

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
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TRIOS (VnVaVc unless specified)				
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125S			Score	0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S			Score	0.95
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162S			Score	1.05
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158S			Score	2.40
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134		d 42		3222 0.80
143	HAYDN/ HOFFSTETTER	F 3/5		3222 0.95
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164	HERZOGENBERG	G 42/3		5555 2.45
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128S			Score	2.10
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129S			Score	2.60
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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
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136S			Score	1.75
137		C		5444 1.55
137S			Score	1.45
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144S			Score	1.60

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123		c 17/2	5444	2.10
124S		Score of both		1.05
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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
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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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MERTON MUSIC

ONSLOW

STRING QUINTET No.9

in C Op. 25

VIOLIN I

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
e-mail: mertonmusic@argonet.co.uk

String Quintet No.9 in C

George Onslow Op.25

Allegro ♩ = 160

♩ = 160

[illegible]

Violin I

Violin I score, measures 265-390. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Measure 265: *mf*, *cresc.*, *f*, *ff*, *p*, *f*
- Measure 275: *pp*, *cresc.*, *f*, *dim.*
- Measure 280: *pp*, *fz*, *p*
- Measure 310: *fz*, *p*
- Measure 315: *fz*, *p*
- Measure 320: *fz*, *p*
- Measure 325: *fz*, *p*
- Measure 330: *fz*, *p*
- Measure 335: *fz*, *p*
- Measure 340: *fz*, *p*
- Measure 345: *fz*, *p*
- Measure 350: *pp*
- Measure 355: *ff*, *fp*, *cresc.*
- Measure 360: *f*, *ff*
- Measure 365: *f*, *ff*
- Measure 370: *f*, *ff*
- Measure 375: *f*, *ff*
- Measure 380: *ff*
- Measure 385: *ff*
- Measure 390: *ff*

Violin I

Violin I score, measures 80-155. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Measure 80: *cresc.*, *f*, *p*, *fz*, *p*
- Measure 85: *fz*, *p*, *cresc.*
- Measure 90: *fz*, *p*, *cresc.*
- Measure 95: *f*, *p*
- Measure 100: *p*, *fz*, *p*
- Measure 105: *leggiro*, *cresc.*, *f*
- Measure 110: *p*, *cresc.*
- Measure 115: *f*, *f*, *p*
- Measure 120: *fz*, *p*, *f*, *p*, *f*, *p*, *f*
- Measure 125: *fz*, *p*, *f*, *p*, *f*, *p*, *f*
- Measure 130: *con espress*, *p*
- Measure 135: *fz*, *p*
- Measure 140: *fz*, *p*, *f*, *p*, *f*, *p*, *f*
- Measure 145: *p*, *dolce*, *rf*, *rf*, *f*
- Measure 150: *rf*, *f*
- Measure 155: *f*, *f*, *G.P.*, *8*

Violin I

Violin I score, measures 165-250. The music is in treble clef with a key signature of one flat (B-flat). It features a variety of dynamic markings including *p*, *cresc.*, *dim.*, *f*, *pp*, *fp*, *fz*, *ff*, and *accel.*. Trills are indicated with 'tr' above notes. Measure numbers 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, and 250 are marked. The piece concludes with a 4-measure rest followed by a 2-measure rest.

Violin I

Violin I score, measures 140-255. The music is in treble clef with a key signature of one flat (B-flat). It features a variety of dynamic markings including *p*, *cresc.*, *f*, *pp*, *fp*, *fz*, *ff*, and *accel.*. Trills are indicated with 'tr' above notes. Measure numbers 140, 145, 150, 155, 165, 170, 175, 180, 185, 190, 195, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, and 255 are marked. The piece concludes with a 3-measure rest.

Finale
Allegretto $\text{♩} = 138$ Violin I
IV

15 *pp* 20 *fz* *p* 25 *fz* *p* 30 35 40 45 50 55 60 *fz* *f* 65 *tr* 70 *tr* 75 *tr* 80 *p* *p leggiero* 85 *fz* *cresc.* *f* *dim.* *pp* 95 *f* *dim.* 100 105 *tr* *p* *cresc.* *f* 110 115 *mf* 120 *cresc.* *f* 125 *ff* *dim.* 130 *p* 135 *fz* *p*

Andante sostenuto $\text{♩} = 80$ Violin I
II

ff *pp* *ff* *pp* *p* 5 10 *ff* *pp* *ff* *pp* *p* 15 20 *tr* 25 *tr* *cresc.* *ff* 30 35 40 *dim.* *p* 45 *p* 50 *p* *dolce* 60 65 70 *ff* *pp* 75 80 *pp* *ff* *p* 85 3 90 *tr* *p* 95 *tr* *cresc.* *ff* 100 105 *dim.* 110 115 *p* *schmorzando* *pp* *pp*

Minuetto
Presto

$$J. = 120$$
Violin I
III

Presto $\text{♩} = 120$

11

120

pp ff pp

15 ff pp cresc. ff pp

30 1. 2 2 16 f 50 tr

55 tr 60 65

70 75 dim. pp

80 ff pp ff pp cresc.

85 90 95 ff pp 100 105 dolcissimo

115 120 4

130 135 4 cresc. f

140 2 G.P. 145 pp

155 3 160 ff

165 170 175 180 1 2 3 4 5 185 6

Violin I

Violin I

7 8 9 10 190 11 12

200 210 215 220 225

dolce

pp *ff* *pp*

230 235

ff *pp* *cresc.* *ff* *pp*

240 17 265

f

270 275

dim. *pp*

280 285

290 295 300

ff *pp* *ff* *pp*

305 310 3

cresc. *ff* *pp* *pp*

3 2 325 330 1

2 3 335 4 5 6 7 *ff accel.* 8

9 *poco* 10 *a* 11 *poco* 340 345

più Presto

350 355

360 5

Violin II

Allegro ♩ = 160

String Quintet No.9 in C

George Onslow Op.25

5 10

p *rf* *f* *f* *G.P.*

15 20

p *f* *p*

25

fz *fz* *f*

30

f

35

40

45 *tr*

dim. *p*

50

55

p *f*

60

65

p

70

75

cresc.

80

fz *fp* *pp* *cresc.* *f*

85

tr *p* *fp*

90

fz *cresc.* *f* *p*

95

100

p

105

p *cresc.* *f*

110

p *cresc.* *f*

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Violin II

Violin II musical score, page 2, measures 115-250. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *f*, *pp*, *fz*, *p*, *fp*, *ff*, *cresc.*, *dim.*, *accel.*, and *tr.*. The tempo is marked *Allegro* (G.P.). The score includes several measures with repeat signs and first/second endings. The piece concludes with a double bar line at measure 250.

Violin II

Violin II musical score, page 7, measures 150-265. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *f*, *pp*, *fz*, *p*, *fp*, *ff*, *cresc.*, *dim.*, *accel.*, and *tr.*. The tempo is marked *Allegro* (G.P.). The score includes several measures with repeat signs and first/second endings. The piece concludes with a double bar line at measure 265.

Allegretto 2/4 = 150

5 10 15 20 25 30 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145

p *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *f* *f* *tr* *f* *tr* *p* *tr* *p* *cresc.* *f* *dim.* *p* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *ff* *p* *fz* *p* *f* *tr* *p* *cresc.*

Andante sostenuto $\text{♩} = 80$

II

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

dim. p

schmorzando

pp

pp

10

5

III

10

Musical score for "The Swan" (Op. 20, No. 6) by Camille Saint-Saëns. The score is in 3/4 time and consists of 190 measures. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 105. The piece is marked with various dynamics including *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *f* (forte), as well as *cresc.* (crescendo). The score includes slurs, accents, and a repeat sign at measure 140. The piece concludes with a *G.P.* (Grave Piece) marking at measure 140.

5

195 200 3 205

210 215

220 225 230

235 240 9

255 260 2 265 2

270 275 7 285

290 295 300

305 310 2

320 325

330 335 accel 340 e

ran - - do poco a poco 345

350 2 355 più Presto

360 365 3

This musical score is for the piece "The Swan" by Charles Ives, specifically measures 300 through 395. The music is written for a single melodic line in 12/8 time, with a key signature of one sharp (F#). The notation includes various dynamic markings such as *p* (piano), *fz* (forzando), *pp* (pianissimo), *ff* (fortissimo), and *cresc.* (crescendo). The score is divided into systems, with measure numbers 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, and 390 clearly marked above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and ties. The overall mood is expressive and dynamic, characteristic of Ives's style.

Allegro ♩ = 160

Musical score for the right hand of a piano piece, measures 1-120. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro" and the time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *rf* (ritardando forte), *f* (forte), *fz* (forzando), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, and 120 indicated. The score concludes with a double bar line and a final measure number of 120.

Viola

Musical score for Viola, measures 125-250. The score is written in 3/8 time and includes various dynamics and articulations.

Measures 125-130: *pp* (pianissimo) to *p* (piano).
 Measures 135-140: *fz* (forzando).
 Measures 145-150: *rf* (riformando), *f* (forte).
 Measures 155-160: *f* (forte), *p* (piano), *G.P.* (Grave).
 Measures 165-170: *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano).
 Measures 175-180: *p* (piano).
 Measures 185-190: *f* (forte).
 Measures 195-200: *p* (piano), *cresc.* (crescendo).
 Measures 205-210: *f* (forte), *fp* (forzando piano), *pp* (pianissimo).
 Measures 215-220: *cresc.* (crescendo).
 Measures 225-230: *f* (forte), *cresc.* (crescendo), *ff* (fortissimo).
 Measures 235-240: *f* (forte), *dim.* (diminuendo), *p* (piano).
 Measures 245-250: *cresc.* (crescendo), *ff* (fortissimo), *accel.* (accelerando).

Viola

Musical score for Viola, measures 150-285. The score is written in 3/8 time and includes various dynamics and articulations.

Measures 150-160: *f* (forte), *tr* (trill).
 Measures 165-170: *p* (piano), *f* (forte).
 Measures 175-180: *p* (piano), *tr* (trill).
 Measures 185-190: *f* (forte), *p* (piano), *tr* (trill).
 Measures 195-200: *f* (forte), *tr* (trill), *f* (forte).
 Measures 205-210: *p* (piano), *tr* (trill), *p* (piano).
 Measures 215-220: *cresc.* (crescendo).
 Measures 225-230: *f* (forte), *p* (piano), *cresc.* (crescendo).
 Measures 235-240: *f* (forte), *dim.* (diminuendo).
 Measures 245-250: *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *f* (forte).
 Measures 255-260: *p* (piano), *cresc.* (crescendo).
 Measures 265-270: *f* (forte), *ff* (fortissimo).
 Measures 275-280: *pp* (pianissimo), *ff* (fortissimo).
 Measures 285-290: *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo).

Finale
Allegretto $\text{♩} = 138$

Viola
IV

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145

p *fz* *p* *fz* *p* *pp* *f* *cresc.* *f* *dim.* *p* *f* *dim.* *p* *cresc.* *f* *pp* *fz* *p*

Andante sostenuto $\text{♩} = 80$

Viola
II

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115

ff *pp* *ff* *pp* *p* *ff* *pp* *p* *ff* *dim. p* *p* *ff* *pp* *ff* *pp* *p* *ff* *pp* *ff* *pp* *p* *ff* *pp* *dim.* *p* *pp* *pp* *schmorzando*

Minuetto
Presto

Viola

III

♩. = 120

5 10 15

pp *ff* *pp* *ff*

20 25 30 1 2 2 5

pp *cresc.* *ff* *pp*

40 50

p *f*

55 65 7

pp

75 80 85

ff *pp* *ff*

90 95 100

pp *cresc.* *ff* *pp*

105 110

pp

115 120 125

pp

130 135 140

cresc. *f* *ff*

2 145 150

pp

155 160 165

ff

170 175

180

Viola

185 190 195

p

200 205

p

215 220 225

pp *ff* *pp*

230 235 240 3 6

ff *pp* *cresc.* *ff* *pp*

250 260

p *f*

265 270 3 275 7 285

pp

290 295

ff *pp* *ff*

300 305 310 3 2

pp *cresc.* *ff* *pp*

320 325

p *pp*

330 335

ff *fz* *fz*

accel - - - e - - - ran - - - do poco a poco

340 1 2 3 4 5 345 6 7

ff con energia

8 9 10 350 2 355 1 2

più Presto

3 4 5 360 6 7 8 3

pp

Violoncello I

Violoncello I score for measures 270-390. The music is in 3/4 time, key of C major. The score includes various dynamics and articulations:

- Measures 270-285: *ff*, *pp*, *cresc.*, *f*, *dim.*
- Measures 285-295: *p*, *fz*, *p*
- Measures 295-305: *fz*, *p*
- Measures 305-315: *fz*, *p*
- Measures 315-325: *fz*, *p*, *dolce con grazia*
- Measures 325-335: *fz*, *p*
- Measures 335-345: *fz*, *p*
- Measures 345-355: *pp*
- Measures 355-365: *p*, *mf*, *cresc.*
- Measures 365-375: *f*, *ff*
- Measures 375-385: *ff*
- Measures 385-390: *ff*

Violoncello I

String Quintet No.9 in C

George Onslow Op.25

Allegro $\text{♩} = 160$

Violoncello I score for measures 1-120. The music is in 3/4 time, key of C major. The score includes various dynamics and articulations:

- Measures 1-10: *p*, *rf*, *rf*, *f*
- Measures 10-20: *p*, *fz*, *p*
- Measures 20-30: *f*, *f*
- Measures 30-40: *dim.*, *p*
- Measures 40-50: *f*
- Measures 50-60: *p*, *fz*, *p*
- Measures 60-70: *p*, *leggero*
- Measures 70-80: *cresc.*, *f*
- Measures 80-90: *fp*, *pp*
- Measures 90-100: *cresc.*, *f*
- Measures 100-110: *p*, *fz*, *p*
- Measures 110-120: *cresc.*

Violoncello I

125

p

130

135

p *fz* *fz* *fz*

140

145

fz *fz* *fz* *p* *p* *f* *f* *G.P.* *p*

155

160

p

12

180

185

p *f*

190

195

p *leggero*

200

cresc. *f* *fp* *pp*

205

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

210

215

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

220

225

cresc. *ff*

230

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

235

240

cresc. *ff* *accel.* *ff*

245

250

Violoncello I

125 3 130 135

p

140 8 150

cresc. *f* *f*

170 7

sotto voce *f*

180 185

p

190 3

f

200 205

210 215

p *p*

220 225 230 3

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

235 240

f *dim.* *p*

245 250 2

p *cresc.* *f*

260 265 2

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

IV

[illegible]

Violoncello I

Andante sostenuto

II 5

ff pp ff pp p ff

10 *pp ff pp p p*

20 *ff con energia*

30 *dim. p dolce e grandioso*

40 *tr*

50 *tr*

60 *ff pp ff pp p*

70 *ff pp ff pp p*

80 *ff con energia*

90 *dim.*

100 *p schmorzando pp pp*

[illegible][illegible]

Viola II vice Violoncello I

270 275 280 285

ff *pp* *cresc.* *f* *dim.*

290 295 300 305 310 315

p *p* *fz* *p* *fz* *p*

320 325 330 335 340 345 350

fz *p* *dolce* *fz* *p* *fz* *p*

355 360 365 370 375 380 385 390

3 *p* *mf* *cresc.* *f* *ff* *ff* *ff*

String Quintet No.9 in C

Viola II vice Violoncello I

George Onslow Op.25

Allegro $\text{♩} = 160$

9 10 15

G.P. *p* *tr* *rf* *rf* *f*

20 25

p *fz* *p* *fz* *p*

30 35 40

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

4 50 2

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

60 65

f *p* *leggiere* *p*

70 75

cresc. *f* *fp* *pp*

80 85

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

90 95

fz *p* *cresc.* *f*

100 105

p *cresc.* *f* *p*

110 115 120 3

cresc. *f* *p*

Viola II vice Violoncello I

125 *p* *rf* 130

135 *p* *fz* 140 *fz* *fz*

145 *fz* *p* *p* *f* *f* *G.P.* *p* 155

160 *p* 12

180 *p* *tr* 185 *f* 190

195 *p* *leggiere*

200 *cresc.* *f*

205 *fp* *pp* *cresc.* *f* 210

215 *p* *fz* *p* *fz* *p* *cresc.*

220 *f* *cresc.* *ff* 225

230 *f* *dim.* *p* *cresc.* 235 *f*

240 *cresc.* *ff* *accel.* *ff* 245

250

Viola II vice Violoncello I

7

135 140 8 150

155 *cresc.* *f* *f* 8 *sotto voce*

170 7 180 *f*

185 *p* *tr* *tr* 190 *tr* *tr*

200 *f* 3 205

210 *f* *tr* *p* 215

220 *cresc.* *f* 225

230 3 235 *p*

240 *f* *dim.* *p* *cresc.* *f* 245

250 2 *p*

260 *p* *cresc.* *f* *ff* 265 2

Finale
Allegretto ♩ = 138

Viola II vice Violoncello I

[illegible]

Viola II vice Violoncello I

Andante sostenuto $\text{♩} = 80$

II

5

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

10

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

15

20

25

30

ff con energia

35

40

dim. p

con espress.

dolce e grandioso

45

50

55

60

65

70

ff *pp* *ff* *pp*

75

80

85

90

95

100

ff con energia

105

dim. p

110

115

schmorzando *pp* *pp*

Minuetto
Presto $\text{♩} = 120$

Viola II vice Violoncello I

III

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175

pp ff ff pp cresc. ff pp f f ff pp cresc. pp ff cresc. f ff G.P. pp

Viola II vice Violoncello I

180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360

ff ff p p ff ff cresc. ff pp p f f ff pp ff cresc. ff pp ff accelerando poco a poco più Presto

Violoncello II or Double Bass

255 260 265

p *cresc.* *f* *ff*

270 275 280

ff *pp* *f*

285 295 300

dim. *p* *fz* *p*

305 310

fz *p*

315 320 325

fz *p*

330 335 340

fz *p*

345 350 355

ff *fp*

360 365

cresc. *f* *ff*

370 375 380

ff

385

ff

390

ff *ff*

String Quintet No.9 in C

1

Allegro ♩ = 160

Violoncello II or Double Bass

George Onslow Op.25

5 10 5

p *rf* *rf* *f* *f* *f* *p*

20 25

f *p* *fz* *p* *fz* *p*

30 35

f *f* *tr* *tr*

40 45

p

50 55 60

f *p* *f*

65

f *f* *f* *p staccato*

70 75

cresc. *f* *fp*

80 85

pp *cresc.* *f* *p* *fz* *p*

90 95

fz *p* *cresc.*

100 105

p *p* *cresc.*

110

f *p* *cresc.* *f*

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Violoncello II or Double Bass

115 *f* 120 *p* 125 *p* 130 135 *p* 140 *fz* 145 *fz* *p* 150 *tr* *fz* *p* 155 *G.P.* *p* 160 *tr* *fz* *p* 165 *f* 170 *cresc.* *dim.* *p* 175 *p* 180 *p* 185 *p* 190 *f* 195 *p* 200 *f* 205 *cresc.* *f* 210 *fz* 215 *fz* *cresc.* 220 *fz* 225 *f* 230 *cresc.* *ff* 235 *ff* 240 *dim.* *p* 245 *ff* 250

Violoncello II or Double Bass

135 140 145 150 *cresc.* 155 *f* 160 *f* 165 *tr* *p* 170 *tr* *f* 175 *f* 180 *f* 185 *p* 190 *tr* *p* 195 *f* 200 *tr* *f* 205 *f* 210 *p* 215 *p* 220 *cresc.* *f* 225 *p* 230 *f* *dim.* *p* 235 *f* 240 *dim.* *p* 245 *p* 250 *cresc.* *f*

Andante sostenuto $\text{♩} = 80$

II

5

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

10

pp *ff* *pp* *p*

15

20

25

ff *con energia*

30

35

40

dim. *p* *p*

45

50

55

60

65

70

ff *pp* *ff* *pp*

75

80

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

85

90

ff *con energia*

95

100

105

dim. *p*

110

115

pp *pp*

schmorzando

Violoncello II or Double Bass

Violoncello II or Double Bass

5

Violoncello II or Double Bass

190
195
200
p
3
p
210
215
220
pp
225
230
ff
pp
cresc.
ff
240
245
250
pp
p
255
260
265
f
270
275
7 285
fz fz fz
pp
290
295
300
305
ff
pp
cresc.
310
2 320
ff
pp
p
pp
325
330
3 335
3 340
ff
ff
accelerando poco a poco
345
350
2
355 **più Presto**
360
5

George Onslow (1784 - 1853) was named after his paternal grandfather the first Earl of Onslow. His father Edward in 1780 became involved in a homosexual scandal and fled to France where in 1782 he married an aristocratic wife from the Auvergne. George, the eldest of his four sons, was born at Clermont-Ferrand in 1784.

He showed an early aptitude for music and in his teens had piano lessons from Cramer and Dussek. He spent a few years in Rotterdam and Hamburg where his father had taken refuge from the political upheavals in France, but returned to the Auvergne in 1800. There he became involved in amateur musical activities, learned the cello on which he eventually acquired a virtuosic technique, encountered the chamber music of Haydn, Mozart and Beethoven and set about teaching himself to write such works for himself. By 1807 he had written three string quintets, a piano sonata, three piano trios and three string quartets - all without any formal instruction in composition. In 1808 however he went to Paris to study composition under Reicha.

In his lifetime his chamber music was widely available in several editions, widely performed and highly regarded. Pleyel called him the French Beethoven - but as publisher of his collected works he was perhaps not impartial. Berlioz however, with no commercial axe to grind, endorsed this description, and Schumann ranked his music with that of Mozart, Beethoven and Mendelssohn.

His first quintets were mostly scored for two cellos, but the story is told that on the occasion of a performance of one of these quintets the second cello failed to appear. Onslow's friend Dragonetti the famous double bass player was in the audience and offered to play the second cello part - an offer which Onslow was eventually obliged with much misgiving to accept. He was so impressed with the result that he thereafter regularly specified the double bass as an alternative for the lowest part.

MERTON MUSIC

ON S L O W

STRING QUINTET No.9

in C Op. 25

for

2 Violins, Viola, Cello and Double bass

or

2 Violins, Viola and 2 Cellos

or

2 Violins, 2 Violas and Cello

PARTS

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

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