

Andante

II

5

VIIOLIN I

dolce

sfz

p

poco f

p

sfz

p

cresc.

f

pp

pp

MERTON MUSIC

PLEYEL

STRING TRIO

in D Op.41 No.4

for Two Violins and Violoncello

VIIOLIN I

THEO WYATT

8 Wilton Grove

London SW19 3QX

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Turn back to page 6 for last movement

TRIO in D

VIOLIN I
Ignaz Pleyel
Op.41 No.4

Allegro

Musical score for Violin I, measures 1-50. The score is in D major and 4/4 time. It begins with a piano (*p*) dynamic and an *sfz* (sforzando) marking at measure 10. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* to *sfz*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated. The score concludes with a *sfz* marking and a *f* dynamic at measure 50.

VIOLIN I

Musical score for Violin I, measures 55-105. The score continues from the previous page. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Measure numbers 55, 60, 65, 70, 75, 80, 85, 90, 95, and 105 are indicated. The score concludes with a *D.C. al Fine* marking at measure 105.

Turn to page 8 for second movement

III Polonaise

VIOLIN I

Con moto

Musical score for Violin I, measures 1-50. The score is in 3/4 time with a key signature of one sharp (F#). It begins with a *p* dynamic and a *Con moto* tempo. The piece features a variety of dynamics including *p*, *f*, *ad libitum*, and *ff*. A *Fine* marking is present at measure 35. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated.

VIOLIN I

Musical score for Violin I, measures 51-90. The score continues in 3/4 time with a key signature of one sharp (F#). It features dynamics such as *p*, *f*, *tr*, *cresc.*, and *ff*. A *G.P.* (Grave) marking is present at measure 90. Measure numbers 55, 60, 65, 70, 75, 80, 85, and 90 are indicated. The piece concludes with a *V.S.* (Vivace) marking.

95 VIOLIN I 100

p

105 *pp* *p* *f*

110

115 *ff* *sfz*

120 *sfz* *sfz* *p*

125 *sfz* *cresc.* *f*

130 *tr*

135

140 *dolce*

145 *1* 150

VIOLIN I 5

155 *sfz* *sfz* *f*

160 *p* *cresc.*

165 *f* *sfz* *sfz*

170 *sfz* *p* *3*

175 *f* 180

185 *f* *p*

190 *f* *p* *tr*

195

200 *f*

205

Andante

II

VIOLIN II

5

10

15

20

25

30

40

45

50

55

60

dolce

sfz

p

poco f

p

sfz

p

pp

p

cresc.

f

p

pp

Turn back to page 6 for last movement

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VIOLIN II

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Allegro

TRIO in D

5 VIOLIN II
Ignaz Pleyel
Op.41 No.4

5 *p* *sfz* *poco f*

10 *p* *sfz* *sfz*

15 *sfz* *p* *p* *sfz* *sfz*

20 *sfz* *p* *1* *25* *p*

30 *2* *3* *f*

35 *f*

40 *p*

45

50 *cresc.* *f*

VIOLIN II

55 *ff* *p* *ff* *p*

60 *pp* *ff*

65 *p* *ff* *p* *pp*

70 *1* *p* *75* *f* *p*

80 *f* *p* *f* *p* *f* *p* *f*

85 *p* *pp*

90

95

100 *D.C. al Fine* *3* *105* *1*

Turn to page 8 for second movement

III Polonaise

VIOLIN II

Con moto

Musical score for Violin II, measures 1-50. The score is in 3/4 time with a key signature of one sharp (F#). It begins with a *p* dynamic and a *Con moto* tempo. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* to *ff*. A repeat sign is present at measure 10. The piece concludes with a *Fine* marking at measure 35.

VIOLIN II

3

55

Musical score for Violin II, measures 55-95. The score continues in 3/4 time with a key signature of one sharp. It begins with a *p* dynamic. Dynamics include *cresc.*, *f*, and *tr p*. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes. It concludes with a *G.P. 2* marking at measure 95.

VIOLIN II

95 *ff* *p*

100 *pp* *p* *f*

105

110

115 *ff* *sfz* *sfz*

120 *sfz* *p*

125 *sfz* *cresc.* *f*

130 *p*

135

140 *2*

145

150 *sfz*

155 *f*

VIOLIN II

160 *p* *cresc.*

165 *f* *sfz* *sfz*

170 *sfz* *p* *f*

175

180 *tr*

185

190 *f* *p*

195

200 *f*

205

MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to amateur (and professional) players at prices which will positively encourage exploration. Using an extremely economical method it prints music and sells it from stock direct to the player at the following extraordinary prices per page of music, post-free:

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TRIO in D

VIOLONCELLO

Ignaz Pleyel
Op.41 No.4

Allegro

5

10

15

20

25

30

35

40

45

50

55

60

65

70

VIOLONCELLO

55

60

65

70

75

80

85

90

95

100

105

D.C. al Fine

Con moto III Polonaise VIOLONCELLO

Measures 1-50. Dynamics: *p*, *f*, *ff*. Markings: *Con moto*, *Fine*. Measure numbers: 5, 10, 15, 20, 25, 30, 35, 40.

VIOLONCELLO 3

Measures 75-140. Dynamics: *p*, *f*, *ff*, *pp*, *p dolce*, *sfz*, *cresc.*. Markings: *G.P.*. Measure numbers: 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140.

VIOLONCELLO

Musical score for Violoncello, measures 145-205. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. Measure numbers 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, and 205 are indicated above the staves. Dynamics include *sfz*, *f*, *p*, and *cresc.*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLONCELLO

Musical score for Violoncello, measures 5-60. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 40, 45, 50, and 55 are indicated above the staves. The tempo is marked *Andante*. Dynamics include *dolce*, *sfz*, *p*, *poco f*, *pp*, *cresc.*, and *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A section marked *II* begins at measure 5.

Ignaz Pleyel (1757 - 1831) was an Austrian composer, publisher and pianoforte maker. He studied initially with Vanhal but at the age of 15 went to lodge with Haydn at Eisenstadt and is said to have been Haydn's favourite pupil. The two retained a life-long mutual affection.

In 1795 Pleyel settled in Paris and established a very successful publishing house which in 39 years issued a total of 4000 works, among them the very first miniature score (of four Haydn symphonies) and the first collected edition of Haydn's string quartets.

Pleyel's output of compositions was huge, and their popularity throughout Europe and America enormous. A fair proportion of this output was recycled, and this string trio, published in 1797, is made up of movements which started life in piano trios.

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PARTS

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