

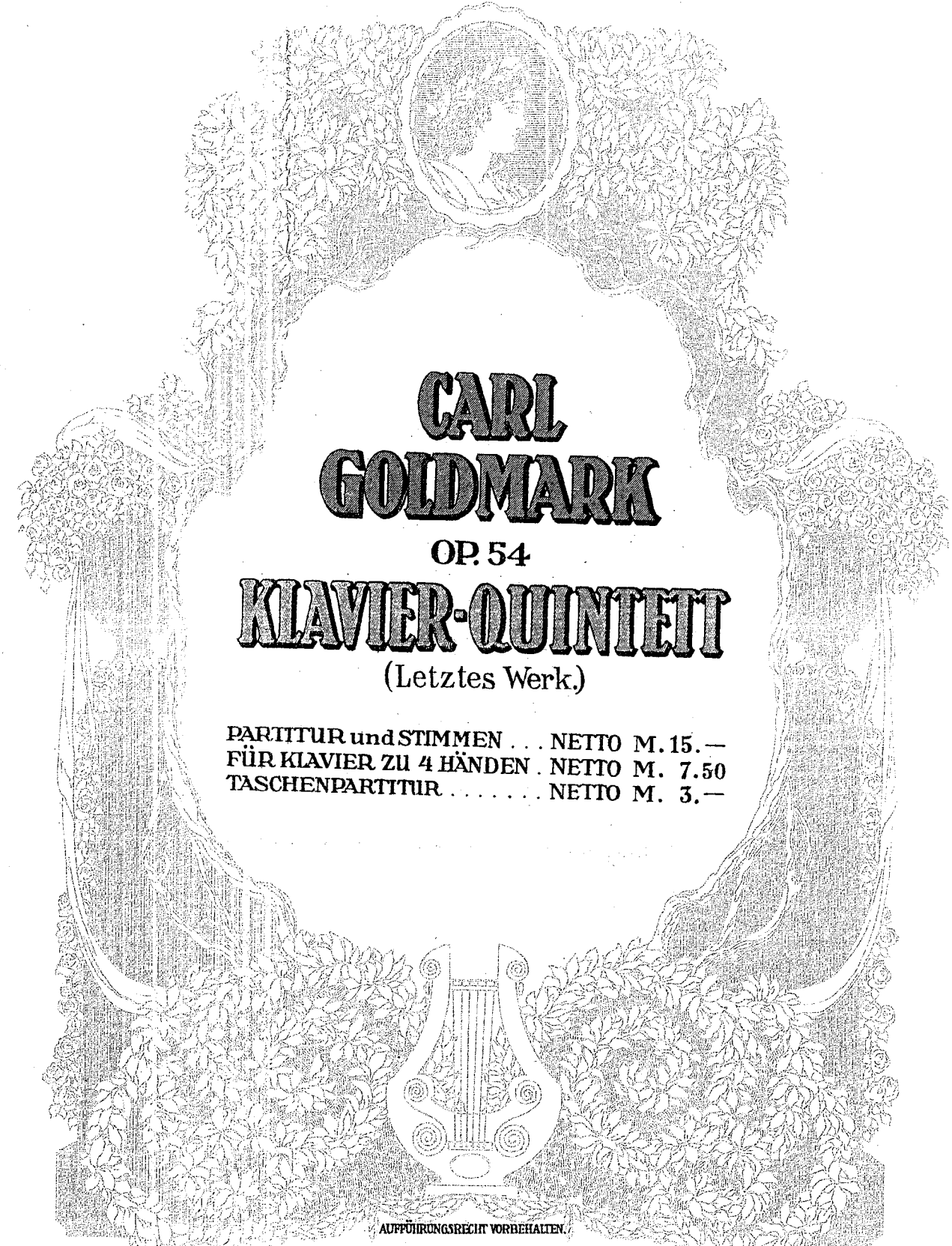
*cresc.*

*f* *ff* *p*

Etwas langsamer.

*ff* *pathetisch*

*sfz* *dim.*



**CARL  
GOLDMARK**

OP. 54

**KLAVIER-QUINTETT**

(Letztes Werk.)

PARITTUR und STIMMEN . . . NETTO M. 15.—  
 FÜR KLAVIER ZU 4 HÄNDEN . NETTO M. 7.50  
 TASCHENPARTITUR . . . . . NETTO M. 3.—

AUFPÜHRUNGSRECHT VORBEHALTEN.

VERLAG  
**JOSEF WEINBERGER**  
 LEIPZIG

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The system concludes with a fermata over the final measure.

Second system of musical notation, consisting of two staves for piano accompaniment. It features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present.

Third system of musical notation, consisting of four staves. It includes vocal lines with triplets and piano accompaniment. The system ends with a *dim.* (diminuendo) marking.

Fourth system of musical notation, consisting of two staves for piano accompaniment. It continues the complex melodic and rhythmic patterns from the previous system, ending with a *dim.* marking.

Fifth system of musical notation, consisting of four staves. It features vocal lines with trills and piano accompaniment. Dynamic markings include *pp* (pianissimo) and *p* (piano).

Sixth system of musical notation, consisting of two staves for piano accompaniment. It continues the intricate piano part with *pp* and *p* dynamics.

Violin I: *p*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Piano: *dolce*

Violin I: *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Violoncello: *cresc.*

Piano: *cresc.*

Violin I: *f*

Violin II: *f*

Viola: *f*

Violoncello: *f*

Piano: *f*

Violin I: *ff espress.*

Violin II: *rit. assai pp*

Viola: *rit. assai pp*

Violoncello: *rit. assai pp*

Piano: *rit. assai pp*

Violin I: *dim.*

Violin II: *dim.*

Viola: *dim.*

Violoncello: *dim.*

Piano: *dim.*

# KLAVIER-QUINTETT.

## 1. Satz.

Karl Goldmark, Op. 54.

Aufführungsrecht vorbehalten.

Violin I: *Sehr mäßig. (Andante.)*

Violin II: *p*

Viola: *p*

Violoncello: *p*

Piano: *Sehr mäßig. (Andante.)*

Violin I: *f energisch*

Violoncello: *f energisch*

Violin I: *p*

Violin II: *p*

Viola: *p*

Violoncello: *p*

Piano: *p*

Violin I: *f*

Violin II: *f*

Viola: *f*

Violoncello: *f*

Piano: *dim.*

Violin I: *a tempo*

Violin II: *pp rit.*

Viola: *pp rit.*

Violoncello: *pp rit.*

Piano: *pp rit.*

Violin I: *a tempo f*

Violin II: *a tempo f*

Viola: *a tempo f*

Violoncello: *a tempo f*

Piano: *a tempo f*

Violin I: *rit.*

Violin II: *rit.*

Viola: *rit.*

Violoncello: *rit.*

Piano: *rit.*

4

dim. p pp fp  
dim. p pp fp  
dim. p pp fp  
dim. p pp fp  
f espress.  
energisch

p p p p  
p p p p  
p p p p  
p p p p  
f

dim. p dim. f  
dim. p dim. f  
dim. p dim. f  
dim. p dim. f  
f etwas schneller  
dim. f etwas schneller

p dolce  
dim. p  
dim.

dim. pp  
dim. pp  
dim. pp  
pizz. pp  
pp

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

First system of musical notation on page 12, consisting of two systems of staves. The first system has a treble clef on top and a bass clef on the bottom. The second system also has a treble clef on top and a bass clef on the bottom. The music is in a key with one flat and a 3/4 time signature.

Second system of musical notation on page 12. It includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The notation features various rhythmic patterns and articulations.

Third system of musical notation on page 12. It includes dynamic markings such as *p dolce* (piano dolce) and *decrease.* (decrescendo). The music concludes with a *p* (piano) dynamic.

First system of musical notation on page 13. It begins with the tempo marking *Allegro non troppo.* and the dynamic marking *f* (forte). The notation includes triplets and trills.

Second system of musical notation on page 13. It continues the piece with various rhythmic figures and articulations, including triplets and trills.

Third system of musical notation on page 13. It includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The notation features complex rhythmic patterns and articulations.

Musical score for page 6, measures 1-4. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a piano part (bottom two staves) and a violin part (top two staves). The piano part includes triplets and dynamic markings such as *f* and *sfz*. The violin part also features triplets and dynamic markings like *f*.

Musical score for page 6, measures 5-8. The piano part continues with dynamic markings including *f*, *sfz*, and *p*. The violin part features a *p dolce* marking. Measure 8 includes a first ending bracket.

Musical score for page 6, measures 9-12. The piano part includes dynamic markings such as *f* and *p*. The violin part features a *p dolce* marking. Measure 12 includes a first ending bracket.

Musical score for page 11, measures 1-4. The piano part includes dynamic markings such as *f* and *ff*. The violin part features dynamic markings like *ff* and *sfz*.

Musical score for page 11, measures 5-8. The piano part includes dynamic markings such as *mf* and *p*. The violin part features dynamic markings like *mf*.

Musical score for page 11, measures 9-12. The piano part includes dynamic markings such as *f* and *sfz*. The violin part features dynamic markings like *f* and *sfz*.

First system of musical notation on page 10, consisting of a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation on page 10. The vocal line includes trills and slurs. The piano accompaniment features a forte (*f*) dynamic marking. The system concludes with a fermata over the final notes.

Third system of musical notation on page 10. The piano accompaniment begins with a forte (*f*) dynamic marking. The system includes various rhythmic patterns and chordal textures.

Fourth system of musical notation on page 10. The vocal line features trills and slurs. The piano accompaniment includes a forte (*f*) dynamic marking. The system ends with a fermata.

Fifth system of musical notation on page 10, showing the final part of the piece on this page. It includes a vocal line and piano accompaniment with various chordal and melodic elements.

First system of musical notation on page 7. The piano accompaniment starts with a piano (*p*) dynamic marking. The system includes various rhythmic patterns and chordal textures.

Second system of musical notation on page 7. The piano accompaniment includes a piano (*p*) dynamic marking. The system features trills and slurs in the vocal line.

Third system of musical notation on page 7. The piano accompaniment includes a piano (*p*) dynamic marking. The system features trills and slurs in the vocal line.

Fourth system of musical notation on page 7. The piano accompaniment includes a piano (*p*) dynamic marking. The system features trills and slurs in the vocal line.

Fifth system of musical notation on page 7. The piano accompaniment includes a piano (*p*) dynamic marking. The system features trills and slurs in the vocal line.

Musical score for page 8, measures 1-4. The score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment.

Musical score for page 8, measures 5-8. The vocal line continues with various dynamics including *f*, *p*, and *sf*. The piano accompaniment maintains its complex texture with triplets and slurs.

Musical score for page 8, measures 9-12. This section includes dynamic markings such as *rit.*, *dim.*, *p*, *f*, and *f espress.*. The piano part features a prominent triplet pattern in the right hand.

Musical score for page 9, measures 1-4. The key signature changes to two sharps (F# and C#). The piano part features a complex, rhythmic accompaniment with triplets and slurs.

Musical score for page 9, measures 5-8. This section includes dynamic markings such as *cresc.*, *dim.*, and *pp*. The piano part features a complex, rhythmic accompaniment with triplets and slurs.

Musical score for page 9, measures 9-12. This section includes dynamic markings such as *pp*, *f*, and *sfz*. The piano part features a complex, rhythmic accompaniment with triplets and slurs.



Musical score for the first system on page 32. It consists of three staves. The top two staves have dynamic markings: *cresc.*, *f*, *ritard.*, *dim.*, *p*, and *pp*. The bottom staff has *cresc.*, *f*, *ritard.*, *dim.*, *p*, and *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for the second system on page 32, marked *Ruhig.* It consists of three staves. The top two staves are mostly empty, while the bottom staff contains a piano accompaniment starting with a *p* dynamic.

Musical score for the third system on page 32, marked *Ruhig.* It consists of three staves. The top two staves are mostly empty, while the bottom staff contains a piano accompaniment with triplet markings and a *p* dynamic.

Musical score for the fourth system on page 32. It consists of three staves. The top two staves are mostly empty, while the bottom staff contains a piano accompaniment with a *pp* dynamic.

Musical score for the fifth system on page 32. It consists of three staves. The top two staves are mostly empty, while the bottom staff contains a piano accompaniment with triplet markings and a *pp* dynamic.

Musical score for the first system on page 17. It consists of three staves. The top two staves have dynamic markings: *f*, *sfz*, and *fz*. The bottom staff has *f*, *sfz*, and *fz*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for the second system on page 17. It consists of three staves. The top two staves have dynamic markings: *ff*. The bottom staff has *ff*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for the third system on page 17. It consists of three staves. The top two staves have dynamic markings: *ff*. The bottom staff has *ff* and triplet markings. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for the fourth system on page 17. It consists of three staves. The top two staves have dynamic markings: *f*, *sfz*. The bottom staff has *f*, *sfz*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for the fifth system on page 17. It consists of three staves. The top two staves have dynamic markings: *ff*, *f*. The bottom staff has *ff*, *f*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

sfz sfz sfz p

f p

cresc. cresc. pizz. arco cresc.

f cresc. f cresc. f cresc. f cresc.

Nicht zu schnell.

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

Nicht zu schnell.

dim. p pp dim. p pp dim.

dim. p dim. p dim. p dim. p

Systems 1-2 of the musical score on page 30. The first system features vocal lines and piano accompaniment with dynamics *p* and *pp*. The second system continues the piano accompaniment with dynamics *pp*.

Systems 3-4 of the musical score on page 30. The third system features vocal lines and piano accompaniment with dynamics *p* and *pp*. The fourth system continues the piano accompaniment with dynamics *p*.

Systems 5-6 of the musical score on page 30. The fifth system features vocal lines and piano accompaniment with dynamics *cresc.*. The sixth system continues the piano accompaniment with dynamics *cresc.*.

Schneller. (Allegro moderato.)

System 1 of the musical score on page 19. It includes vocal lines and piano accompaniment with dynamics *f*.

Schneller. (Allegro moderato.)

System 2 of the musical score on page 19. It includes vocal lines and piano accompaniment with dynamics *f*.

Systems 3-4 of the musical score on page 19. The third system features vocal lines and piano accompaniment with dynamics *ff*. The fourth system continues the piano accompaniment with dynamics *ff*.

Systems 5-6 of the musical score on page 19. The fifth system features vocal lines and piano accompaniment with dynamics *ff*. The sixth system continues the piano accompaniment with dynamics *ff*.

Schnell.

Musical score for page 20, measures 1-8. It features a piano and violin part. The piano part has a complex rhythmic pattern with many accidentals. The violin part is more melodic. Dynamics include *ff* and *sfz*.

Musical score for page 20, measures 9-16. The piano part continues with a steady eighth-note accompaniment. The violin part has some rests and then resumes. Dynamics include *dim.* and *p*.

Musical score for page 20, measures 17-24. The piano part continues with a steady eighth-note accompaniment. The violin part has some rests and then resumes. Dynamics include *cresc.* and *p*.

Musical score for page 29, measures 1-8. It features a piano and violin part. The piano part has a complex rhythmic pattern with many accidentals. The violin part is more melodic. Dynamics include *sfz* and *f*.

Musical score for page 29, measures 9-16. The piano part continues with a steady eighth-note accompaniment. The violin part has some rests and then resumes. Dynamics include *sf* and *sfz*.

Ruhig. (Tempo I.)

Musical score for page 29, measures 17-24. The tempo changes to "Ruhig. (Tempo I.)". The piano part continues with a steady eighth-note accompaniment. The violin part has some rests and then resumes. Dynamics include *f espress.*

Ruhig. (Tempo I.)

Musical score for page 28, measures 1-6. It features a piano introduction with a treble and bass clef. The music is in a minor key with a key signature of two flats. The score includes various dynamics such as 'cresc.' and 'p'.

Belebt (con animo).

Musical score for page 28, measures 7-12. The tempo and mood change to 'Belebt (con animo)'. The music is marked with a forte 'f' dynamic. It includes triplets and slurs.

Belebt (con animo).

Musical score for page 28, measures 13-18. Continuation of the 'Belebt (con animo)' section. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Musical score for page 28, measures 19-24. The music becomes more intense, marked with 'ff' (fortissimo). It features complex rhythmic patterns and triplets.

Musical score for page 28, measures 25-30. The final section of the page, marked with 'ff' and 'f'. It concludes with a strong, rhythmic cadence.

Musical score for page 21, measures 1-6. The music is in a minor key with a key signature of two flats. It features a treble and bass clef. Dynamics include 'p' and 'sfz'.

Musical score for page 21, measures 7-12. The music continues with a piano 'p' dynamic and 'cresc.' markings. It includes slurs and dynamic changes.

Musical score for page 21, measures 13-18. The music features a piano 'p' dynamic and 'cresc.' markings. It includes slurs and dynamic changes.

Musical score for page 21, measures 19-24. The music is marked with 'ff' (fortissimo). It features a steady eighth-note accompaniment in the bass.

Musical score for page 21, measures 25-30. The final section of the page, marked with 'ff'. It concludes with a strong, rhythmic cadence.

# 2. Satz. (Adagio.)

sfz dim. p f p sfz dim. p sfz  
 sfz dim. p f p f dim. p sfz  
 sfz dim. p f p f dim. p sfz  
 sfz dim. p f p f dim. p sfz

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

p dim. p  
 p dim. p  
 p dim. p  
 p dim. p

f cresc. dim.  
 f cresc. dim.  
 f cresc. dim.  
 f cresc. dim.

dim.  
 dim.  
 dim.  
 mf dim.

p cresc.  
 p cresc.  
 p cresc.  
 p cresc.

p cresc.  
 p cresc.  
 p cresc.  
 p cresc.

*f espress.*  
*f*  
*p*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*Grazioso.*  
*dim.*  
*p*  
*pp*  
*cresc.*  
*mf*

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

*cantabile*  
*p*  
*cantabile*  
*p*  
*cantabile*  
*p*

*Grazioso.*  
*dim.*  
*p*  
*pp*  
*cresc.*  
*mf*

Etwas bewegter.

Etwas bewegter.



System 1: Vocal lines and piano accompaniment. Dynamics: *f*, *f*, *p*, *dim.*

System 2: Piano accompaniment. Dynamics: *sfz*, *p*, *dim.*

System 3: Vocal lines and piano accompaniment. Dynamics: *p*, *dolce*, *p*

System 4: Piano accompaniment. Dynamics: *p*

System 5: Vocal lines and piano accompaniment. Dynamics: *p*, *f*

System 6: Piano accompaniment. Dynamics: *p*, *f*

System 1: Vocal lines and piano accompaniment. Dynamics: *p*

System 2: Piano accompaniment. Dynamics: *f*, *espress.*

System 3: Vocal lines and piano accompaniment. Dynamics: *cresc.*, *cresc.*, *cresc.*, *espress.*

System 4: Piano accompaniment. Dynamics: *f*, *espress.*

System 5: Vocal lines and piano accompaniment. Dynamics: *f*, *ten.*, *dim.*, *p*, *rit.*, *dim.*, *pp*

System 6: Piano accompaniment. Dynamics: *f*, *ten.*, *dim.*, *p*, *dim.*, *pp*

### 3. Satz.

Sehr langsam.

Sehr langsam.

Allegro moderato. (lebhaft)

Allegro moderato. (lebhaft)

Musical score for page 46, measures 1-8. The score is for a string quartet. The first system contains measures 1-4, and the second system contains measures 5-8. Dynamic markings include *ff* and *sf*. A fermata is present over the eighth measure of the second system.

Musical score for page 46, measures 9-16. The score is for a string quartet. The first system contains measures 9-12, and the second system contains measures 13-16. Dynamic markings include *p* and *ppp*. The word *pizz.* is written below the bass line in the second system.

Musical score for page 46, measures 17-24. The score is for a string quartet. The first system contains measures 17-20, and the second system contains measures 21-24. Dynamic markings include *p*. The word *arco* is written below the bass line in the second system.

Musical score for page 35, measures 1-4. The score is for a string quartet. The first system contains measures 1-4. Dynamic markings include *p*. The word *pizz.* is written below the bass line in the second measure.

Musical score for page 35, measures 5-8. The score is for a string quartet. The first system contains measures 5-8. Dynamic markings include *p*. The word *arco* is written below the bass line in the second measure.

Musical score for page 35, measures 9-12. The score is for a string quartet. The first system contains measures 9-12. Dynamic markings include *f* and *p*. The word *arco* is written below the bass line in the second measure.

Musical score for page 36, measures 1-4. The score is arranged in two systems. The first system contains four staves: two for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The second system contains two staves for piano. The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. Dynamic markings include *pizz.* (pizzicato), *arco* (arco), and *f* (forte).

Musical score for page 36, measures 5-8. The score continues from the previous system. The second system contains two staves for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The third system contains two staves for piano. Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo).

Musical score for page 36, measures 9-12. The score continues from the previous system. The second system contains two staves for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The third system contains two staves for piano. Dynamic markings include *sf* (sforzando), *p* (piano), and *sfz* (sforzando).

Musical score for page 45, measures 1-4. The score is arranged in two systems. The first system contains four staves: two for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The second system contains two staves for piano. The key signature is two sharps (D major or F# minor). The time signature is 4/4. Dynamic markings include *f* (forte) and *pizz.* (pizzicato).

Musical score for page 45, measures 5-8. The score continues from the previous system. The second system contains two staves for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The third system contains two staves for piano. Dynamic markings include *arco* (arco) and *p* (piano).

Musical score for page 45, measures 9-12. The score continues from the previous system. The second system contains two staves for strings (Violin I and Violin II) and two for piano (Right and Left Hand). The third system contains two staves for piano. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando).

Allegro moderato, lebhaft.

Violin and Viola staves. The music consists of eighth-note patterns with slurs. A piano (*p*) dynamic marking is present in both staves.

Allegro moderato, lebhaft.

Empty musical staves for the second system on page 44.

Violin, Viola, and Cello/Bass staves. The Cello/Bass part includes a pizzicato (*pizz.*) marking. Dynamics include *p* and *pizz.*

Violin and Cello/Bass staves. The Cello/Bass part includes a piano (*p*) dynamic marking.

Violin, Viola, and Cello/Bass staves. The Cello/Bass part includes an *arco* marking. Dynamics include *p* and *p*.

Violin and Cello/Bass staves. The Cello/Bass part includes a piano (*p*) dynamic marking.

Violin, Viola, and Cello/Bass staves. The Cello/Bass part includes a piano (*p*) and *arco* marking.

Violin, Viola, and Cello/Bass staves. This system continues the musical notation from the previous system.

Violin, Viola, and Cello/Bass staves. The Cello/Bass part includes a piano (*p*) and *espress.* marking.

Violin and Cello/Bass staves. The Cello/Bass part includes a piano (*p*) and *f* dynamic marking.

Musical score for page 38, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a fortissimo (*ffz*) marking. The piano accompaniment is also marked forte (*f*).

Musical score for page 38, measures 5-8. The vocal line continues with dynamics including forte (*f*), piano (*p*), and diminuendo (*dim.*). The piano accompaniment also shows dynamic changes, including piano (*p*) and diminuendo (*dim.*).

Musical score for page 38, measures 9-12. The vocal line includes a *dolce* marking. The piano accompaniment features a *p* marking. The music concludes with a final chord.

Musical score for page 43, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line is marked forte (*f*).

Musical score for page 43, measures 5-8. The vocal line includes *belebend* and *cresc.* markings. Dynamics include piano (*p*), piano fortissimo (*pp*), and piano (*p*) again. The piano accompaniment also includes *cresc.* and *dim. p ruhig pp* markings.

Musical score for page 43, measures 9-12. The vocal line includes *rit.* markings. Dynamics include piano fortissimo (*pp*) and piano (*p*). The piano accompaniment also includes *rit.* markings.

dim.  
dim.  
dim.  
p dim.

espress.  
p  
p

Ruhig.  
zart  
zart  
Ruhig.

f  
p  
f  
f

p  
p  
p  
p

pizz.  
pizz.  
pizz.  
pizz.

arco

*f*

Sehr mäßig.

*dolce*

*p*

Sehr mäßig.

*p*

*dolce*

*espress.*

*p*

*cresc. poco*

*f*

*espress.*

*espress.*

*p*

*dolce*

*p zart*



Violin I: *f*, *dim.*  
 Violin II: *f*, *dim.*  
 Viola: *f*, *dim.*  
 Cello/Bass: *f*, *dim.*

Violin I: *p*, *dim.*, *p*, *dolce*, *espress.*  
 Violin II: *p*, *dim.*, *p*, *p*  
 Viola: *p*, *dim.*, *p*  
 Cello/Bass: *p*, *dim.*

Violin I: *pp*  
 Violin II: *pp*  
 Viola: *pp*  
 Cello/Bass: *pp*

Violin I: *p*, *dim.*  
 Violin II: *p*, *dim.*  
 Viola: *p*, *dim.*  
 Cello/Bass: *p*, *dim.*

Violin I: *p*  
 Violin II: *p*  
 Viola: *p*  
 Cello/Bass: *p*

Violin I: *dim.*, *p*  
 Violin II: *dim.*, *p*  
 Viola: *dim.*, *p*  
 Cello/Bass: *dim.*, *p*

Violin I: *p*, *dim.*  
 Violin II: *p*, *dim.*  
 Viola: *p*, *dim.*  
 Cello/Bass: *p*, *dim.*

Violin I: *arco*, *p*  
 Violin II: *arco*, *p*  
 Viola: *arco*, *p*  
 Cello/Bass: *arco*, *p*

Violin I: *p*  
 Violin II: *p*  
 Viola: *p*  
 Cello/Bass: *p*

Violin I: *f*  
 Violin II: *f*  
 Viola: *f*  
 Cello/Bass: *f*

Violin I: *mf*  
 Violin II: *mf*  
 Viola: *mf*  
 Cello/Bass: *mf*

Systems 1-2: Vocal staves with treble and bass clefs. System 3: Grand staff with treble and bass clefs.

System 3: Grand staff with treble and bass clefs.

Systems 4-5: Vocal staves with treble and bass clefs.

System 6: Grand staff with treble and bass clefs.

Systems 7-8: Vocal staves with treble and bass clefs.

System 9: Grand staff with treble and bass clefs.

Systems 1-2: Vocal staves with treble and bass clefs. System 3: Grand staff with treble and bass clefs.

System 3: Grand staff with treble and bass clefs.

Systems 4-5: Vocal staves with treble and bass clefs.

System 6: Grand staff with treble and bass clefs.

Systems 7-8: Vocal staves with treble and bass clefs.

System 9: Grand staff with treble and bass clefs.

Musical score for page 62, measures 1-12. The score consists of four systems. The first system has three staves (Violin I, Violin II, and Bass). The second system has two staves (Violin I and Violin II). The third system has two staves (Violin I and Violin II). The fourth system has two staves (Violin I and Violin II). Dynamics include sfz, sf, cresc., and f. There are also some accents and slurs.

Musical score for page 62, measures 13-24. The score consists of two systems. The first system has three staves (Violin I, Violin II, and Bass). The second system has two staves (Violin I and Violin II). Dynamics include sfz, cresc., and ff. There are also some accents and slurs.

Musical score for page 62, measures 25-36. The score consists of two systems. The first system has two staves (Violin I and Violin II). The second system has two staves (Violin I and Violin II). Dynamics include cresc. and ff. There are also some accents and slurs.

Musical score for page 62, measures 37-48. The score consists of two systems. The first system has two staves (Violin I and Violin II). The second system has two staves (Violin I and Violin II). Dynamics include sfz and f. There are also some accents and slurs.

Musical score for page 62, measures 49-60. The score consists of two systems. The first system has two staves (Violin I and Violin II). The second system has two staves (Violin I and Violin II). Dynamics include sfz and f. There are also some accents and slurs.

### 4. Satz.

Moderato assai. (*Sehr mäßig.*)

Musical score for page 51, measures 1-12. The score consists of four systems. The first system has three staves (Violin I, Violin II, and Bass). The second system has two staves (Violin I and Violin II). The third system has two staves (Violin I and Violin II). The fourth system has two staves (Violin I and Violin II). Dynamics include f, sfz, and cresc. There are also some accents and slurs.

Moderato assai. (*Sehr mäßig.*)

Musical score for page 51, measures 13-24. The score consists of two systems. The first system has three staves (Violin I, Violin II, and Bass). The second system has two staves (Violin I and Violin II). Dynamics include f, sfz, and ff. There are also some accents and slurs.

Musical score for page 51, measures 25-36. The score consists of two systems. The first system has three staves (Violin I, Violin II, and Bass). The second system has two staves (Violin I and Violin II). Dynamics include sfz, f, p, and pp. There are also some accents and slurs.

Musical score for page 51, measures 37-48. The score consists of two systems. The first system has two staves (Violin I and Violin II). The second system has two staves (Violin I and Violin II). Dynamics include f, sfz, p, and pp. There are also some accents and slurs.

Sehr langsam. (Adagio.)

Musical score for page 52, measures 1-6. It features a piano and violin part. The piano part has a steady eighth-note accompaniment. The violin part has a melodic line with triplets and slurs. Dynamics include p, f, and dim.

Musical score for page 52, measures 7-12. It features a piano and violin part. The piano part continues with eighth notes. The violin part has more complex melodic figures with triplets. Dynamics include p and sf.

Musical score for page 52, measures 13-18. It features a piano and violin part. The tempo changes to Moderato. The piano part has a more active accompaniment. Dynamics include f, ff, p rit., and sfz.

Solo.

Musical score for page 61, measures 1-6. It features a piano and violin part. The piano part has a steady accompaniment. The violin part has a melodic line with slurs and dynamics like sfz and p.

Musical score for page 61, measures 7-12. It features a piano and violin part. The piano part has a more active accompaniment. Dynamics include cresc., f, sf, and espress.

Musical score for page 61, measures 13-18. It features a piano and violin part. The piano part has a more active accompaniment. Dynamics include dim., pp, and sfz. The tempo changes to Moderato.

*zart*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

*p*

*sfz* *sfz* *sfz* *sfz*

*ff* *sfz* *sfz*

*f* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

*f* *f* *f*

*f* *sfz* *sfz*

*pp* *pp* *pp* *pp*

*dim.* *dim.* *dim.* *dim.*

*pp* *dim.*

*Allegro.* *mf* *mf* *mf* *mf*

*Allegro.* *mf*



Musical score for page 58, measures 1-4. It features a piano introduction with a treble and bass clef. The treble part has a key signature of two flats and a common time signature. Dynamics include sfz and ff.

Musical score for page 58, measures 5-8. The piano continues with various dynamics including dim., sfz, and sf.

Musical score for page 58, measures 9-12. The piano continues with various dynamics including sfz and f.

Musical score for page 55, measures 1-4. It features a piano introduction with a treble and bass clef. The treble part has a key signature of two flats and a common time signature. Dynamics include f espress. and p.

Musical score for page 55, measures 5-8. The piano continues with various dynamics including dim., p, and cant.

Musical score for page 55, measures 9-12. The piano continues with various dynamics including p and sfz.

Musical score for page 56, measures 1-8. The score consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Dynamic markings include *f* (forte) in measures 6, 7, and 8.

Musical score for page 56, measures 9-16. The vocal line continues with quarter notes D4, E4, F4, and G4. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 15. Dynamic markings include *sfz* (sforzando) in measures 10, 11, 12, 13, 14, and 15.

Musical score for page 56, measures 17-20. The vocal line features a melodic line with slurs. The piano accompaniment has a consistent eighth-note accompaniment. Dynamic markings include *f* (forte) in measures 17, 18, 19, and 20.

Musical score for page 56, measures 21-24. The vocal line continues with quarter notes G4, F4, E4, and D4. The piano accompaniment features a steady eighth-note pattern. Dynamic markings include *f* (forte) in measures 21, 22, 23, and 24.

Musical score for page 57, measures 1-4. The vocal line begins with quarter notes D4, E4, F4, and G4. The piano accompaniment features a steady eighth-note pattern. Dynamic markings include *f* (forte) in measures 1, 2, 3, and 4.

Musical score for page 57, measures 5-8. The vocal line continues with quarter notes A4, B4, C5, and B4. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 7. Dynamic markings include *f* (forte) in measures 5, 6, 7, and 8.

Musical score for page 57, measures 9-12. The vocal line features a melodic line with slurs. The piano accompaniment has a consistent eighth-note accompaniment. Dynamic markings include *sfz* (sforzando) in measures 9, 10, 11, and 12.

Musical score for page 57, measures 13-16. The vocal line continues with quarter notes G4, F4, E4, and D4. The piano accompaniment features a steady eighth-note pattern. Dynamic markings include *sfz* (sforzando) in measures 13, 14, 15, and 16.



### MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

#### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
Phone: (07) 3352 5576 Fax: (07) 3258 6444  
e-mail: stephanie\_hicks@freehills.com.au

#### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

#### Holland

Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943  
e-mail: caroline\_willem@hotmail.com

#### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
Fax: 08-6185407 e-mail: john.teague@telia.com

#### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620  
e-mail: mertonusa@yahoo.com

#### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 11.02)

ardGoldmarkGouvyGrädenerGriegGrillGrützmaacherHalmHänselHaydnHeidrichHennessyHepworthHérítte-ViardotHermannHerrmannHerzogenbergHeubner  
RüferSauzaySchaffnerScharwenkaSchmittScholzSchubertH.ScontrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStatkowskiSten  
erHillerHoffmeisterHofstetterHofmannHohlfeldHummelHurtstoneHüttenbrennerJadassohnJanssensJentschJerbekKleinKirchnerKlinghardtKopylovKortéKreutzerKreuzerKrommerKrugKudelskiKuhndachnerLeel  
gimmarStephensStrebensVendsenTaneievTaubertThiénotThernThomasThuilleUdbyeVanhaVeltVerhulstVierlingVolkmannVortiWalterWeyermannWichmannWilmWolfWolffWoodZelenski  
BreeBruniBungertBuonamicCarreñoCherubiniChivallardChvalaColeridge-TaylorCremontCuiDareDavidDavidovDessoffDittersdorfDobrzynskiDontDotzauerDraseckeEllertonErnstFascarÉtistFibichFinkFuchsGadeGanzGebeGernshelm  
NovacekOlanderOnslowOrellanaOuseleyParryPerglerPerryléPössingerPragerProutPuchatRaffRaimondiRehbaumReinagleReineckeReissigerReussRheinbergerRichterRiemannRiesRimskyKorsakovRodeRombertRosenhainRubinstein  
NobacKoprovnikNoumanNorman

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part begins with a *p* dynamic marking. The vocal line includes a *sf* marking.

Second system of musical notation, continuing the vocal and piano parts. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part is marked *pp sempre* in all staves. The system concludes with a *ppp sempre* marking in the piano part.

Musical score for page 74, measures 1-4. The score is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords.

Musical score for page 74, measures 5-8. The score continues with a vocal line and piano accompaniment. Dynamics include 'f' (forte) and 'p' (piano). Measure 8 includes a fermata over the vocal line.

Allegro.

Musical score for page 74, measures 9-12. The score continues with a vocal line and piano accompaniment. The tempo is marked 'Allegro'.

Allegro.

Musical score for page 74, measures 13-16. The score continues with a vocal line and piano accompaniment. Measure 14 includes a fermata.

Musical score for page 67, measures 1-4. The score is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords.

Musical score for page 67, measures 5-8. The score continues with a vocal line and piano accompaniment. Dynamics include 'cresc.' (crescendo).

Musical score for page 67, measures 9-12. The score continues with a vocal line and piano accompaniment. Dynamics include 'fz' (fortissimo), 'f' (forte), and 'p' (piano).

Musical score for page 68, measures 1-4. The score consists of a vocal line and piano accompaniment. The vocal line starts with a fermata on a half note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f*, *espress*, *pp*, and *cresc.*

Musical score for page 68, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* and *espress*.

Musical score for page 68, measures 9-12. The vocal line features triplets. The piano accompaniment features triplets in the right hand and a more active bass line. Dynamics include *f*.

Musical score for page 73, measures 1-4. The score consists of a vocal line and piano accompaniment. The vocal line features a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *sf*.

Musical score for page 73, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f espress*.

Musical score for page 73, measures 9-12. The vocal line features triplets. The piano accompaniment features triplets in the right hand and a more active bass line. Dynamics include *f*.

Sehr langsam. (♩ = d.)

ff sfz

Sehr langsam. (♩ = d.)

ff

f p ff sf cresc. sf

f p ff sf cresc. sf

f p ff sf cresc. sf

Tempo I.

sfz sfz sfz sfz

sfz sfz sfz sfz

Tempo I.

sfz sfz sf sf sf

f f f f

f f f f

f p

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

Musical score for page 70, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include 'f' (forte) and 'f' (forte).

Musical score for page 70, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment continues with eighth notes. Dynamics include 'f' (forte).

Musical score for page 70, measures 9-12. The vocal line continues with a melodic phrase. The piano accompaniment continues with eighth notes. Dynamics include 'p' (piano).

Musical score for page 71, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include 'f' (forte).

Musical score for page 71, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment continues with eighth notes. Dynamics include 'ff' (fortissimo).

Musical score for page 71, measures 9-12. The vocal line continues with a melodic phrase. The piano accompaniment continues with eighth notes. Dynamics include 'sfz' (sforzando).

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
Phone: (07) 3352 5576 Fax: (07) 3258 6444  
e-mail: stephanie\_hicks@freehills.com.au

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

### Holland

Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943  
e-mail: caroline\_willem@hotmail.com

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
Fax: 08-6185407 e-mail: john.teague@telia.com

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620  
e-mail: mertonusa@yahoo.com

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

C. GOLDBRUM AUSTRIAN 1830-1915

# 1. VIOLINE

# KLAVIER-QUINTETT.

1. Violine.

1. Satz.

Karl Goldmark, Op. 54.

Sehr mäßig (Andante).

2. Viol.

*f* energisch

*pp rit.*  
*f a tempo*

*dim.*

*etwas schneller*

Allegro non troppo.

Viola. *f*

1. Violine.

15

Sehr langsam. (♩=♩.)

Allegro.

Aufführungsrecht vorbehalten.



1. Violine.

*f* *sf*  
*f*  
*p* *dim.* *p dolce*  
*espress.* *dim.* *p*  
*p* *sfz sfz* 6 2.Viol. *tr*  
2.Viol.  
*pp sempre*  
*cresc.* *f* *espress.*  
Klav. *f* *f* *f* 1

1. Violine.

*p dolce*  
*cresc.* *espress.* *dim.* Klav. Solo.  
*dim.* *p dim.*  
*p* *f* *p*  
2. Viol. *dim. rit.* *f espress.*  
*cresc.* *dim.*  
*pp* *f*  
Cello. *f* *tr* *tr*  
Cello. *ff*  
Cello. Viola. 2. Viol. *f* 2 2. Viol.

1. Violine.

2. Viol. *cresc.*

2. Viol. Solo. *p* *dim.* *p dolce*

*dim.* *pp*

*dim.* *p* 2. Viol.

2. Viol. *ritard. assai*

*cresc.* *f espress.* *p* *pp*

*ff espress.*

*dim.* *pp*

*p*

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

*dim.* *f* *sfz*

1. Violine.

*f*

*sfz* *sfz* *sfz* Klav.

*ff* *dim.* *sfz* *sfz* *sfz*

*ff*

*sfz* *sfz* *sfz* *dim.*

*zart* *p* *sfz* *sfz*

*sfz* *f* *f* *sfz* *sfz*

Solo. *p* *cresc.* *f*

*f* *espress.* *p* *dim.* *pp* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *cresc.* *sfz* *sfz* *cresc.*

*ff* Klav.

1. Violine.

4. Satz.

Moderato assai. (sehr mäßig.)

*f sf sfz sfz f sfz sfz*

Sehr langsam. (Adagio.)

*f sfz sfz f sfz p*

*f dim. p*

*f ff tr rit. dim.*

Moderato. (♩ = ♩)

*p pp dim.*

Allegro. *s*

*mf cresc.*

*p*

*dim. f espress.*

*p*

*f sfz*

1. Violine.

*sfz*

*sfz f*

*tr sfz*

*f*

Schneller, Allegro moderato.

*f*

Schnell.

*ff*

*p cresc.*

*sfz p*

*cresc. ff*

1. Violine.

2. Satz. (Adagio)

*sf dim. p f sf dim.*  
*p sfz p f p f p f p dim. mp*  
 9 *rit. Cantabile. p*  
*dim. p sf sfz p*  
*cresc. f p*  
*dim. mp p dolce.*  
*espress. dim. p ritard.*  
*agitato*  
*Etwas bewegter. dolce*  
*f espress. dim. p*  
*cresc. dim.*  
*Grazioso. p cresc. mf*

1. Violine.

*p*  
*espress. f f f*  
*f f p*  
*f p*  
*f*  
*dim. p pizz.*  
*arco*  
*f*

1. Violine.

Allegro moderato, lebhaft.

1. Violine.

1. Violine.

3. Satz.

Sehr langsam.

*dim.*

Allegro moderato.

1. Violine.

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059

Phone: (07) 3352 5576 Fax: (07) 3258 6444

e-mail: stephanie\_hicks@freehills.com.au

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch

Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

### Holland

Caroline Bouwman, Hobbemastraat 6''' , 1071 ZA Amsterdam Phone: 020 6737943

e-mail: caroline\_willem@hotmail.com

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: john.teague@telia.com

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620

e-mail: mertonusa@yahoo.com

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

## 2. VIOLINE

GOLDMARK QUINTET Op. 54

ardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänseHaydnHeidrichHennessyHepworthHérítte-ViardotHermannHerrmannHerzogenbergHeubnerRüferSauzaySchaffnerScharwenkaSchmittScholzSchubertSconfrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStatkowskiSten-

# KLAVIER-QUINTETT.

## 2. Violine.

### 1. Satz.

Karl Goldmark, Op. 54.

Aufführungsrecht vorbehalten.

Sehr mäßig. (Andante.)

Allegro non troppo.

1. Viol.



2. Violine.

2. Violine.

*f*

*p*

*ff*

Sehr langsam. (♩ = ♩)

*ff sfz*

*f > p ff f cresc. sf*

Tempo I.

*sfz sfz sfz sfz*

*f*

*f*

*p*

Allegro.

1 1

*p espr.*

*dim. p dim.*

1. Viol. *f p dim. rit. p f*

*p cresc. dim.*

*pp*

*f*

*f*

*ff*

2. Violine.

2. Violine.

2. Violine.

ff dim. sfz sfz sf

ff

sfz sfz sfz dim. p

sfz sfz

sfz f f sfz sfz

p cresc. sfz

p dim. pp sfz sfz

cresc. sfz sfz sfz sfz sfz sfz p cresc.

fp sfz Klav.

f

f

2. Violine.

ff

sfz f trem trem trem

<sfz trem trem

1. Viol.

cresc.

Schneller. (Allegro moderato)

f

ff

Schnell.

ff dim. p cresc.

p

cresc. ff

2. Violine.

2. Satz. (Adagio.)

*sfz dim. p f p f dim. p sfz p f*  
*p f p f p p dim. pp*  
*cantabile p dim. p sfz sfz*  
*p cresc. f*  
*p dim. pp dolce espress.*  
*espress. dim. p Klav. rit. p*  
*Etwas bewegter. p dolce p*  
*f espress. f dim. p*  
*cresc.*  
*Grazioso. pp cresc. mf f cresc.*  
*dim. dim. 1. Viol. dim. Vlc.*

2. Violine.

4. Satz.

*Moderato assai. (Sehr mäßig)*  
*f sfz sfz sfz f sfz sfz*  
*Sehr langsam. (Adagio)*  
*sfz sfz f sfz p pp p*  
*f p f sfz p*  
*Moderato. (♩ = ♩)*  
*p pp*  
*Allegro.*  
*dim. mf cresc.*  
*p dim. f espress.*  
*dim. p pp*  
*pp*  
*f sfz f*  
*sfz sfz*  
*Klav.*

Allegro moderato. (lebhaft)

2. Violine.

1. Viol. #

4

*p*

*p*

*f*

*pizz.*

*f*

*arco*

*p*

*cresc.*

*ff sf sf*

*p*

*espress.*

*f f f ff f*

*dim. p dolce*

*p f*

*pizz.*

*dim. p*

*arco*

*f*

2. Violine.

Vlc. Viola.

*p*

*cresc.*

*belebend (con animo)*

*cresc.*

*f*

*cresc.*

*ff sfz sfz*

*Ruhig. (Tempo I.)*

*sf sf sf sf sf sf sf*

*f espress.*

*p*

*cresc. f cresc. dim. p pp*

*dim.*

*dim. p cresc. f f*

*ritard. 1 Ruhig.*

*dim. p*

*4 Klav. Solo. p*

*p cresc.*

*rit. dim. pp*

*ten. dim. p dim. dim. pp*

2. Violine.

3. Satz.

Sehr langsam.

Allegro moderato. (lebhaft)

3 5 3

*p* *dim.* *f* *ff* *sf* *sf*

*arco* *pizz.* *f*

*cresc.* *1. Viol.* *1. Viol.* *1. Viol.*

*espress.* *f* *f* *ff* *dim.* *p*

2. Violine.

*dolce.* *p* 1

*f* *p*

*pizz.* *arco*

*f*

*Sehr mäßig.* *p*

*p* *cresc. poco* *p*

*espress.*

*dolce*

*dim.*

*ruhig* *zart*

*belebter* *cresc.* *ruhig* *dim. p*

*pp* *rit.*

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059

Phone: (07) 3352 5576 Fax: (07) 3258 6444

e-mail: stephanie\_hicks@freehills.com.au

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch

Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

### Holland

Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943

e-mail: caroline\_willem@hotmail.com

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: john.teague@telia.com

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620

e-mail: mertonusa@yahoo.com

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

GOLD MARK QUINTET 2054

# VIOLA

ardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänselHaydnHeidrichHennessyHepworthHéritteViardotHermannHerrmannHerzogenbergHeub  
inRüferSauzaySchaffnerScharwenkaSchmittScholzSchubertSconfinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStankowskiSten  
erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurtoneHüttnerJadassohnJanáčekJanáčekKirchnerKlughardtKopylovKreutzerKreutzerKrommerKrugKudelskiKuhlaLachnerLecl  
emmarStephensStrubensVendstenTomáševTadbertThieriotThernThomasThuilleUdbyVanhalaVeitVerhulstVerlingVolkmannVotriVotriWalterWeyermannWichmannWilhelmWolfWolfrumWoodZelenski

# KLAVIER - QUINTETT.

Aufführungsrecht vorbehalten.

Viola.

## 1. Satz.

Karl Goldmark, Op. 54.

Sehr mäßig. (*Andante*).

*rit.* *a tempo*

*p* *pp* *f*  
*dim.* *p* *dim.* *pp* *fp*  
*p* *dim.* *p*  
*dim.* *f* *f*  
*f*  
*ff*  
*f* *f* *p dolce*  
*f* *p dolce* *p*  
*cresc.* *espress.*  
*dim.* *p dim.*



Viola.

Viola.

Viola.

Viola.

Viola.

1. Viol.

*ff* *dim.* *sfz sfz sfz*

*sfz sfz sfz dim.*

*p sfz sfz*

*sfz f f sfz <sfz*

*p cresc. sfz espress.*

*belebend p dim. pp sfz sfz*

*sfz sfz sfz sfz cresc. sfz sfz p cresc.*

*ff sfz*

*f*

Viola.

*sfz f*

*sfz*

*p f p*

*cresc.*

Schneller. (*Allegro moderato*)

*f*

*ff*

Schnell.

*ff p*

*cresc. sfz p*

*cresc. ff*

Viola.

2. Satz. (Adagio)

sfz dim. p f p f dim. f p f  
 cantabile  
 p dim. p sfz sfz  
 p cresc. f p dim.  
 pp  
 dim. p ritard. dolce f f  
 p cresc.  
 dim. p  
 cresc. mf f dim.

Klavier.

Etwas bewegter.

Grazioso.

Viola.

4. Satz.

Moderato assai. (sehr mäÙig).  
 f sfz sfz sfz  
 Sehr langsam. (Adagio)  
 sfz sfz f sfz p pp p  
 Moderato. (♩) p pp  
 Allegro. dim. mf  
 cresc.  
 p dim. f espress.  
 dim. p f  
 f  
 sfz f  
 f  
 sfz sfz sfz

Klavier.

Allegro moderato. (lebhaft)

Viola.

1. Viol. *p*

*p*

*pizz.* *f* *arco* *pizz.* *f*

*arco* *p* *cresc.*

1. Viol. *p*

*ff* *f sfz*

*più p*

*f* *f* *p*

*espress.*

1. Viol. *p*

*dim.* *f* *dim.* *pizz.* *p*

*arco*

Viola.

*dim.* *p*

*cresc.*

*cresc.*

Belebend. (con animo) *f* *cresc.*

*ff*

Ruhig. Tempo I. *f*

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

Nicht zu schnell. *dim.* *p* *pp* *dim.*

*dim.* *p*

*ritard.* *f* *dim. p pp* *Ruhig. Klavier.* *pp*

*p* *cresc.*

*f* *ten.* *dim.* *p* *rit.* *dim. pp*

Viola.

3. Satz.

Sehr langsam.  
Klavier.

2 *p* *dim.* 6 *pp*

Allegro moderato.

1.Viol. *p* *pizz.* *f* *arco* *p* *cresc.* *ff* *sf* *sf* *1.Viol.* *p.* *pizz.* *piu p* *arco* *dim.* *pp*

Viola.

*espress.* *f* *f* *dim.* *p* *f* *arco* *f* *Sehr mäßig.* *p* *p* *p* *p zart* *dim.* *p* *belebter* *cresc.* *ruhig* *ruhig* *dim.* *pp* *rit. pp*

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059

Phone: (07) 3352 5576 Fax: (07) 3258 6444

e-mail: [stephanie\\_hicks@freehills.com.au](mailto:stephanie_hicks@freehills.com.au)

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch

Phone: 06222/385117 Fax: 06222/385119 e-mail: [wolfg@ngi.de](mailto:wolfg@ngi.de)

### Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943

e-mail: [caroline\\_willem@hotmail.com](mailto:caroline_willem@hotmail.com)

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: [john.teague@telia.com](mailto:john.teague@telia.com)

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620

e-mail: [mertonusa@yahoo.com](mailto:mertonusa@yahoo.com)

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

Goldmark Quintet op 54

# VIOLONCELL

ardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänselHaydnHeidrichHennessyHepworthHéritte-ViardotHermannHerrmannHerzogenbergHeub  
ingRüferSauzaySchaffnerScharwenkaSchmittScholzSchubertScontrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStafkowskiSten  
erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJansajJensenJentschJeračekKielKirchnerKlughardtKopylovKortekRehlKretschmannKreutzerKrommerKrugKudalskiKuhlaLachnerLeel  
ammarStephensStrebensVendsenTonéevTaubertThériotThernThomasThullieUdbyeVanhalVeiVerhulstVerlingVolkmannVottlWalterWeyermannWichmannWilmWolfWolfrumWoodZelenski

# KLAVIER-QUINTETT.

Violoncell.

## 1. Satz.

Karl Goldmark. Op. 54.

Sehr mäßig. *Andante.*

*f* energisch *p* *pp rit.* *a tempo*  
*dim.* *p* *pp*  
*fp* *p* *fp* *dim.* *p* *dim.*

*Allegro non troppo.*

*f* etwas schneller *f*  
*f*  
*ff* *f*  
*f* *p* *f*  
*p*  
*cresc.* *dim.*



Violoncell.

Violoncell musical score, first system. It consists of four staves of music in bass clef. The first staff begins with a forte (f) dynamic and features triplets. The second staff has a piano (p) dynamic. The third staff has a sforzando (sfz) dynamic. The fourth staff has a piano (p) dynamic. The system concludes with a first ending bracket.

Violoncell musical score, second system. It begins with the tempo marking "Sehr langsam. (♩ = ♩) ff". The first staff has dynamics of ff sfz, f=p, and ff. The second staff has dynamics of sf, cresc., sfz, sfz, sfz, sfz a tempo, and sf. The system includes a first ending bracket.

Violoncell musical score, third system. The first staff has a dynamic of f espress. The second staff has a dynamic of f. The system concludes with a first ending bracket.

Violoncell musical score, fourth system. It begins with the tempo marking "Allegro." and a piano (p) dynamic. The system concludes with a first ending bracket.

Violoncell.

Violoncell musical score, first system. It consists of two staves. The first staff has dynamics of f and p dim., and includes a first ending bracket and a first violin (1. Violine) part. The second staff has dynamics of f and p, and includes a ritardando (rit.) and piano (pp) dynamic.

Violoncell musical score, second system. The first staff has dynamics of cresc. and dim. pp. The second staff has dynamics of f and includes a first ending bracket.

Violoncell musical score, third system. The first staff has dynamics of f and includes a first ending bracket. The second staff has dynamics of f.

Violoncell musical score, fourth system. The first staff has dynamics of f and includes a first ending bracket. The second staff has dynamics of f.

Violoncell musical score, fifth system. The first staff has dynamics of f and includes a first ending bracket. The second staff has dynamics of f.

Violoncell musical score, sixth system. The first staff has a dynamic of cresc. and includes a first ending bracket. The second staff has a dynamic of f and includes a first ending bracket.

Violoncell musical score, seventh system. The first staff has a dynamic of cresc. and includes a first ending bracket. The second staff has a dynamic of f and includes a first ending bracket.

Violoncell.

Etwas langsamer.

Violoncell.

Violoncell.

Violoncell. musical score for page 12. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes a triplet and a first ending bracket. The third staff features a triplet and dynamic markings of *sfz* and *sfz sfz*. The fourth staff starts with *dim.* and *p*, followed by *ff sfz sfz*. The fifth staff has *sfz* and *f* markings. The sixth staff includes *f*, *espress.*, *p*, *dim.*, and *pp*. The seventh staff is marked *Belebend.* and *sfz*. The eighth staff has *f*, *cresc.*, *p*, and *ff*. The ninth staff includes *sfz* and *f*. The tenth staff continues the melodic line.

Violoncell.

Violoncell. musical score for page 5. The score consists of ten staves of music. The first staff begins with a dynamic marking of *p*, followed by *f*. The second staff includes a triplet and a *pizz.* marking. The third staff is marked *Allegro moderato. (schneller)* and *arco*, with a dynamic marking of *f*. The fourth staff has *ff* markings. The fifth staff includes *ff* and *Schnell.* markings. The sixth staff has *ff* and *cresc.* markings. The seventh staff includes *p* and *cresc.* markings. The eighth staff has *p* and *cresc.* markings. The ninth staff includes *ff* markings. The tenth staff continues the melodic line.

Violoncell.

2. Satz. (Adagio.)

sfz dim. p — sfz — p f dim. p — sfz — p  
 p f — p f — p p dim. pp  
 cantabile p — dim. p — sfz — sfz  
 p cresc. f — p  
 dim. pp pp  
 Klavier. pp rit. pizz. arco  
 dim. p rit. pp  
 pizz. arco pp  
 f f p  
 Grazioso. cresc. dim. pp 3  
 3 cresc. mf f cresc.  
 dim. dim.

Violoncell.

Sehr langsam. (Adagio.) p — sfz — dim. — p  
 Moderato. (♩ = ♩) ff p rit. p pp  
 Allegro. dim. f —  
 cresc. p  
 dim. f espress.  
 dim. p pp f  
 sfz f  
 sfz sfz  
 sfz ff dim. sfz sfz sfz

Violoncell.

pizz. arco

espress. f = f =

f = f = p dim.

Viola. 1 p

f dim.

pizz. arco

p f

4. Satz.

Moderato assai. (sehr mäßig.)

f sfz sfz f sfz sfz sfz

f sfz p pp

Violoncell.

Solo. p

dim. cresc. cresc.

belebend (con anima) f cresc.

ff sf sf sf sf sf sf sf

Ruhig. (Tempo I) mf p

p cresc. f cresc.

dim. p pp dim.

dim. p cresc. f

Klavier. Ruhig.

ritard. dim. p pp pp 4 pp

p cresc. f

rit. dim. dim. p pp

Violoncell.

3. Satz.

Sehr langsam.

Viol. 1. *p* *p dim.* *p*

Allegro moderato, lebhaft.

Viol. 2. *pizz.* *p* *f* *pizz.* *f* *arco* *f* *arco* *p*

*ff sfz sfz* *pizz.* *p*

*arco* *f* *arco* *p*

*arco* *ff sfz sfz* *pizz.* *p*

*arco* *f* *arco* *p*

*espress.* *f* *f*

*f* *f* *dim.*

Viola. *f*

*p*

Violoncell.

*pizz.* *arco* *f*

*f*

Sehr mäßig.

*p* *p* *p* *cresc.*

*p* *p* *3* *3* *3*

*p* *p dim.*

*p* *belebter.* *cresc.*

*ruhig.* *dim.* *pp*

Allegro moderato, (lebhaft).

2-Viol. *pizz.* *p*

*rit. pp* *arco* *p*

*pizz.* *arco* *pizz.*

*f* *arco* *pizz.*

*arco* *cresc.* *ff sfz sfz*

**CARL  
GOLDMARK**

OP. 54

**KLAVIER-QUINTETT**

(Letztes Werk.)

PARITTUR und STIMMEN . . . NETTO M. 15.—  
FÜR KLAVIER ZU 4 HÄNDEN . NETTO M. 7.50  
TASCHENPARTITUR . . . . . NETTO M. 3.—

AUFPÜHRUNGSRECHT VORBEHALTEN.

VERLAG  
**JOSEF WEINBERGER**  
LEIPZIG

COPYRIGHT 1916 BY JOSEF WEINBERGER, LEIPZIG.

MERTON COPYING  
SERVICE

8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708

e-mail: mertormusic@argonet.co.uk

No. 5723

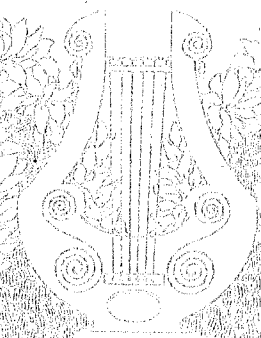
**CARL  
GOLDMARK**

OP. 54

**KLAVIER-QUINTETT**

(Letztes Werk.)

PARITUR und STIMMEN . . . NETTO M. 15.—  
FÜR KLAVIER ZU 4 HÄNDEN . NETTO M. 7.50  
TASCHENPARTITUR . . . . . NETTO M. 3.—



AUFFÜHRUNGSRECHT VORBEHALTEN.

VERLAG  
**JOSEF WEINBERGER**  
LEIPZIG