13-24. The piano accompaniment is marked *p dolce*.

Musical score for page 18, measures 25-36. It includes piano accompaniment with *cresc.* markings and a bass line with triplets and *Red.* markings.

Musical score for page 17, measures 1-12. It features a vocal line and piano accompaniment with *cresc.* and *f* markings.

Musical score for page 17, measures 13-24. It features piano accompaniment with *ff* and *sf* markings.

Musical score for page 17, measures 25-36. It includes piano accompaniment with *pizz.*, *sf*, and *Fine.* markings.

arco
arco
arco
p

1 3 2 1 2

Red. * Red. * Red. * Red. *

pizz.
arco
f f poco marcato

f p

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

cresc.
cresc.
pizz.
cresc.

pp
pp
arco
cresc.

2 1 1 3 4 1 3

1/2

A

f f

4 1 4 1

1

RONDO FINALE.
Allegretto.

First system of the Rondo Finale, measures 1-8. The score includes three staves: Violin I, Violin II, and Piano. The Violin I part starts with a *p* dynamic. The Violin II part includes a *pizz.* instruction. The Piano part features a *p* dynamic and a *con grazia* marking. The key signature is one sharp (F#) and the time signature is 2/4. The system concludes with a *arco* instruction.

Second system of the Rondo Finale, measures 9-16. The Violin I part has a *f* dynamic. The Piano part includes a *f* dynamic and a *con grazia* marking. The system ends with a *ped.* and *** marking.

Third system of the Rondo Finale, measures 17-24. The Violin I part has a *p* dynamic. The Violin II part includes a *pizz.* instruction. The Piano part features a *f* dynamic and a *p* dynamic. The system concludes with a *ped.* and *** marking.

First system of the Scherzo da capo, measures 1-8. The score includes three staves: Violin I, Violin II, and Piano. The Violin I part starts with a *f* dynamic. The Violin II part includes a *pizz.* instruction. The Piano part features a *f* dynamic and a *p* dynamic. The system concludes with a *Scherzo da capo.* marking.

Second system of the Scherzo da capo, measures 9-16. The tempo is marked *Adagio.* The Violin I part has a *f ma dolce* marking. The Piano part includes a *p* dynamic and an *espressivo* marking. The system ends with a *ped.* and *** marking.

Third system of the Scherzo da capo, measures 17-24. The Violin I part has a *p* dynamic. The Piano part features a *p* dynamic and an *espress.* marking. The system concludes with a *ped.* and *** marking.

Musical score for page 24, measures 1-4. The score consists of three systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *f* and *espress.*. The second system has two staves: Treble and Bass. Dynamics include *p* and *f*. The third system has two staves: Treble and Bass. Dynamics include *f*.

D

Musical score for page 24, measures 5-8. The score consists of two systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *p*, *P agitato*, and *cresc.*. The second system has two staves: Treble and Bass. Dynamics include *p*, *cresc.*, and *f*.

Musical score for page 24, measures 9-12. The score consists of two systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *f*, *pp*, and *f*. The second system has two staves: Treble and Bass. Dynamics include *p*, *PP*, and *f*.

B

Musical score for page 21, measures 1-4. The score consists of two systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *pp*. The second system has two staves: Treble and Bass. Dynamics include *p* and *pp*.

Musical score for page 21, measures 5-8. The score consists of two systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *p*, *cresc.*, and *cresc.*. The second system has two staves: Treble and Bass. Dynamics include *mf*.

Musical score for page 21, measures 9-12. The score consists of two systems. The first system has three staves: Treble, Bass, and Piano. Dynamics include *f*, *p*, and *f*. The second system has two staves: Treble and Bass. Dynamics include *f* and *PP*.

Violin: *pizz.*, *p*, *arco*
 Piano: *p*
 Bass: *p*, *ped.*, *

C
 Violin: *cresc.*
 Piano: *cresc.*, *pizz.*, *p*, *arco*
 Bass: *p*

dolcissimo
 Violin: *dolcissimo*
 Piano: *cresc.*
 Bass: *cresc.*, *f*, 4, 1, 5

Violin: *p*
 Piano: *p*, *ped.*, *

cresc., *mf*, *p*, *mf*, *p*, *f*

f ma dolce, *espressivo*, *ped.*, *

VIOLINO.

Musical score for Violino, page 2. The score consists of ten staves of music in G major. It begins with a piano (*p*) dynamic and includes markings for "arco" and "pizz.". The piece features various dynamics including *p*, *cresc.*, *ff*, *sf*, and *f*. Fingerings are indicated with numbers 1-4. The score includes several slurs and accents, and ends with a forte (*f*) dynamic.

VIOLINO.

Musical score for Violino, page 7. The score consists of ten staves of music in G major. It begins with a "dolce" marking and includes dynamics such as *p*, *cresc.*, *f*, and *pp*. The score features various slurs, accents, and fingerings (1-4). It concludes with a forte (*f*) dynamic and a fermata.

RONDO FINALE.

Allegretto.

p
f
pp
cresc.
f
f
f
dolce e semplice
cresc.
f
pizz.
p
arco
mf
cresc.
f

p
p dolce
f
p
mf
f
f
ff
ff
con fuoco
cresc.
ff

VIOLA.

Musical score for Viola, left page, measures 1-18. The score is in 3/4 time and D major. It features various dynamics and articulations: *p dolce*, *espressivo*, *mf*, *p*, *f*, *ff*, and *pp*. Markings H, I, K, L, and M are placed above the staff. Measure numbers 1, 14, 15, 16, 17, and 18 are indicated. The piece concludes with a *ff* dynamic.

QUARTETT.

VIOLA.

Carl Reinecke. Op. 272.

Allegro.

Musical score for Viola, right page, measures 19-32. The score is in 3/4 time and D major. It features various dynamics and articulations: *f*, *con fuoco*, *espressivo*, *fp*, *p dolce*, *p*, *poco slentando*, *mf*, *f*, *mf cresc.*, *p*, *pizz.*, and *arco*. Markings A, B, C, and D are placed above the staff. Measure numbers 1, 2, 3, 4, 7, and 14 are indicated. The piece concludes with a *p* dynamic.

VIOLA.

cresc.

ff

sf sf

7 *Viol.*

F

2 *mf*

2 *p*

p

1 *G* *espressivo*

p

VIOLA.

dolce *cresc.* *f*

D 3 *p*

E 3 *cresc.* *f* *pizz.* *p*

arco 6 *pp*

F *pp*

p

2 *f*

p

cresc. *G* *f*

1 *f* 1 2

VIOLA.

RONDO FINALE.

Allegretto.

p
f
p *pp* *cresc.*
A *f*
B *p dolce*
cresc. *f*
C
p *mf*
cresc. *f*

VIOLA.

pizz. *f*
arco **H** *p* *mf*
f
ff
I
II
cresc. *ff*

SCHERZO.
Moderato. 3

VIOLA.

mf

1

1

A

pizz.

1 2 3 4 5

mf

arco

f

sf

f

p

B

cresc.

f

pizz.

ff

sf

sf

sf

sf

Fine.

pizz.

p

arco

f

C

1

p

cresc.

f

D.C. al Fine.

Adagio.

p

VIOLA.

A

mf espressivo

f

p

B

pp

cresc.

f

p

C

p 3 3 6 6

cresc.

dolcissimo

mf

p

D

p

cresc.

f

pp

cresc.

f

pp

QUARTETT.

VIOLONCELLO.

Carl Reinecke. Op. 272.

Allegro.

con fuoco

A 3 1

fp mf mf

1 B 3

pizz.

espressivo f mf

arco 1

p espressivo

C 2

cresc. - - - f p

1. 2. 3

cresc. - - - f

D pizz. 2

p

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
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

MM	Composer	Key & Op.No.	Grade	Price £
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	a 58	65564	3.20
150S		Score		3.65
151	2Vn2VaVc/VaVc/Db	d 24	64464	3.00
152	2Vn2VaVc/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 (2x2Vn2VaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

SPECIAL OFFERS

All 96 titles	195
Parts only - no scores	140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music
8 Wilton Grove, London SW19 3QX
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

Copyright 1904, by Augener & Co

Augener's Music Printing Office. 10, Lexington Street, London W. Established 1878



12820

VIOLONCELLO.

arco
espressivo

p

cresc.

f *ff* **E**

f **F**

decresc.

p **G** *pizz.* *f*

p **H** *arco* *mf*

f *ff* **I** *f*

VIOLONCELLO.

mf *p*

f **K** *f*

f *p* *arco*

mf *p*

f *p*

L *pizz.* *pp*

arco *p* *mf* **M** *f*

cresc.

ff

VIOLONCELLO.

p *cresc.*

E 3 *pizz.* 1 7 *arco*
f *p* *sempre p*

F

pizz.
pp *p*

arco 2 4 *f*

pizz. 2 *arco*

G *cresc.* *f* *ff*

2 *f*

H 3 *p* 2

3 3 3 **I** *mf*

VIOLONCELLO.

cresc. *ff*

SCHERZO.
Moderato.

3 1 2 3 4 1
mf *f*

pizz. **A** 1 2 3 4 5 6
mf

1 *arco* **B** *f* *f*

cresc. *p* *f*

ff *f* *f* *pizz. f* *Fine.*

3 *arco* *p* *arco* *f* *pizz.*

C 1 *mf* *poco marcato*

pizz. *cresc.*

1 *arco* *pizz.* *p*

VIOLONCELLO.

Adagio.

p

A 2 *mf cresc. - - - - - decresc.*

p *f*

B *pp*

cresc. - - - - - f *pizz.* *p*

arco *pizz.* **C** *arco* *cresc.*

mf *p*

D *f* *p*

cresc. - - - - - f *pp* *cresc.*

f *p* *pp*

RONDO FINALE.

VIOLONCELLO.

Allegretto.
pizz.

p *arco*

f *pizz.* *p*

arco **A** *cresc. - - - - - f*

B *p dolce*

cresc. - - - - - f

C *pizz.* *arco*

mf *f*

D *p dolce*

cresc. - - - - - f

Augener's Edition,

№ 7188.

HERRN DR ALEXANDER VON NAPRAWNIK.

QUARTETT

für

Pianoforte, Violine, Viola und Violoncello.

[im leichteren Style]

VON

CARL REINECKE.

OP. 272.

Augener & Co. London.

Regent Street & Newgate Street.

Copyright, 1904, by Augener & Co.

MERTON COPYING
SERVICE

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 4709

Augener's Edition,

№ 7188.

HERRN DR ALEXANDER VON NAPRAWNIK.

QUARTETT

für

Pianoforte, Violine, Viola und Violoncello.

[im leichtesten Style]

VON

CARL REINECKE.

OP. 272.

Augener & Co. London.

Regent Street & Newgate Street

Copyright 1904 by Augener & Co