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(Prices current September 2008)

MERTON MUSIC

ASPELMAYR

String Quartet in E flat

VIOLIN I

Merton Music
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London SW19 3QX England
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
e-mail: mertonmusic@argonet.co.uk
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4887

Quartet in E flat

Allegro moderato

I

Aspelmayr

Measures 1-50 of the Violin 1 part. The music begins with a forte (f) dynamic and includes a trill (tr) at measure 10. Dynamics fluctuate between forte (f) and piano (p), with a crescendo (cresc.) starting at measure 35. The section concludes with fortissimo (fp) dynamics at measures 48-50.

Measures 90-175 of the Violin 1 part. This section includes a key signature change to E-flat minor (Minore) at measure 105. It features a 'Gavote' section starting at measure 120. Dynamics include forte (f), piano (p), and mezza voce. The section ends at measure 175.

Violin 1

**Gavote
Allegretto**

IV

Gavotte
Allegretto

mezza voce

IV

5

f

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

Minore

Gavotte

mezza voce

55

60

65

70

75

80

85

90

95

100

1.

2.

Menuetto
Allegretto

Violin 1

II

5 10 15 20 25 30 35 40 45 50 55

Theme D.C.

Adagio

III

5 10 15

Violin 1

15 20 25 30 35 40 45 50 55 60 65

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MERTON MUSIC

ASPELMAYR

String Quartet in E flat

VIOLIN II

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4887

Quartet in E flat

I

Aspelmayr

Allegro moderato

Measures 1-65 of the Violin 2 part. The score includes dynamics such as *f*, *p*, and *cresc.*. It features first and second endings at measure 50, a trill (tr) at measure 52, and various articulations like slurs and ties.

Measures 90-175 of the Violin 2 part. This section includes a key signature change to E-flat minor at measure 105, marked 'Minore'. It also features a section marked 'Gavote' at measure 120. Dynamics include *mezza voce*, *f*, and *p*.

Gavote
Allegretto

IV 5

mezza voce

10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85

mezza voce

Minore

Gavote

mezza voce

70 75 80 85 90 95 100

Menuetto
Allegretto

II 5

1 15 20 25 30 35 40 45 50 55

Minore

Theme D.C.

Adagio

III

f *p* *f* *p* *f*

p *f* *p* *dolce*

10 *p* *fp*

fp *p* *f* *p* *f*

15 *p* *f* *p* *p* *f* *p* *dolce* 1 *p* *sfz* 20 *p*

f *p* *f* *p* *f* *p* *f*

25 *p* *f* *p*

30 *f* *p* *f*

35 *p*

40 *f* *p* *f* *p* *f* *G.P.*

45 *p* *f* *p* *f* *p* *f*

p *fp* *fp*

50 *f* *p* *f* *p* *f* *p* *f* 1

55 *p* *sfz* *p* *f* *p*

60 *f* *p* *f* *p* *f*

65 *p* *f* *p* *pp*

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MERTON MUSIC

A S P E L M A Y R

String Quartet in E flat

VIOLA

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4887

Quartet in E flat

Allegro moderato

I

Aspelmayr

Measures 1-75 of the Viola part. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (f) dynamic and includes various musical notations such as slurs, ties, and dynamic markings (f, p, fp, cresc.). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 are indicated above the staff.

Measures 90-175 of the Viola part. The score continues in 3/4 time with a key signature of two flats. It includes dynamic markings (f, p, mezzo voce) and a section labeled "Minore Solo" starting at measure 105. Measure numbers 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, and 175 are indicated above the staff.

Gavote
Allegretto

mezza voce

70 5 10

IV

15 20

25 30

35 40

45 50

Minore

55 60

65 70

75 80

Gavote

85

mezza voce

Menuetto
Allegretto

II

80 85 90 95

100

Menuetto
Allegretto

II

5 10 15 20 25 30 40 45 50 55

Minore

Theme D.C.

Adagio

Viola

III

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

f p f p f p f p

p dolce

p fp fp fp fp fp p fp

dolce p sfz p f p f p

f p f p f p

f p f p f p

p

f p f p f p f p f p

p f fp

fp fp f p fp fp f

p sfz p f p f p

f p f p p pp

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MERTON MUSIC

ASPELMAYR

String Quartet in E flat

VIOLONCELLO

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4887

Quartet in E flat

Aspelmayr

Allegro moderato

I

Violoncello part for Quartet in E flat, measures 1-70. The music is in E-flat major, 3/4 time, and begins with a repeat sign. The tempo is Allegro moderato. The part includes various dynamics such as *f*, *p*, *fp*, and *cresc.*, as well as articulation like *tr* (trill) at measure 25. A *Solo* section begins at measure 60. The key signature changes to E-flat minor at measure 105.

Violoncello part for Quartet in E flat, measures 90-175. The music continues in E-flat minor. It includes dynamics like *f*, *p*, *mezza voce*, and *fp*. A *Minore Solo* section is marked at measure 105. The tempo remains Allegro moderato. The part concludes with a final cadence at measure 175.

**Gavote
Allegretto**

Violoncello

IV

Allegretto

mezza voce

f

mezza voce

15

f

p

f

p

f

p

20

p

25

f

p

f

30

35

40

45

f

p

f

p

f

p

50

f

Minore

55

60

65

70

75

80

Gavote

85

mezza voce

Violoncello

75

f *p* *f*

80

p *f* *p* *sfz* *f*

85

p *f* *p* *sfz*

90

p *sfz*

95

p *f* *p*

100

1. *f* 2. *f*

**Menuetto
Allegretto**

II

[illegible]

Adagio

III

5 *f* *p* *f* *p* *f* *p* *f*

10 *p* *poco forte* *p*

15 *fp* *fp* *fp* *fp* *fp*

20 *p* *sfz* *p* *f* *p* *f* *p*

25 *f* *p* *f* *p* *f* *p*

30 *f* *p* *f*

35 *p*

40 *f* *p* *f* *p* *f* *p* *f* *p*

45 *f* *fp* *fp*

50 *fp* *f* *p* *fp* *f* *p*

55 *p*

60 *sfz* *p* *f* *p* *f* *p* *f* *p*

65 *f* *p* *f* *p* *pp*

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facilitate page turning.

Franz Aspelmayr (1728-1786) was an Austrian composer and violinist who learned the violin from his dancing-master father. It is not known whether or from whom he received any formal instruction in composition. He was on the musical staff of Count Morzin from 1759 to 1761, at the same time as Haydn; and for the following two years was composer at the Kärntnertortheater. He later collaborated with the choreographer and dancer Noverre who settled in Vienna in 1771 and composed at least five ballet scores for him. He played violin at aristocratic gatherings and on Christmas Day 1781 was a member of the quartet which gave the first performance of Haydn's Op.33 quartets, for which each of the performers received a lavish gift and Haydn himself received a gold box set with diamonds. He helped to found and was an official of the Tonkünstler-Sozietät, a benevolent society for the relief of indigent musicians and their families and in his last, poverty-stricken years was one of its beneficiaries.

He composed at least 34 string quartets. His chamber works mix elements of baroque and classical style and help trace the gradual independence of chamber music from continuo practice.

This quartet is from a collection of 24 Aspelmayr quartets in manuscript in the National Music Library in Stockholm. They are believed to have been bought in Paris or Germany around 1825 by Johan Mazer (1790-1847). With his circle of enthusiastic (and intrepid) amateur and professional friends he explored the whole of the contemporary quartet repertoire including the late quartets of Beethoven as soon as they appeared in print. He founded in Stockholm the Mazer Chamber Music Society which still flourishes. And it was the current Chairman of that society, David William-Olsson, who generously made photocopies available to Merton Music.

MERTON MUSIC

ASPELMAYR

String Quartet in E flat

PARTS

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