

MERTON MUSIC

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Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	OCTETS
Shield (6)	Godard	Krommer (3)	Rubinstein (2)	QUINTETS	Spohr

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MERTON MUSIC

ON SLOW

STRING QUINTET No.23

in A minor Op. 58

for

2 Violins, Viola and 2 Violoncelli

or

2 Violins, Viola, Violoncello and Double bass

VIOLIN I

THEO WYATT

8 Wilton Grove

London SW19 3QX

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

e-mail: mertonmusic@argonet.co.uk

QUINTETTO No.23

VIOLIN I

Allegro non tanto vivo $\text{♩} = 80$

G. Onslow Op.58

sec sec 5

ff ff ff ff

sans syncope 10 sans syncope

p con innocenza

15 20 2

cresc. ff pp f pp

25

cresc. rf pp

30

p morendo pp

35

rf p

40

leggiro

45

mf cres - - cen - - do f risoluto

50

dim. p

55

60

cresc. f dimi - - nuen - - do pp

8

p e semplice pp legato leggiermente

80

85

95

100

105

110

115

120

125

130

135

140

145

155

cres *cen* *do*

p *pp* *ff*

dim. *p* *pp* *p*

1. *sans syncope*

2. *sans syncope*

pp *p*

dim. *pp* *p* *sans syncope*

ff energico

sans syncope *ff*

sans syncope

p *sans syncope*

leggiero

4

VIOLIN I

160 *sans syncope*

165

170 *cres - - - - - cen - - - - -*

do f

175 *ff*

dimi - nuen - do

180 *sans syncope sans syncope*

185

190 *cresc. f pp rf pp rf*

195

200 *pp rf rf f risoluto*

205

210 *dim. p*

215 *cres - cen - do f dimi - -*

VIOLIN I

3 *p*

330 *p*

340 *cres - - - - - cen - - - - - do f ff*

345

350

355

360

365 *dim - - - - - inuen - - - - - do pp*

370 *7*

380 *mf rf cresc. p dim. pp*

385

390 *cres - cen - do f ff*

395

400 *pp pp rf*

405

410 *morendo*

415

420 *ppp*

425

230

235

8

245

p semplice *ff*

250

2

255

2

2

2

260

pp

265

cres - - - *cen* - - - *do* *f* *p*

270

275

4

p

285

sans syncope

290

poco rit. *A tempo*

295

300

305

cres - - - *cen* - - - *do* *f*

310

315

ff

320

dim. *p legato*

325

220

8

230

nuen - - - *do* *pp* *dolce con grazia*

235

pp legato

240

p leggermente

245

cres -

250

cen - - - *do* *p*

255

pp *ff* *dim.*

260

3

p *pp* *p*

270

3

275

poco rit.

280

poco piu lento *A tempo* *poco piu animato*

285

pp *f* *sans syncope* *ff*

290

dimi - - - *nuen* - - - *do*

295

p *pp*

300

305

p

310

315

ff risoluto

320

ff

Adagio sostenuto

II

VIOLIN I

3 5 10 15 20 25 30 35 40 45 50 55 60 65

pp *p* *f* *cres* - - - *cen* - - - *do* *ff* *dimi* - *nuen* - *do* *pp* *dolce con espress.* *pp* *p* *f* *appass-*
ionato *p* *tr* *tr* *pp* *p* *legato e eguale* *mf* *p* *morendo* *f* *dim. p* *crescendo* *ff* *p*

VIOLIN I

115 120 125 130 135 150 155 160 175 180 185 195 200 205 210 215 220 225

ff *ff* *p* *f* *risoluto* *p* *f* *pp* *p* *rf* *crescendo* *f* *dim.* *p* *f* *pp* *pp* *cres* - - - *cen* - - - *do* *ff*

Finale

VIOLIN I

Allegro ♩ = 120

Finale

Con melincônia e sentimento

pp *p* *rf* *f* *cresc.* *ff* *dim.* *p* *rf* *dolce* *p con grazia* *sans syncope* *poco rit.* *A tempo* *cres* *do* *f*

VIOLIN I

70 3

morendo

p

75

p

80

cresc. *f* *cres - cen - do*

85

dimi - nuen - do *dolce con espress.*

95

pp

p *cresc.*

100

f appassionato *p* *tr*

105

pp

110

schmorzando

p

115

p *pp*

120

pp *ppp*

125

Allegro impetuoso ♩ = 152

III
Menuetto

VIOLIN I

ff

pp

f

dim.

p

morendo pp

Poco piu lento ♩ = 104

ppp *poco rit.* *dolce con eleganza*

cres - - - cen - - - do

f *dim.* *p*

VIOLIN I

crescendo *f* *p* *f* *p* *pp*

Tempo I

ff

pp

f

ff

pp

dim. *p* *morendo pp*

Poco piu lento

ppp *poco rit.* *p con eleganza*

pp

Tempo I

cresc. *ff*

tr

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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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VIOLIN II

310 *f* *ff* *dim.* *p* *pp* *p* *cres* - - cen - - do *f* *ff* *dim.* *pp* *mf* *cres* - - cen - - do *p* *dim.* *pp* *cres* - - cen - - do *f* *ff* *pp* *pp* *morendo* *ppp*

Set by Kittv and Theo Wvatt using Sibelius 7.

VIOLIN II

110 *p* *dim.* *pp* *p* *dim.* *pp* *p* *sans syncope* *ff energico* *sans syncope* *ff* *sans syncope* *p* *145* *sans syncope* *p leggiero* *155* *160* *165* *cres* - - cen - - do *f* *ff* *5* *sans syncope* *185* *1* *cresc.* *f* *legato* *190* *1* *pp* *rf* *pp* *rf* *rf* *200* *205* *210* *215* *1* *dim.* *p* *cresc.* *f*

2 155 2 8 170

p *f* *p* *rf*

175 180

cresc. *f* *f*

185 3 4 195

p *rf*

200 205

pp *pp*

210 215 220

p *cres* - - *cen* - - *do* *f* *ff*

225

230 235

sur la touche *pp*

240 245 250

255 260 1 1 265

270 1 275 3

cres - *cen* - *do* *f* *p* *p* *p*

280 285

poco rit. A tempo

295 6 2 10

IV
Finale

VIOLIN II

Allegro ♩ = 120

1 sur la touche

5

10

15

20

25

30

35

40

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

45

50

rf cresc.

55

60

ff

65

70

dim. **p**

75

80

3

85

90

95

poco rit.

2

A tempo

8

115

f **ff** **ff**

120

125

130

135

140

1. 4

150

f **pp** **f**

II

Adagio sostenuto ♩ = 58

1

5

pp cresc. **pp**

10

cresc. **f** cres - - -

15

cen - - do **ff** dim. **pp**

20

25

rf

30

pp **p**

cresc. **f**

35

40

p **pp**

45

50

pp

55

60

p **f** dim. **p** cres -

65

6

ten. **ff** **ff** **ff**

75

pp

80

p cresc.

3

VIOLIN II

1 90 95 100 105 110 115 120 125

p *p* *pp* *cresc.* *f* *p* *pp* *ppp*

schmorzando

Allegro impetuoso ♩ = 152

III Menuetto

5 10 15 20 25 30 35 40

ff *pp* *f* *ff*

VIOLIN II

Poco piu lento ♩ = 104

45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145 150 155

dim. *p* *morendo pp* *ppp* *rit. col Viol. I* *pizz.* *p*

cres - - - cen - - do *f* *arco* *dim.* *pizz.* *p*

1. *2.* *arco* *80* *Tempo I* *cres*

cen - - do *f* *3* *p* *3* *f* *mf* *p* *pp* *ff* *90*

pp *105* *f* *110* *1*

ff *115* *3* *120* *125* *dim.* *p* *morendo pp*

130 *pizz.* *ppp* *rit. col Viol I* *135*

arco *pizz.* *arco* *140* *145*

Tempo Ipp *cresc.* *ff* *150* *155*

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e-mail: mertonmusic@argonet.co.uk

QUINTETTO No.23 VIOLA

Allegro non tanto vivo ♩. = 80 G. Onslow Op.58

sec sec

ff ff ff ff

10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120

p cresc. ff pp

cresc. morendo pp rf p

p leggiero p f

dim. p

pp p

pp legato

cres - cen - do - f -

dimi - nuen - do p

pp cresc. f

dim. p pp

p dim. pp

p dim. pp

310 *f* *ff*
315
320 *dim.* *p*
325 *pp* *p*
330
335 *pp* *p* *cres* - - - cen - - - do
340
345 *f* *ff*
350
355
360
365 *dim.* *pp* *rf*
370
375 *p* *cresc.* *mf* *cres* -
380 *cen - do p* *dim.* *pp* *cres - cen - do*
385
390
395 *f* *ff* *p* *rf*
400
405 *pp* *morendo*
410
415 *ppp*
420
425

125 *ff energico* *sans syncope* 130
135 *ff* *sans syncope*
140 *sans syncope* 145
150 *p*
155
160 *sans syncope* 165
170 *cres - cen - - - do poco a poco*
175 *f*
180 *ff* *dim.* *p* 185
190 *cresc.* *f* *pp* *pp* *rf*
195 *p* 200 *f*
205
210 *dim.* *p* 215 2

VIOLA

220 *pp* 225 *p* 230 235 *pp* *legato* 240 *p* 245 *cres - cen - do* *f* 250 *dimi - nuen - do* *p* 255 *pp* *f* 260 *dim.* *p* 265 *pp* 270 *p* 275 *pp* *poco rit.* *suivez le violon* 280 *poco piu lento* *pp* 285 *animato* *ff* 290 *ff* *poco piu* 295 *dim.* *p* 300 *p* 305 *pp* 310 *ff* 315 320 *ff*

VIOLA

130 135 140 145 150 155 *p* 160 165 170 175 *cresc.* *f* 180 *f* 185 190 195 *pp* 200 205 210 215 *cres - cen - do* *f* 220 *ff* 225 230 *ff* 235 *sur la touche* *pp* 240 245 250 255 260 265 270 *cres - cen - do* *f* 275 *p* 280 *p* 285 290 *poco rit.* *A tempo* *p* 8

Poco piu lento VIOLA

p 135

140 *pp* 145

Tempo I *cresc.* *ff* 150 3 155

Allegro $\text{♩} = 120$ *pp* *sur la touche* 5 **IV Finale** 10

15 20 25

30 35 40 *cresc. f* *dim. pp*

45 50 *cresc. f* *f*

55 60 *ff* 65

70 75 *dim. p* *p*

85 90

95 *poco rit.* 100 **A tempo** 8

115 *f* *ff* *ff*

120 125

VIOLA

Adagio sostenuto $\text{♩} = 58$ **II**

pp 5

10 *cresc. f*

15 *cresc. ff* *dim. nuen do pp*

20 *rf* 25

30 *pp*

35 *p* *cresc. f*

40 *pp*

45 *pp* 50 2

55 *p* *morendo* *cresc. f* *dim. p* 60 *cresc.*

65 *ten. ff* *ten. ff* *ff*

VIOLA

70

75 *p* *morendo* *pp*

80

85

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

95 *pp* *p* *cresc.*

100 *f* *p*

105 *pp*

110 3 *p*

115

125 *pp*

III Menuetto

Allegro impetuoso ♩ = 152

5 *ff* *pp*

10

15

20

25 *f* *pp*

30

35

40

45 *dim.* *p* *morendo* *pp* *ppp* *rit. col Viol 1*

Poco piu lento ♩ = 104

50 *p*

55

60 *cres - - - cen - - - do* *f*

65 *dim.* *p*

70

75 *cres - - - cen - - - do* *f* *p* *f* *mf*

Tempo I

85 *p* *pp* *ff*

90

95 *pp* *pp*

100

105 *f*

110

115 *ff*

120

125 *dim.* *p* *morendo* *pp* *ppp* *rit. col Viol 1*

130

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Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
Manns(5)	Dittersdorf(2)	Naprapnik(3)	Zelenski (3)	Rubinstein	Stanford

MERTON MUSIC

ON SLOW

STRING QUINTET No.23

in A minor Op. 58

for
2 Violins, Viola and 2 Violoncelli

or
2 Violins, Viola, Violoncello and Double bass

VIOLONCELLO I

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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QUINTETTO No.23

VIOLONCELLO I
G. Onslow Op.58

Allegro non tanto vivo ♩ = 80

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

sec sec
ff ff ff ff
p
sans syncope sans syncope
p con innocenza
morendo pp rf p p
leggiere
f risoluto
p
cresc. f
p con grazia
leggiere
pp legato
p cres - cen - do f
dimi -
nuen - do p pp cresc. f
dim. p pp
dim. pp p dim. pp p

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VIOLONCELLO I

poco rit. A tempo

295 300 305 310 315 320 325 335 340 345 350 355 360 365 370 375 380 385 390 395 405 410 415 420 425

p
cres - cen - do f ff
dim. p
pp pp p
cresc. f ff
dim. pp cresc.
poco - a - poco p cresc. sempre mf
cresc. p dim. pp cres - - cen - - do
f ff p if
pp morendo
ppp

Set by Kittv and Theo Wvatt using Sibelius 7.

VIOLONCELLO I

145 *p* *f* 150 2 155 *p* *f*

160 3 165 *pp* *p* *f* 170

175 *pp* *cresc.* *f* 180 *f*

185 *dim.* *p*

190 *p* 195 9 205 *pp*

210 *cres - - cen - - do poco a poco* *f* *ff* 215

220 225

230 235 *dim.* *p* *ff*

240 245 3 4 255 2 *pp* *mf*

265 *mf* *p* *cres - - cen - do*

270 2 5 280 *f* *dolce* *sans syncope*

285 290

VIOLONCELLO I

120 *sans syncope* 3 125 *ff energico*

130 *ff*

135 140 5 *p*

150 *p*

155 *leggiero*

160 2 165 *p*

170 *cres - - cen - - do*

175 *f*

180 *ff* *dimi - nuen - do* *p* 185 *cresc.*

195 2 200 *f* *pp legato* *ff* *pp*

205 3

210 *p*

215 *cres - cen - do* *f* 3

220 *dole con grazia*

225

230 *leggermente*

235 *pp legato*

240 *p*

245 *p*

250 *cres - cen - do f*

255 *dim. p*

260 *pp*

265 *f*

270 *p*

275 *poco rit.*

280 *poco piu lento*

285 *pp*

290 *f*

295 *dim. p*

300 *p*

305 *ff*

310 *ff*

315 *ff*

320 *ff*

Adagio sostenuto ♩ = 58

10

15 *cresc. f*

cres - cen - do

IV Finale

Allegro ♩ = 120

4

5 *espressivo*

10 *p*

15 *rf*

20 *pp*

25 *mf*

30 *p*

40 *p*

45 *rf*

50 *cresc.*

55 *f*

60 *ff*

65

70

75 *dim.*

80 *p*

85 *rf*

90 *p*

95 *dolce*

100 *sans syncope*

105 *poco rit. A tempo*

110 *cres - - cen - - do f*

115 *ff*

120

125

130

135

140

145 *f*

Tempo I

VIOLONCELLO I

ff 85 90 2 95 100 105 110 115 120 6 130 135 140 145 150 155

rit. col Viol I *pp sciolte*

Tempo I

cresc. ff

VIOLONCELLO I

ff dim. pp dolce con espress rf 20 25 30 35 40 45 50 55 60 65 70

cresc. *p* *f* *pp* *p* *cresc.* *dim.* *p* *ff* *fp* *morendo* *pp*

VIOLONCELLO I

80 *p* *cresc.*

85 *cres - cen - do* *dim.*

p *dolce con espress* *tf*

90

95 *pp* *p*

100 *cresc.* *f*

105 *p* *pp*

110 *pp*

115 2 *p*

120 *pp* *tr*

125 *ppp* *ppp*

VIOLONCELLO I

Allegro impetuoso ♩ = 152

III

Menuetto

ff 5

2 *p* 3

15 3

20 3 *f* 25 3

30 *ff* 40 6

Poco piu lento ♩ = 104

50 *rit. col Viol I* *pp sciolte* 55

60 *cres - - - cen - - - do* 65

f

pp 70

75 *cres - - - cen - - - do*

1. *f* *dim.* *p* 2. *f* *dim.* 80 2

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ON SLOW

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in A minor Op. 58

for

2 Violins, Viola and 2 Violoncelli

or

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VIOLONCELLO II

THEO WYATT

8 Wilton Grove

London SW19 3QX

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

e-mail: mertonmusic@argonet.co.uk

QUINTETTO No.23

Allegro non tanto vivo $\text{♩} = 80$

G. Onslow Op.58

sec sec 5

ff ff ff ff

10 15

p cresc. ff

20 pizz. arco 25 sans syncope

pp ffz p cresc.

30 3 35 2

p p p p

40 45

p cres - - cen - - do f

50

dim. p

55 60 3 65

f p

70 75 3

p marcato cres - cen - do f

80 85

p dim. nuen - do p pp cresc. ff

90 95

100 1. 105 2. 110 115

dim. p pp p dim. pp p dim. pp

VIOLONCELLO II

280 *p*

285

290 *ff*

295 *poco rit. A tempo*

305 *cresc.*

310 *f*

315 *ff*

320 *dim.*

325 *p*

330 *pp*

335 *pp*

340 *p*

345 *cresc.*

350 *f*

355 *ff*

360

365 *8*

375 *p*

380 *mf*

385 *cres - cen - do*

390 *do*

395 *f*

400 *ff*

405 *pp*

410 *morendo*

415

420

425 *3*

ppp

Set by Kittv and Theo Wvatt using Sibelius 7.

VIOLONCELLO II

sans syncope

120 *p*

125 *ff energico*

130

135 *ff*

140

145 *p*

155 *4*

160 *sans syncope*

165 *5*

170 *mf*

175 *cresc.*

180 *f*

185 *ff*

190 *cresc.*

195 *f*

200 *pp legato*

205 *pp*

210 *f*

215 *dim.*

220 *p*

225 *3*

230 *3*

VIOLONCELLO II

240 *p marcato* *cres - cen - do* *f* 245

250 *dimi - nuen - do* *p* *pp* *ff*

255 260 *dim. p* *pp*

265 9 *poco rit.* *poco piu lento* 280 *A tempo*
p suivez le violon *pp* *f*

poco piu 285 *animato*
ff

290 295 1
dim. p *pp*

2 3 4 300 5 6 7 8 9 305 10

310 315
pp *ff*

320 *ff*

VIOLONCELLO II

150 155 *f* *p* *f*

160 165 170
p *ff* *pp*

175 180 *cresc.* *f* *f*

185 3 190 195
p *ff*

200 205
pp *pp*

210 215 1 2
cres - - - - - cen - - - - do *f*

220 3 4 5 6 7 225 8 9 10 11 230
ff

4 240 245 250
pp

255 260

265 270 3
p *cres - cen - do* *f* *p*

VIOLONCELLO II

IV
FinaleAllegro $\text{♩} = 120$
pizz. 3 5

arco

pp

Measures 1-145 of the Violoncello II part, IV Finale. The score is in 2/4 time with a tempo of 120 beats per minute. It begins with a *pizzicato* section (measures 1-5) marked *mf*, followed by an *arco* section (measures 6-145). The dynamics range from *pp* to *ff*, with various crescendos and decrescendos. The tempo changes to *poco rit. A tempo* at measure 100. The piece concludes with a *pizzicato* section (measures 135-145) marked *diminuendo* and *p*, ending with a *arco* section marked *rf*.

VIOLONCELLO II

Adagio sostenuto $\text{♩} = 58$

II

Measures 1-95 of the Violoncello II part, II. The score is in common time (C) with a tempo of 58 beats per minute. It begins with a *pizzicato* section (measures 1-5) marked *pp*, followed by an *arco* section (measures 6-95). The dynamics range from *pp* to *ff*, with various crescendos and decrescendos. The piece concludes with a *pizzicato* section (measures 90-95) marked *p*.

arco
pp

100
f

105
pp

110
schmorzando

115
p

120
pp

125
ppp

Allegro impetuoso ♩ = 152

III

Menuetto

Musical score for the bassoon part of the first movement of the Concerto for Bassoon and Piano by Carl Nielsen. The score is in 3/4 time and features various dynamic markings and articulations.

The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated. The key signature is one sharp (F#), and the time signature is 3/4.

The dynamics and articulations include:

- ff** (fortissimo) at the beginning.
- pp** (pianissimo) at measure 10.
- f** (forte) at measure 20.
- ff** (fortissimo) at measure 30.
- dim.** (diminuendo) at measure 45.
- p** (piano) at measure 45.
- morendo** (fading) at measure 45.
- ppp** (pianississimo) at the end.
- rit. col Viol I** (ritardando with Violin I) at the end.

The score includes various musical notations such as triplets, slurs, and accents.

[illegible]

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QUINTETTO No.23

Allegro non tanto vivo ♩ = 80

G. Onslow Cp.58

sec sec 1 1 5

ff ff ff ff

p 10 *cresc.* 15

ff pp 20 *pizz. arco* *ffz p*

25 *sans syncope* *cresc.* 1 30 3

35 *p* 40 *p* *cres*

45 *cen - - - do f*

50 *dim. p* 55 1

60 3 65 *f p*

70 *f p* 75 3 *p marcato*

80 *cres - - cen - - - do f* 85

90 *dimi - nuen - do p pp*

95 *cresc. ff* 100 *dim. p*

1. 105 2.

pp 110 *dim. pp p pp* *sans syncope sans syncope* 115 *p*

Musical score for Doublebass, measures 280 to 425. The score includes various dynamics and articulations:

- Measures 280-285: *p*
- Measures 285-290: *poco rit.*
- Measures 290-295: *rf*
- Measures 295-305: *rf*
- Measures 305-310: *p*
- Measures 310-315: *cres - cen - do*
- Measures 315-320: *f*
- Measures 320-325: *ff*
- Measures 325-330: *dim.*
- Measures 330-335: *p*
- Measures 335-340: *pp*
- Measures 340-345: *p*
- Measures 345-350: *cresc.*
- Measures 350-355: *f*
- Measures 355-360: *ff*
- Measures 360-365: *p*
- Measures 365-375: *cresc.*
- Measures 375-380: *p*
- Measures 380-385: *mf*
- Measures 385-390: *cres - - cen - - do*
- Measures 390-395: *p*
- Measures 395-400: *dim.*
- Measures 400-405: *pp*
- Measures 405-410: *cres - cen - do*
- Measures 410-415: *f*
- Measures 415-420: *ff*
- Measures 420-425: *pp*
- Measures 425-430: *morendo*
- Measures 430-435: *ppp*

Musical score for Doublebass, measures 120 to 230. The score includes various dynamics and articulations:

- Measures 120-125: *ff*
- Measures 125-130: *energico*
- Measures 130-135: *1*
- Measures 135-140: *ff*
- Measures 140-145: *p*
- Measures 145-150: *1*
- Measures 150-155: *p*
- Measures 155-160: *1*
- Measures 160-165: *sans syncope*
- Measures 165-170: *mf*
- Measures 170-175: *cresc.*
- Measures 175-180: *f*
- Measures 180-185: *ff*
- Measures 185-190: *dim. p*
- Measures 190-195: *pp*
- Measures 195-200: *legato*
- Measures 200-205: *pp*
- Measures 205-210: *f*
- Measures 210-215: *dim.*
- Measures 215-220: *1*
- Measures 220-225: *3*
- Measures 225-230: *p*
- Measures 230-235: *3*

240 *p marcato* *cres - cen - - do*

245 *f* *dimi - nuen - do*

250 *p* *pp* *ff*

260 *dim. p* *pp*

265 *p* *9* *poco rit.* *poco piu lento* *A tempo* *p suivez le violon* *pp* *f*

285 *poco piu animato* *ff*

290 *dim.*

295 *p* *pp* *1* *2* *3* *4* *300* *5*

305 *6* *7* *8* *9* *10* *pp*

310 *ff* *315* *1*

320 *ff*

145 *arco* *p* *rf* *f* *150*

155 *p* *f* *160*

165 *p* *rf* *pp* *170*

175 *cresc.* *f* *180*

185 *3* *p* *rf* *190*

195 *pp* *200*

205 *pp* *210*

215 *cres - - cen - - do* *poco a poco* *f* *220*

225 *230* *ff*

240 *pp* *245* *1*

250 *255*

260 *265* *p*

270 *cres - - cen - do* *f* *p* *3*

IV

Finale

Allegro $\text{♩} = 120$

pizz.

arco

mf

pp

cresc.

f

dim.

pp

cresc.

f

f

ff

dim.

rf

p

rf

rf

poco rit.

A tempo

cres - - cen - - do f

ff

diminuendo

II

Adagio sostenuto $\text{♩} = 58$

pp

cresc.

f

cres - cen - do ff

dim. pp

pizz.

arco

pp

p

cresc.

f

pp

pp

pp

cresc.

f

dim. p

cresc.

ff

fp

morendo

pp

cresc.

f

cresc

dim.

p

p

pizz.

pp

Doublebass

arco

pp

100

f

105

pp

schmorzando

110

115

p

120

1

125

1

pp

ppp

Allegro impetuoso ♩ = 152

III Menuetto

Menuetto

ff

pp

pp

f

ff

dim. *p* *pp* *ppp*

rit. col Viol I

Poco piu lento $\text{♩} = 104$

Doublebass

50 pizz. *p*

55

60 *cres - - - cen f - - do dim.*

65 pizz. *p*

70

75 *f p f mf p*

Tempo I

80 *arco*

85

90 *pp ff*

95 *pp*

100

105 *f*

110

115

120

125 *dim. p morendo pp*

130 *ppp rit. col Viol 1*

135 *pizz. p arco*

Tempo I

145 *pp cresc. ff*

150

155

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.23

in A minor Op. 58

for

2 Violins, Viola and 2 Violoncelli

or

2 Violins, Viola, Violoncello and Double bass

PARTS

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