



MERTON MUSIC

PLEYEL

STRING TRIO

in F Op.41 No.5

for Two Violins and Violoncello

VIOLIN I

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

Trio in F

VIOLIN I
Ignaz Pleyel
Op.41 No.5

Allegro

1 *p*

5 *p*

10 *f*

15 *dolce*

20 *f*

25

30 *p*

35 *dolce*

40 *sfz* *pp*

45

50 *sfz* *sfz* *cresc.*

VIOLIN I

80 *p*

85

90 *f*

95 *p*

100

105 *cresc. f*

110 *p*

115 *tr* *f*

120

125

130 *p*

135 *tr* *pp* *f cresc.* *f*

140 *Andante* *p dolce*

145 *f*

VIOLIN I

Musical score for Violin I on page 4, measures 115-150. The score consists of ten staves of music in a single system. The key signature has one flat (B-flat). The music features various dynamics including *f*, *p*, and *dolce*. Measure numbers 115, 120, 125, 130, 135, 140, 145, and 150 are indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, often beamed together, and rests.

VIOLIN I

Musical score for Violin I on page 5, measures 155-195. The score consists of ten staves of music in a single system. The key signature has one flat (B-flat). The music features various dynamics including *f*, *p*, and *pp*. Measure numbers 155, 160, 165, 170, 175, 180, 185, 190, and 195 are indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, often beamed together, and rests. A trill is marked above a note in measure 170.



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VIOLIN II

From
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Trio in F

VIOLIN II
Ignaz Pleyel
Op.41 No.5

Allegro

1 5 10 15 20 25 30 35 40 45

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

VIOLIN II

75 80 85 90 95 100 105 110 115 120 125 130 135 140 145

poco f *p* *f* *poco f* *p* *cresc.* *f* *p* *f* *p* *pp* *f cresc.* *Andante* *f*

Andante Variazioni

VIOLIN II

mezza voce

Var: 1 un poco piu moto

Var: 2

Var: 3

Var: 4 Allegro

VIOLIN II

VIOLIN II

Musical score for Violin II on page 4, measures 95-145. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation includes eighth and sixteenth notes, rests, and slurs. Measure numbers 100, 105, 110, 115, 120, 125, 130, and 140 are indicated at the start of their respective staves.

VIOLIN II

Musical score for Violin II on page 5, measures 145-195. The score continues in treble clef with a key signature of one flat. Dynamics include *f*, *p*, *pp* (pianissimo), and *cresc.*. The notation includes eighth and sixteenth notes, rests, and slurs. Measure numbers 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, and 195 are indicated at the start of their respective staves.



MERTON MUSIC

PLEYEL

STRING TRIO

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VIOLONCELLO

From
THEO WYATT
8 Wilton Grove
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VIOLONCELLO

Trio in F

Ignaz Pleyel
Op.41 No.5

Allegro

5 *p*

10 *f*

15 *dolce*

20 *f*

25

30 *p*

35

40

45 *sfz* *pp*

50 *cresc.* *f*

55

60

65 *p*

VIOLONCELLO

Var: 4 65 Allegro

p

70

75 *poco f*

80 *p*

85

90 *poco f*

95 *p*

100

105 *cresc. f*

110 *p*

115

120 *f*

125

135 *cresc. f*

140 *Andante*

145 *p* *f*

Andante Variazioni

VIOLONCELLO

mezza voce

5 10 15 *p*

Var: 1 un poco piu moto

20 25 30 *p*

Var: 2

35 40 45 *p*

Var: 3

50 55 60 *p*

VIOLONCELLO

70 75 80 85 90 95 100 105 110 115 *f* *p* *f* *p* *f*

VIOLONCELLO

120

p *f*

125

p

130

p

135

p

140 145

p

145

cresc.

150

f

155 160

p

VIOLONCELLO

165

p

170

f

175

p

180

p

185

dolce

190

p *pp*

195

f

200

p

Ignaz Pleyel (1757 - 1831) was an Austrian composer, publisher and pianoforte maker. He studied initially with Vanhal but at the age of 15 went to lodge with Haydn at Eisenstadt and is said to have been Haydn's favourite pupil. The two retained a life-long mutual affection.

In 1795 Pleyel settled in Paris and established a very successful publishing house which in 39 years issued a total of 4000 works, among them the very first miniature score (of four Haydn symphonies) and the first collected edition of Haydn's string quartets.

Pleyel's output of compositions was huge, and their popularity throughout Europe and America enormous. A fair proportion of this output was recycled, and this string trio, published in 1797, is made up of movements which started life in piano trios.

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PARTS

From
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