

MERTON MUSIC

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145S		Score		2.20
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102S		Score		1.55
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127S		Score		1.90
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108S		Score		2.15
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152S		Score			2.85
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Trio in G.

I.

William Y. Hurlstone.

Allegro moderato.

Violin.

Violoncello.

Pianoforte.

4

*mf* *cresc.*

*f* *cresc.*

*f* *sf*

*sf* *p* *pizz.* *schierzando*

*sf* *p* *schierzando* *arco*

*p* *schierzando*

System 1: Treble and Bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Both staves are marked with *cresc.* (crescendo).

System 2: Treble and Bass staves. Treble staff has a melodic line with a *B* dynamic marking at the end. Bass staff has a more active line. Both staves are marked with *f cresc.* (fortissimo crescendo).

System 3: Treble and Bass staves. Treble staff has a melodic line with a *B<sup>ff</sup>* dynamic marking at the end. Bass staff has a rhythmic line. Both staves are marked with *f cresc.* (fortissimo crescendo).

System 4: Treble and Bass staves. Treble staff has a melodic line with *dim. e molto rit.* (diminuendo e molto ritardando) and *p* (piano) markings. Bass staff has a melodic line with *sf* (sforzando) and *pp* (pianissimo) markings.

a tempo

a tempo

a tempo

*mp ma molto appassionato*

*pp*

*pesante*

*mf molto appassionato*

*cresc.*

*cresc.*

*cresc.*

*mp*

*mp*

*cresc.*

*cresc.*

*cresc.*

*allarg.*

Tempo:

*allarg.*

Tempo.

*allarg.*

*Ed.*

*\**

arco  
p  
sf  
cresc.  
molto cresc.  
cresc.  
molto cresc.  
cresc.  
molto cresc.  
f poco accel. al fine  
f poco accel. al fine  
sf  
sf

dim.  
dim.  
f molto appassionato  
dim.  
mp  
dim.  
pp  
molto rit.  
dim.  
pp  
Ped.  
1. a tempo  
rit.  
2. rit.  
1. molto rit.  
a tempo  
rit.





Musical score for page 10, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of six systems of staves. The piano part features a rhythmic accompaniment of eighth notes with slurs. Dynamic markings include *sf* (fortissimo), *mp* (mezzo-piano), and *cresc.* (crescendo). The vocal lines are in treble and bass clefs, with various melodic phrases and slurs.

Musical score for page 39, featuring piano accompaniment. The score is in G major and 4/4 time. It consists of six systems of staves. The piano part features a rhythmic accompaniment of eighth notes with slurs. Dynamic markings include *sf* (fortissimo), *dim.* (diminuendo), and *molto rall.* (molto rallentando). The score includes triplet markings in the lower systems.



38

L

arco

L

M

ff

rit.

rit.

M

ff

rit.

Tempo I.

con fuoco

8

Tempo I.

con fuoco

H

H

p scherzando

p scherzando

pizz.

p

Poco animato.

mf

arco

Poco animato.

mf

molto rit.

molto rit.

f

molto rit.

sf

a tempo

a tempo

appassionato

a tempo

poco dim.

pesante

poco dim.

mf molto appassionato

cresc.

mf

cresc.

mf

cresc.

J

mp

J

p

pp

f con fuoco

con fuoco

mf

cresc.

f con fuoco

f

sf

sf

sf

sf

pizz.

f

8

Musical score for page 36, measures 1-16. The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The key signature has one flat. The score includes dynamic markings such as *f*, *sf*, *dim.*, and *p cresc.*, and performance instructions like *tr.* and *arco*. Rehearsal marks 'I' and 'K' are present. The piano part features complex chordal textures and melodic lines.

Musical score for page 13, measures 1-16. The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The key signature has one sharp. The score includes dynamic markings such as *mp*, *dim.*, *cresc.*, *mf*, and *pizz.*, and performance instructions like *tr.* and *arco*. Rehearsal marks 'K' are present. The piano part features complex chordal textures and melodic lines.

Musical score for page 14, consisting of six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *sf*, *pizz.*, *p scherzando*, *p*, *schierzando arco*, and *cresc.*. The piece is in a key with one sharp (F#) and a common time signature.

Musical score for page 35, consisting of six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f*, *dim.*, *mf*, and *cresc.*. The piece is in a key with two flats (Bb and Eb) and a common time signature.

*a tempo*  
*f marc.*

*a tempo*  
*f*

*G*  
*dim.*

*G*  
*dim.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*L ff*

*L ff*

*8*

*8*

*8*

*8*

(C. & C.)

II.

Andante.

Andante.

*p cantabile*

*Ed.*

*mp*

*cresc.*

*cresc.*

*p*

*poco accel.*

*cresc.*

*poco accel.*

*poco*

*dim.*

*dim.*

Musical score for the first system on page 33. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has one flat, and the time signature is common time. The piano part features a prominent bass line with chords and arpeggios.

Musical score for the second system on page 33. It continues the vocal and piano parts. Dynamics include *f* and *mf*. The piano accompaniment includes a section with a forte *F* dynamic.

Musical score for the third system on page 33. It continues the vocal and piano parts. Dynamics include *p* and *dim.*. The piano accompaniment features a section with a piano *p* dynamic.

Musical score for the fourth system on page 33. It concludes the vocal and piano parts. Dynamics include *pp* and *molto rit.*. The piano accompaniment features a section with a pianissimo *pp* dynamic.

Musical score for page 32, featuring piano and violin parts. The score includes dynamic markings such as *p poco cresc.*, *p*, *poco cresc.*, *dim.*, *pp*, *cresc.*, and *f*. It also contains articulation marks like accents and slurs, and includes triplet figures. The key signature has two flats, and the time signature is 3/4.

Musical score for page 17, featuring piano and violin parts. The score includes dynamic markings such as *a tempo*, *mp*, *espressivo*, *pp*, *sempre p*, *cresc.*, *dim.*, *p*, *mf*, *sf*, *rall.*, and *p*. It also contains articulation marks like accents and slurs, and includes triplet figures. The key signature has three sharps, and the time signature is 3/4.

18

Tempo I.

*pp*

*cresc.*

*p cresc.*

*pp*

*cresc.*

*f*

*f*

*mp*

C

*ff*

*sf*

*sf*

Tranquillo.

8.....

Tranquillo.

*mp*

*p*

*p*

*p*

*p*

*sf*

\* - Scotch Air.



Measures 1-4 of the first system on page 30. The music is in a minor key. The first system consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a continuous eighth-note pattern. The word "cresc." is written above the treble staff and below the bass staff.

Measures 5-8 of the first system on page 30. The eighth-note pattern continues. The word "cresc." is written above the treble staff and below the bass staff.

Measures 9-12 of the first system on page 30. The music changes to a more rhythmic pattern. The marking "f con fuoco" is written above the treble staff and below the bass staff.

Measures 13-16 of the first system on page 30. The music continues with a similar rhythmic pattern. The marking "f con fuoco" is written above the treble staff and below the bass staff.

Measures 17-20 of the first system on page 30. The music continues with a similar rhythmic pattern. The marking "f" is written above the treble staff and below the bass staff.

Measures 1-4 of the second system on page 19. The music is in a major key. The first system consists of two staves: a treble clef staff and a bass clef staff. The marking "P" is written above the treble staff. The word "cresc." is written above the treble staff and below the bass staff. The marking "accel. sf" is written above the treble staff.

Measures 5-8 of the second system on page 19. The music continues with a similar rhythmic pattern. The marking "mp cresc." is written above the treble staff. The marking "f dim." is written above the treble staff. The marking "p cresc." is written above the treble staff and below the bass staff.

Measures 9-12 of the second system on page 19. The music changes to a more rhythmic pattern. The marking "Tempo I." is written above the treble staff.

Measures 13-16 of the second system on page 19. The music continues with a similar rhythmic pattern. The marking "ff Tempo I." is written above the treble staff.

Measures 17-20 of the second system on page 19. The music continues with a similar rhythmic pattern. The marking "sf" is written above the treble staff and below the bass staff.

IV.

20

Q  
dim.  
dim.  
sf  
sf  
dim.  
pp  
pp  
pp  
sf  
p  
poco rall.  
p  
pizz.  
poco rall.  
poco rall.  
p  
mf  
dim.  
Tempo I.  
p  
arco  
p  
Tempo I.  
mp cantabile

Allegro comodo.

Allegro comodo.  
p  
pizz.  
Allegro comodo.  
p  
sempre staccato  
dim.  
p  
dim.  
pp  
arco  
mf  
dim.  
p  
dim.  
pp  
mf  
mf  
p  
dim.  
p  
dim.  
mp

C. & C. 2329

*a tempo*  
*p*  
*pizz.*  
*arco*  
*a tempo*  
*p espr.*

*Z*  
*cresc.*  
*dim.*  
*p*

*Z*  
*cresc.*  
*f*  
*dim.*  
*p*

*dim.*

*dim.*

*molto rit.*  
*pp*  
*Tempo I (molto vivace).*  
*p*  
*D.C. from S to Fine.*

*pp*  
*8*  
*Tempo I (molto vivace).*  
*p*  
*D.C. from S to Fine.*

*pp*  
*molto rit.*  
*p*  
*D.C. from S to Fine.*

*p*  
*dim.*  
*dim.*

*p*  
*dim.*

*sempre dim.*  
*R*  
*sempre dim.*  
*R*

*sempre dim.*

*p espress.*  
*pizz.*  
*arco*  
*ad lib.*

*p*  
*Colla cello*

*p*  
*dim.*  
*pp*

*p*  
*dim.*  
*pp*

*dim.*  
*pp*

III.

Molto Vivace.

Violin part: *mp*, *pizz.*  
 Piano part: *mp*

Violin part: *cresc.*  
 Piano part: *cresc.*

Violin part: *arco*, *cresc.*, *f*  
 Piano part: *cresc.*, *f*, *L.H.*

Violin part: *pizz.*, *dim.*, *p*  
 Piano part: *dim.*, *pizz.*, *dim.*, *p*

Moderato assai.

Violin part: *mp*  
 Piano part: *p*

Violin part: *mp*  
 Piano part: *p*

Violin part: *poco animato*, *mf*  
 Piano part: *poco animato*, *mf*

Violin part: *poco rit.*, *a tempo*, *rit.*, *cresc.*, *f*  
 Piano part: *poco rit.*, *a tempo*, *rit.*, *cresc.*, *f*

arco  
espress.

X

X

Y

Y

rit.

Fine.

Fine.

f

dim.

rit.

mf

1

Fine.

Red

\*

Red

\*

arco  
mp

arco  
mp

S

p

cresc.

S

p

cresc.

ff

T

mf

dim.

dim.

Violin part: *mf*, *dim.*, *p*, *pizz.*, *arco*, *U*, *mf*, *p*, *arco*, *cresc.*, *mf*, *cresc.*, *cresc.*, *V*, *V*.

Piano part: *p*, *p*, *p*, *p*, *mf*, *p*, *mf*, *cresc.*, *cresc.*, *cresc.*, *V*, *V*.

Violin part: *U*, *W*, *pizz.*, *dim.*, *W*, *dim.*, *arco*, *pespress.*.

Piano part: *U*, *W*, *dim.*, *dim.*, *dim.*, *dim.*, *arco*, *pespress.*, *p*, *p*.

# Trio in G.

Violin.

William Y. Hurlstone.

I.

Allegro moderato.

The musical score for Violin I, Trio in G, by William Y. Hurlstone, is written in G major and 3/4 time. It begins with a first ending marked with a '5' and a double bar line. The tempo is 'Allegro moderato'. The score includes various dynamics such as *mf*, *dim.*, *cresc.*, *f*, *sf*, *p*, *pp*, and *ff*. Performance instructions include *scherzando* and *molto appassionato*. The piece features several articulation marks and slurs. It concludes with a first ending marked with a '3' and a double bar line.

Violin score for page 2, measures 1-10. The score is in G major, 4/4 time. It features various dynamics including *mp*, *dim.*, *f*, *sf*, *p*, *pp*, *mf cresc.*, and *f*. Performance markings include "a tempo" and "Poco animato." Fingerings and bowings are indicated throughout.

Violin score for page 11, measures 11-20. The score is in G major, 4/4 time. It features various dynamics including *mf*, *molto rall.*, *Poco meno mosso.*, *sf*, *dim.*, *p*, *pp*, *Animato.*, *f*, *dim.*, *p*, *dim.*, *pp*, *p < sf*, *p < sf*, *molto cresc.*, *f poco accel. al Fine*, and *allarg.* Performance markings include "a tempo" and "ff".



Violin score for page 10, measures 1-14. The music is in G minor (one flat) and 2/4 time. It begins with a *mf* dynamic and a *cresc.* marking. The first staff contains measures 1-4, the second 5-8, and the third 9-12. Measure 13 is marked *f* and includes a first ending bracket labeled 'I'. Measure 14 is marked *f* and *dim.*. The fourth staff contains measures 15-18, with a key signature change to F major (two flats) and a *p cresc.* marking. The fifth staff contains measures 19-22, with a *f con fuoco* marking and a *sf* dynamic. The sixth staff contains measures 23-26, with a *sf* dynamic and a 3/4 time signature change. The seventh staff contains measures 27-30, with a *sf* dynamic and a 2/4 time signature change. The eighth staff contains measures 31-34, with a *f* dynamic and a first ending bracket labeled 'L'. The ninth staff contains measures 35-38, with a *ff* dynamic and a *rit.* marking. The tenth staff contains measures 39-42, with a *Tempo I con fuoco.* marking and a *con fuoco* marking. The eleventh staff contains measures 43-46, with a *con fuoco* marking and first ending brackets labeled 1 through 6. The twelfth staff contains measures 47-50, with a *con fuoco* marking and a first ending bracket labeled 7.

Violin score for page 11, measures 1-14. The music is in G major (one sharp) and 2/4 time. It begins with a *molto rit.* marking, followed by a 2-measure rest, and then *a tempo*. The first staff contains measures 1-4, with a *mf molto appassionato* marking and a *cresc.* marking. The second staff contains measures 5-8, with a *p* dynamic and a first ending bracket labeled 'I' with a 3-measure rest. The third staff contains measures 9-12, with a *dim.* marking and a *pp* dynamic. The fourth staff contains measures 13-16, with a *cresc.* marking and a *mf* dynamic. The fifth staff contains measures 17-20, with a key signature change to G minor (one flat) and a *f* dynamic. The sixth staff contains measures 21-24, with a *sf* dynamic. The seventh staff contains measures 25-28, with a *sf* dynamic and a first ending bracket labeled '1'. The eighth staff contains measures 29-32, with a *sf* dynamic and a *scherzando* marking. The ninth staff contains measures 33-36, with a *cresc.* marking. The tenth staff contains measures 37-40, with a *f cresc.* marking and a *ff* dynamic. The eleventh staff contains measures 41-44, with a *ff* dynamic and a first ending bracket labeled 'L'. The twelfth staff contains measures 45-48, with a *ff* dynamic. The thirteenth staff contains measures 49-52, with a *ff* dynamic. The fourteenth staff contains measures 53-56, with a *ff* dynamic. The fifteenth staff contains measures 57-60, with a *ff* dynamic.

Violin.

II.

Andante.

17

Vcl.

18

M

mp

espr.

Andante. 17 Vcl. 18 mp espr. M

cresc. dim.

N 1 p mf sf sf

pp mf p

rall. Tempo I. pp cresc.

f

P mp cresc.

Violin.

p poco cresc. f D

dim. pp

E cresc. f

mp

F f mf 1

p dim. 2

a tempo molto rit. f marc. f

G

dim. p cresc.

H 3 f 3

IV.

Allegro comodo.

*p*

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

*pp* *mf*

*p*

*cresc.*

*f con fuoco*

*f*

*Tranquillo.*

*sf* *p*

*sf accel.* *p cresc.*

*Tempo I.* *ff*

*sf* *sf*

*dim.* *poco rall.*

*pp* *Tempo I.* *p*

*dim.*

*sempre dim.*

*p espr.*

*p* *dim.* *pp*

III.

Molto vivace.

Musical score for Violin, page 6, starting with 'Molto vivace'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo is 'Molto vivace'. The dynamics start at *mp* and progress through *cresc.*, *f*, *p*, *mp*, *ff*, *mf dim.*, *p*, and *f*. Performance instructions include *pizz.*, *arco*, and *dim.*. There are first endings marked with '1' and '2'. The piece concludes with a *rit.* marking.

Musical score for Violin, page 7, starting with 'Moderato assai'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is 'Moderato assai'. The dynamics start at *mp* and progress through *a tempo*, *poco rit.*, *mp*, *cresc.*, *f*, *p*, *a tempo*, *cresc.*, *f*, *dim.*, *p*, and *molto rit.*. Performance instructions include *pizz.*, *arco*, *rit.*, and *sf*. There are first and second endings marked with '1' and '2'. The piece concludes with a *Fine* marking and a double bar line.

## MERTON

## MUSIC

## VIOLONCELLO

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa B flat 4/1	444	1.15
125S		Score		0.95
126		2VnVa/Vc C 36/6	443	1.55
126S		Score		0.95
162		2VnVa/Vc E flat 36/1	444	1.15
162S		Score		1.05
106	ORELLANA	c	555	1.15
121	PLEYEL	2VnVc D 41/4	433	1.30
121S		Score		0.95
130		F 41/5	444	1.15
130S		Score		0.95
157	REINECKE	c 249	666	2.45
146	SHIELD	3 Trios (1796)	566	2.60
146S		Score		2.20
<b>QUARTETS</b> (2VnVaVc)				
113	ARENSKY	a 35a	7777	2.90
101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
161		c 80	5555	2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5	6666	1.80
139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
135	GODARD	A 27	6555	2.90
158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
134		d 42	3222	0.80
143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
164	HERZOGENBERG	G 42/3	5555	2.45
110	HURLSTONE	Fantasia	5555	1.25
107	JANSA	C 51/1	4444	1.70
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER	C 72/1	7333	3.20
116S		Score		2.35
128		A flat 72/3	7444	2.55
128S		Score		2.10
129		F 85/1	7555	3.10
129S		Score		2.60
117	Ignaz LACHNER	G 104	4333	1.55
118		a 105	3222	1.80
132		B flat Op.posth	3333	2.10
159	MOZART	Six early quartets (K.168 - K.173)	5333	2.60
160		Volume 1	5333	3.60
142	ONSLow	g 9/1	6555	2.20
142S		Score		1.80
153		e 21/2	6555	2.25
153S		Score		2.35
163		e 36/1	7555	2.40
163S		Score		2.30
136	OUSELEY	d	5444	1.90
136S		Score		1.75
137		C	5444	1.55
137S		Score		1.45
103	RAFF	c 192/1	7666	3.55
167	RHEINBERGER	F 147	5444	3.20
144	RODE	G 18	6336	1.90
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

**QUINTETS** (2Vn2VaVc unless specified)

<b>ONSLow</b>				
150	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score		3.65
151	2VnVaVc/VaVc/Db	d 24	64464	3.00
152	2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score		2.85
138	RHEINBERGER	a 82	54444	3.30
138S		Score		3.50
105	STANFORD	F 35	87767	3.90
141	VEIT	A 29	65555	3.30

**SEXTETS** (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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**HURLSTONE**

## Trio in G

for Pianoforte, Violin and Violoncello

# Trio in G.

Violoncello.

I.

William Y. Hurlstone.

Allegro moderato.

Violoncello part, first system. The score consists of two staves. The first staff begins with a *mf* dynamic and a *V* marking. The second staff includes dynamics such as *mf*, *cresc.*, *f*, *sf*, *arco*, *sf*, *pizz.*, *p scherzando*, *cresc.*, *f cresc.*, *dim. e molto rit.*, *ff*, *p*, and *pp*. It also features markings for *a tempo*, *mp ma molto appassionato*, and section markers *A*, *B*, *C*, and *D*. The piece concludes with a *f* dynamic.

Violoncello.

Violoncello part, second system. The score consists of two staves. The first staff includes dynamics *mf*, *cresc.*, *f*, *sf*, and a marking *N*. The second staff includes dynamics *mf*, *cresc.*, *f*, *sf*, *arco*, *sf*, *pizz.*, *p*, *pp*, *p*, *cresc.*, *sf*, *molto cresc.*, *f poco accel. al Fine*, *cresc.*, and *a tempo*. It also features markings for *Animato.*, *3*, *1*, *4*, *0*, and *4*. The piece concludes with a *ff* dynamic.

Violoncello.

1 *con fuoco*

*f*

*pizz.*

*f*

4 *Larco*

*f*

*trm* *M*

*rit.*

*ff*

*Tempo I con fuoco.*

1 2 3 4 5

6 7

*menof*

*molto rall.*

*Poco meno mosso.*

10

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

Violoncello.

*mp* *dim.* *sf* *p dim.*

*pp* *mp* *mf*

*a tempo*

*cresc.* *mf cresc.* *f*

*cresc.* *f*

*mp cresc.*

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

*Poco animato.*

*arco* *mf* *molto rit.*

*a tempo*

*f* *passionato* *poco dim.*

*mf* *cresc.* *p*

*I 1*

Violoncello.

II.

Violoncello.



IV.

Allegro comodo.

pizz.

*p*

Violoncello staff 1: *f*, *dim.*, *p*, *dim.*, *pp*, *mf* (arco)

Violoncello staff 2: *dim.*, *p*

Violoncello staff 3: *cresc.*

Violoncello staff 4: *f con fuoco*

Violoncello staff 5: *f*

Violoncello staff 6: *ff*

Violoncello staff 7: *Tranquillo.*, *sf*, *p*

Violoncello staff 8: *p*, *poco cresc.*, *f*

Violoncello staff 9: *dim.*, *pp*

Violoncello staff 1: *mp*, *cresc.*, *dim.*, *p*, N 1

Violoncello staff 2: *mf*, *sf*, *sf*, *p*, *mf*, *p*, *rall.*

Violoncello staff 3: *Tempo I.*, *p*, *cresc.*, *f*

Violoncello staff 4: *P*

Violoncello staff 5: *cresc.*, *accel.*

Violoncello staff 6: *sf*, *p*, *cresc.*, *ff*, *Tempo I.*

Violoncello staff 7: *sf*, *sf*

Violoncello staff 8: *dim.*, *pp*, *sf*, *p*, *arco*

Violoncello staff 9: *pizz.*, *mf*, *p*, *arco*, *dim.*

Violoncello staff 10: *sempre dim.*, *pizz.*, *arco*, *dim.*, *pp*

III.

Molto vivace.

pizz.

2/4 1/4

mp

1 arco

cresc.

mf cresc. f

pizz.

dim.

p

arco

mp

S

p

cresc.

fp

ff

T

sf

mf dim.

p

U

p

arco

mf

cresc.

f

V

f

pizz.

pizz.

dim.

p

arco

espress.

f

Y

Fine

f

Moderato assai.

p

Poco animato.

mf

f

a tempo

cresc.

f

a tempo pizz.

p

cresc.

f dim.

p

p

Z

dim.

pp

2

molto rit. Tempo I (molto vivace).

D. C. from 2/4 to Fine.



# HURLSTONE

Trio in G

for Pianoforte, Violin and Violoncello

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Trio in G

for Pianoforte, Violin and Violoncello