

Trois  
Quintetti

pour

deux Violons, deux Altos et Basse,  
composés par

F. Krommer.  
Œuvre 25.

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N<sup>o</sup> 1703.

Prix f. 4.30 00.

A. OFFENBACH <sup>S</sup>/M,  
chez Jean André.

## QUINTETTO I.

1703

Closed sheet  
M  
552  
K933, 25

596075

VIOLA PRIMA.

3

The musical score is written for Viola Prima and consists of 18 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *p* (piano), *f* (forte), *ff* (fortissimo), *sfz* (sforzando), *ten.* (tenuto), *cres.* (crescendo), and *pp* (pianissimo). The tempo is marked *Andante.* on the 5th staff. The key signature changes from one flat to two flats, with the section labeled *Minore* (Minor) on the 10th staff. The section labeled *Maggiore* (Major) begins on the 14th staff. The score concludes with a double bar line on the 18th staff.

## Menuetto

Allegretto.

*p* *f* *p* *cres:* *f* *cres:* *f*

## Trio.

*pp* *1* *M.D.C.*

## Rondo.

*p* *1* *1* *1* *1* *1* *1*

Musical score for Viola Prima, page 5. The score consists of 15 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature has one sharp (F#). The time signature is 4/4. The score is written for a single instrument, Viola Prima.

Dynamic markings include: *ff*, *fz*, *p*, *pp*, *fz*, *f*, *p*, *fz*, *p*, *pp*, *fz*, *p*, *f*, *p*.

Allegro affai.

## QUINTETTO II.

This musical score is for the Viola Prima part of a Quintetto II. It is in 2/4 time and marked 'Allegro affai.' The score consists of 16 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The score is written in a single system, with the staves connected by a brace on the left. The key signature is one flat (B-flat). The score is written in a standard musical notation style, with a treble clef and a key signature of one flat. The music is characterized by a mix of eighth and sixteenth notes, with some passages featuring triplets and slurs. The overall tempo is 'Allegro affai.' The score is written in a single system, with the staves connected by a brace on the left. The key signature is one flat (B-flat). The music is characterized by a mix of eighth and sixteenth notes, with some passages featuring triplets and slurs. The overall tempo is 'Allegro affai.'

# VIOLA PRIMA.

7

Adagio.

pp

ff

cres.

p

f

Minore

Maggiore

Menuetto  
Allegretto.

First system: *p*  
Second system: *p* *cres:* *p*  
Third system: *f* *p*  
Fourth system: *fz* *p*  
Fifth system: *fz* *p*  
Sixth system: *fp*  
Seventh system: *fz* *p*  
Eighth system: *fp*  
Ninth system: *fp*  
Tenth system: *fp*  
Eleventh system: *fp*  
Twelfth system: *fp*  
Thirteenth system: *fp*  
Fourteenth system: *fp*  
Fifteenth system: *fp*  
Sixteenth system: *fp*  
Seventeenth system: *fp*  
Eighteenth system: *fp*  
Nineteenth system: *fp*  
Twentieth system: *fp*  
Twenty-first system: *fp*  
Twenty-second system: *fp*  
Twenty-third system: *fp*  
Twenty-fourth system: *fp*  
Twenty-fifth system: *fp*  
Twenty-sixth system: *fp*  
Twenty-seventh system: *fp*  
Twenty-eighth system: *fp*  
Twenty-ninth system: *fp*  
Thirtieth system: *fp*  
Thirty-first system: *fp*  
Thirty-second system: *fp*  
Thirty-third system: *fp*  
Thirty-fourth system: *fp*  
Thirty-fifth system: *fp*  
Thirty-sixth system: *fp*  
Thirty-seventh system: *fp*  
Thirty-eighth system: *fp*  
Thirty-ninth system: *fp*  
Fortieth system: *fp*  
Forty-first system: *fp*  
Forty-second system: *fp*  
Forty-third system: *fp*  
Forty-fourth system: *fp*  
Forty-fifth system: *fp*  
Forty-sixth system: *fp*  
Forty-seventh system: *fp*  
Forty-eighth system: *fp*  
Forty-ninth system: *fp*  
Fiftieth system: *fp*  
Fifty-first system: *fp*  
Fifty-second system: *fp*  
Fifty-third system: *fp*  
Fifty-fourth system: *fp*  
Fifty-fifth system: *fp*  
Fifty-sixth system: *fp*  
Fifty-seventh system: *fp*  
Fifty-eighth system: *fp*  
Fifty-ninth system: *fp*  
Sixtieth system: *fp*  
Sixty-first system: *fp*  
Sixty-second system: *fp*  
Sixty-third system: *fp*  
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Sixty-fifth system: *fp*  
Sixty-sixth system: *fp*  
Sixty-seventh system: *fp*  
Sixty-eighth system: *fp*  
Sixty-ninth system: *fp*  
Seventieth system: *fp*  
Seventy-first system: *fp*  
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Seventy-fourth system: *fp*  
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Seventy-seventh system: *fp*  
Seventy-eighth system: *fp*  
Seventy-ninth system: *fp*  
Eightieth system: *fp*  
Eighty-first system: *fp*  
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Ninety-fifth system: *fp*  
Ninety-sixth system: *fp*  
Ninety-seventh system: *fp*  
Ninety-eighth system: *fp*  
Ninety-ninth system: *fp*  
Hundredth system: *fp*  
Hundred and first system: *fp*  
Hundred and second system: *fp*  
Hundred and third system: *fp*  
Hundred and fourth system: *fp*  
Hundred and fifth system: *fp*  
Hundred and sixth system: *fp*  
Hundred and seventh system: *fp*  
Hundred and eighth system: *fp*  
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Hundred and tenth system: *fp*  
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Hundred and sixty-seventh system: *fp*  
Hundred and sixty-eighth system: *fp*  
Hundred and sixty-ninth system: *fp*  
Hundred and seventieth system: *fp*  
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Hundred and seventy-fourth system: *fp*  
Hundred and seventy-fifth system: *fp*  
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Hundred and seventy-seventh system: *fp*  
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Hundred and seventy-ninth system: *fp*  
Hundred and eightieth system: *fp*  
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Hundred and eighty-seventh system: *fp*  
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Hundred and eighty-ninth system: *fp*  
Hundred and ninetieth system: *fp*  
Hundred and ninety-first system: *fp*  
Hundred and ninety-second system: *fp*  
Hundred and ninety-third system: *fp*  
Hundred and ninety-fourth system: *fp*  
Hundred and ninety-fifth system: *fp*  
Hundred and ninety-sixth system: *fp*  
Hundred and ninety-seventh system: *fp*  
Hundred and ninety-eighth system: *fp*  
Hundred and ninety-ninth system: *fp*  
Hundredth system: *fp*

Finale  
Allegro.

First system: *p*  
Second system: *f* *p* *f*  
Third system: *f* *p* *f*  
Fourth system: *f* *p* *f*  
Fifth system: *f* *p* *f*  
Sixth system: *f* *p* *f*  
Seventh system: *f* *p* *f*  
Eighth system: *f* *p* *f*  
Ninth system: *f* *p* *f*  
Tenth system: *f* *p* *f*  
Eleventh system: *f* *p* *f*  
Twelfth system: *f* *p* *f*  
Thirteenth system: *f* *p* *f*  
Fourteenth system: *f* *p* *f*  
Fifteenth system: *f* *p* *f*  
Sixteenth system: *f* *p* *f*  
Seventeenth system: *f* *p* *f*  
Eighteenth system: *f* *p* *f*  
Nineteenth system: *f* *p* *f*  
Twentieth system: *f* *p* *f*  
Twenty-first system: *f* *p* *f*  
Twenty-second system: *f* *p* *f*  
Twenty-third system: *f* *p* *f*  
Twenty-fourth system: *f* *p* *f*  
Twenty-fifth system: *f* *p* *f*  
Twenty-sixth system: *f* *p* *f*  
Twenty-seventh system: *f* *p* *f*  
Twenty-eighth system: *f* *p* *f*  
Twenty-ninth system: *f* *p* *f*  
Thirtieth system: *f* *p* *f*  
Thirty-first system: *f* *p* *f*  
Thirty-second system: *f* *p* *f*  
Thirty-third system: *f* *p* *f*  
Thirty-fourth system: *f* *p* *f*  
Thirty-fifth system: *f* *p* *f*  
Thirty-sixth system: *f* *p* *f*  
Thirty-seventh system: *f* *p* *f*  
Thirty-eighth system: *f* *p* *f*  
Thirty-ninth system: *f* *p* *f*  
Fortieth system: *f* *p* *f*  
Forty-first system: *f* *p* *f*  
Forty-second system: *f* *p* *f*  
Forty-third system: *f* *p* *f*  
Forty-fourth system: *f* *p* *f*  
Forty-fifth system: *f* *p* *f*  
Forty-sixth system: *f* *p* *f*  
Forty-seventh system: *f* *p* *f*  
Forty-eighth system: *f* *p* *f*  
Forty-ninth system: *f* *p* *f*  
Fiftieth system: *f* *p* *f*  
Fifty-first system: *f* *p* *f*  
Fifty-second system: *f* *p* *f*  
Fifty-third system: *f* *p* *f*  
Fifty-fourth system: *f* *p* *f*  
Fifty-fifth system: *f* *p* *f*  
Fifty-sixth system: *f* *p* *f*  
Fifty-seventh system: *f* *p* *f*  
Fifty-eighth system: *f* *p* *f*  
Fifty-ninth system: *f* *p* *f*  
Sixtieth system: *f* *p* *f*  
Sixty-first system: *f* *p* *f*  
Sixty-second system: *f* *p* *f*  
Sixty-third system: *f* *p* *f*  
Sixty-fourth system: *f* *p* *f*  
Sixty-fifth system: *f* *p* *f*  
Sixty-sixth system: *f* *p* *f*  
Sixty-seventh system: *f* *p* *f*  
Sixty-eighth system: *f* *p* *f*  
Sixty-ninth system: *f* *p* *f*  
Seventieth system: *f* *p* *f*  
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Seventy-third system: *f* *p* *f*  
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Seventy-seventh system: *f* *p* *f*  
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Eightieth system: *f* *p* *f*  
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Eighty-ninth system: *f* *p* *f*  
Ninetieth system: *f* *p* *f*  
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Ninety-second system: *f* *p* *f*  
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Ninety-fifth system: *f* *p* *f*  
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Ninety-seventh system: *f* *p* *f*  
Ninety-eighth system: *f* *p* *f*  
Ninety-ninth system: *f* *p* *f*  
Hundredth system: *f* *p* *f*  
Hundred and first system: *f* *p* *f*  
Hundred and second system: *f* *p* *f*  
Hundred and third system: *f* *p* *f*  
Hundred and fourth system: *f* *p* *f*  
Hundred and fifth system: *f* *p* *f*  
Hundred and sixth system: *f* *p* *f*  
Hundred and seventh system: *f* *p* *f*  
Hundred and eighth system: *f* *p* *f*  
Hundred and ninth system: *f* *p* *f*  
Hundred and tenth system: *f* *p* *f*  
Hundred and eleventh system: *f* *p* *f*  
Hundred and twelfth system: *f* *p* *f*  
Hundred and thirteenth system: *f* *p* *f*  
Hundred and fourteenth system: *f* *p* *f*  
Hundred and fifteenth system: *f* *p* *f*  
Hundred and sixteenth system: *f* *p* *f*  
Hundred and seventeenth system: *f* *p* *f*  
Hundred and eighteenth system: *f* *p* *f*  
Hundred and nineteenth system: *f* *p* *f*  
Hundred and twentieth system: *f* *p* *f*  
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Hundred and thirtieth system: *f* *p* *f*  
Hundred and thirty-first system: *f* *p* *f*  
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Hundred and thirty-third system: *f* *p* *f*  
Hundred and thirty-fourth system: *f* *p* *f*  
Hundred and thirty-fifth system: *f* *p* *f*  
Hundred and thirty-sixth system: *f* *p* *f*  
Hundred and thirty-seventh system: *f* *p* *f*  
Hundred and thirty-eighth system: *f* *p* *f*  
Hundred and thirty-ninth system: *f* *p* *f*  
Hundred and fortieth system: *f* *p* *f*  
Hundred and forty-first system: *f* *p* *f*  
Hundred and forty-second system: *f* *p* *f*  
Hundred and forty-third system: *f* *p* *f*  
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Hundred and forty-seventh system: *f* *p* *f*  
Hundred and forty-eighth system: *f* *p* *f*  
Hundred and forty-ninth system: *f* *p* *f*  
Hundred and fiftieth system: *f* *p* *f*  
Hundred and fifty-first system: *f* *p* *f*  
Hundred and fifty-second system: *f* *p* *f*  
Hundred and fifty-third system: *f* *p* *f*  
Hundred and fifty-fourth system: *f* *p* *f*  
Hundred and fifty-fifth system: *f* *p* *f*  
Hundred and fifty-sixth system: *f* *p* *f*  
Hundred and fifty-seventh system: *f* *p* *f*  
Hundred and fifty-eighth system: *f* *p* *f*  
Hundred and fifty-ninth system: *f* *p* *f*  
Hundredth system: *f* *p* *f*



ff

pp

ff

pp

f

p

f

p

ff

pp

ff

pp

ff

Staccato

f

pp

ff

Adagio.

## QUINTETTO III.

This musical score is for the Viola Prima part of a Quintetto III. It begins with a tempo marking of 'Adagio.' and a key signature of two flats. The score is written on 15 staves. The first staff includes a '2' above the time signature, indicating a 2/4 time signature. The music features a variety of dynamics, including *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *p* (piano). A section marked 'Allegro' begins on the second staff. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The piece concludes with a final *f* dynamic marking on the last staff.

## 11

**Solo**

*f*

*f* *cres.* *f*

**Allegretto.**

This image shows a page of musical notation for the piece 'The Swan Song' by Franz Liszt. The notation is arranged in ten horizontal staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff* (fortissimo), *fp* (fortissimo piano), *f* (forte), *p* (piano), and *pp* (pianissimo) are indicated throughout the piece. The piece is characterized by its flowing, melodic lines and intricate rhythmic patterns, typical of Liszt's style. The notation is presented in a clear, black-and-white format, suitable for a printed score.

## Menuetto

Allegretto.

First system of the Menuetto, Allegretto. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The second staff continues the melody with a fortissimo (*ff*) dynamic. The third staff features a rapid sixteenth-note passage with a piano (*p*) dynamic, followed by a fortissimo (*fz*) dynamic.

## Trio.

Second system of the Trio. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff features a piano (*pp*) dynamic. The fourth staff ends with a fortissimo (*f*) dynamic. The section concludes with the initials "M.D.C." in the right margin.

## Finale.

Third system of the Finale. It consists of seven staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music starts with a piano (*p*) dynamic. The second staff continues with a fortissimo (*f*) dynamic. The third staff features a piano (*p*) dynamic. The fourth staff continues with a piano (*pp*) dynamic. The fifth staff features a fortissimo (*fz*) dynamic. The sixth staff continues with a fortissimo (*ff*) dynamic. The seventh staff ends with a fortissimo (*ff*) dynamic.

Musical score for Viola Prima, page 13. The score consists of 15 staves of music in G major (one sharp). It features a variety of musical textures including single melodic lines, duets, and dense chordal passages. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a double bar line on the final staff.