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(Prices current 2004)

Gustaf Bengtsson, String Quintet A minor

Gustaf Adolf Tiburtius Bengtsson (1886-1965)

Gustaf Bengtsson was born in Vadstena, where his father and grandfather played the organ in the Monastery Church. In the family chamber music was important and the members were even able to form a string quartet among themselves. Tradition tells that all the Haydn quartets were highly appreciated and some were learned by heart.

Studies in Stockholm and abroad

In 1904 Bengtsson moved to the capital of Sweden and began studies at the Royal Academy of Music. He graduated with degrees in organ playing 1906, church singer 1909 and music teaching 1916. Parallel to these studies at the academy, he also started private studies with Johan Lindegren, and it is probably from his teaching Bengtsson found inspiration to write the string quintet. The years 1910-12 were spent abroad. Bengtsson went to Berlin (studies with Paul Juon), Paris and Leipzig (studies with Hugo Riemann).

The friends in the royal opera orchestra

After doing his military service in the years 1906-07, Bengtsson entered a temporary position as violinist in the Royal Opera Orchestra. Together with friends in this orchestra the quintet was tried out for the first time. On the first page of the score there is written:

Quintetto

for
2 violins, 2 violas and cello
by

Gustaf Bengtsson, 1907

played for the first time 1907 by an ensemble from The Royal Opera Orchestra.
(Carlborg, Enstedt, Larsén, the Composer and Lindgren).

At least the slow movement has been performed in recent times, but there are no notes of any modern performance of the whole work.

In a comment the composer's daughter says: My father revised the score in his last years. The fact that the work never was published indicates that he didn't find the music good enough for publishing. However, he decided to give the work a thorough revision, and that must have meant that he found certain qualities in this quintet. (The third symphony was also revised at the same time.)

Three young composers

After the studies abroad Bengtsson was allowed with his fellow composers to conduct his own music in an extra concert with the Opera Orchestra. The two young colleagues were Kurt Atterberg and Oskar Lindberg. At this occasion the second symphony was performed.

Teaching

In 1910 Bengtsson took the post of organist in Motala church. These were good times and the Motala Quartet Singers under Bengtsson's baton became famous. After that he turned his attention to music teaching, first in Linköping, later in Karlstad and finally back in Linköping again where he 1949 became the first head of the new municipal school of music.

Composing

All his life Bengtsson kept contact with his native Vadstena and he bought a "composers lodge" across the bay of Vadstena. He stated: "I have always been interested in nature itself, and here around Nässja ... I have composed most of my music. To compose at the piano is nothing for me. The music must be ready inside your head; the theme, the exposition, development etc. and should only be written down. Here at the wonderful lake Vättern I have got all my inspiration and I have even tried to describe the lake and its atmosphere in my tone poem "[Lake] Vättern".

General comments to this edition

This is the first publication of Bengtsson's string quintet. It is a work of a talented young student composer in his early twenties.

Source

The score and parts have been made available by kind permission of the composer's family, namely his daughter Gunhild and his grandson Fredrik. The text of this commentary is based on a printout of an interview given shortly before the composer's 75th birthday and on the recollections of Magnus Tiburtius

Bengtsson, the composer's son, who recalled some conversations with his father regarding composition in general and the quintet in particular.

The composer's revisions

The score (S in comments below) was revised by the composer as late as 1964-65. This revised score was taken to represent the composer's considered intentions and was used as the basis of this edition. The parts (P in the comments below) are of an earlier date and are copies, presumably of the original parts. They are richer in comments and may include extra articulations added by the musicians while studying the piece. So far as the actual notes are concerned there are few differences between the sources

Articulations

The articulation differs extensively between score and parts, and between parts. There is even inconsistency between the exposition and the recapitulation in the first movement, which is written in sonata form. The same problem occurs in the ternary second movement, as well as the scherzo. In the last movement, a rondo, there are many places where semiquavers are sometimes slurred, sometimes dotted or sometimes both. Staccato and marcato markings may occur at the same time in different parts.

Dynamics

The composer appears often to have put dynamic markings in only one part when he intended them to apply to all parts.

Editing practice

A rather thorough editing has been done in order to make the material playable. That is, when playing homophonic passages, the same articulation has been adopted in all parts involved. A first play-through of this edition was undertaken at Sunds Folkhögskole, Inderøy, Norway, on July 2, 2003. The participants where Mats Bengtsson, Ulrika Lundgren, Göran Swedin, Sara Åsbrink and Krister Persson. A second play-through was undertaken in Vancouver, Canada by Peter Lang and his friends, later the same year.

Different revisions of this material

Score and parts

1st revision: Feb 2003. 2nd rev: July 2003. 3rd rev: March 2004. 4th rev: May 2004.

Detta förord / This preface

1st revision: Feb 2003. 2nd rev: Nov 2003. 3rd rev: Oct 2004.

Teckenförklaring / Legend

v = violins	S = score	Crotchet = quarter
v1/2 = violin 1/2	P = part/parts	note
va1/2 = viola 1/2	B = bar	Semiquaver = 16th
vc = cello	Quaver = eighth note	note

Editionskommentarer / Editorial notes

Movement I, Allegro moderato con spirito

	P	bar	Part of bar	comment
1.	all	5	3 rd -4 th beat	va2 and vc: legato (cf b113) chosen. va1: no legato (cf v1) chosen.
	va1	5, 113	3 rd -4 th beat	va2 differs: b5 dotted crotchet+quaver, b113: two crotchets.
	va1	10	3 rd beat	changed to G from F#.
2.	all	11	1 st beat	articulation changed in all P to ">" (In S only in v1)
3.	all	11	1 st beat	S: "ff". P: v1 "f", v2/va2/vc "ffz", va1 "fz" altered in all parts to "ffz"
4.	all	11	1 st 16 th /2 nd beat	S: v1/va2/vc: "f", added f in v2/va1
5.	all	11-13		P: crescendo hairpins replaced with "cresc".
6.	vc	13		espressivo in P not in S
7.	v/va	13-14		v1: "< >" added. v2/va: cresc hairpins moved to the end of b14
8.	vc	14		"< >" added
9.	va2, vc	15	1 st beat	suggestion: ">" added (cf v1, v2 and va1)
10.	v	16-17		suggestion: v: "<>" added.
11.	v2	17	1 st beat	suggestion: v2: added tenuto (cf v1)
12.	v2/vc		last 3 notes 3 rd beat	suggestion: v2: added marcato (cf v1) va2: added "ff"
13.	vc	17		suggestion: "< f >" added
14.	all	25		diminuendo extends over last two crotchets.
15.	v1/va2	38, 136		See b136.
16.	v2/va1	40, 138	3 rd -4 th beat	rhythm differs P: v2: D ^b -E ^b -D ^b (syncope) va1: dotted crotchet E ^b + quaver E ^b . Cf b138 suggestion: might be better change va1: E ^b -G ^b -E ^b (as in b138).
17.	va1/vc	45	1 st beat	va1 and vc playing 8 ^{va} . vc: In S 1 st note changed to E.
18.	v2/va1	47	last note	suggestion: va1 G# changed to G. Cf v2 already G

19.	all	47		suggestion: "a tempo" added, cf P
20.	all	48		suggestion: "cresc e poco string" added. (P are differing.)
21.	v2/vc	48		replaced "string e cresc" -> cresc and "poco rit" above syst.
22.	va1	51	3 rd beat	added ">" (cf. b53).
23.	v/va1	56 ^{II}		second ending, suggestion: "fz" in all P.
24.	v1, va2	57 ^I -58 ^I		first ending, different notations in P. The composer has in ink put "poco largamente" and in lead pencil "A tempo" from last beat of b58 ^I
25.	v2	57 ^{II}	2 nd beat	second ending, suggestion: changed A to A ^b (cf v1 3 rd beat)
26.	va2/vc	62	3 rd beat	suggestion: a second "f" omitted
27.	vc	64		added cresc hairpin
28.	v1	65-66		crescendo-diminuendo (other P no change of dynamics)
29.	vc	66	all bar	suggestion: crescendo-diminuendo (cf v1 b65-66)
30.	vc	67	all bar	suggestion: crescendo-diminuendo
31.	va2	76		suggestion: fugue entry marcato (as in v/va1 before)
32.	vc	77		suggestion: fugue entry marcato (as in v/va1 before)
33.	va1	82	1 st two quavers	suggestion: added legato, cf v1
34.	v1	93	last beat	added # on thrill (G#).
35.	v2	99	2 nd note	">" deleted (already erased by composer in other parts).
36.	va1	98		suggestion: "p" added, spiccato dots added
37.	va1	100	3 rd beat	suggestion: added ">", marcato on last four notes
38.	all	101		added "a tempo" - only mentioned in vc
39.	all	104		suggestion: added "mf crescendo" in all P
40.	all	105		suggestion: "f" in all P
41.	va2, vc	110		suggestion: "f" added
42.		113		See b5.
43.	all	114		suggestion: dim hairpin in all P (S: only dim in v1/2)
44.	va2/vc	117-118		suggestion: added cresc hairpin (cf v/va1)
45.	va1	118	3 rd beat	different versions: here: G, in b10: F#.
46.	v2/va2	120	last beat	suggestion: staccato dots (as v1/vc)
47.	va1	127	2 nd but last 8 th	changed to D# (from D as it says in P)
48.	va1	128	1 st quaver	Should it be D#? (following harmony in b127).
49.	va1	129		all other parts "p", va1: "pp" explicitly written in S
50.	va1	129, 130	last notes	changed to E (from E# as it says in P)
51.	v2	132		suggestion: "p" (cf b129 and v1 b130).
52.	v1/va2	136		portamento added as indicated in va2 (P & S differs). Cf b38: legato
53.	v2	147-148	crotchets	suggestion: same articulation as v1 (staccato on crotchets)

Movement II, Andante sostenuto

	P	bar	Part of bar	comment
54.	va2	9	1 st beat	mf added (as already in all the other P)
55.	va2	18	3 rd beat	suggestion: tenuto-signs on last three notes in bar (v2 b17)
56.	vc	19	3 rd beat	suggestion: tenuto-signs on last three notes in bar (v2 b17)
57.	all	23		Added "p" in all P. (S: va1/2, vc: "p", P: va1 "p".)
58.	vc	23-24		added same articulation as in vc b18-19
59.	va1	26	last beat	Suggestion: articulation changed from staccato to tenuto. (cf va2 b18)
60.	v1, va2	27		"molto dim" added
61.	v1/2, va1	28		S: violins "mf", va1 "pp". P: "mf" (the latter chosen)
62.	va2, vc	29		"mf" added.
63.	v2	32	last beat	legato added.
64.	all	34-37		suggestion: crescendo-"sf" in each bar suggested.
65.	all	45-47		b46: "molto cresc" added in all P. cresc hairpin in all P: (v1: b-45-47, the other parts: v46-47.)
66.	v1	57		cresc hairpin added
67.	va1/vc	59	last beat	va2: written "3" as triplet, but notation is 2 quavers. Changed to triplet: crotchet+quaver
68.	va2	81	1-2 beat	diminuendo hairpin added.
69.	va2	90	first beat	suggestion: ">" omitted
70.	vc	97		crescendo hairpin added
71.	vc	107		"p" added
72.	v/va	115-116		v2, va1/2: dim hairpin added

Movement III, Allegro energico

	P	bar	Part of bar	comment
73.	v2-vc	11-12		suggestion: cresc + dim hairpin as in v1 (there are indications of that in v2 and va1)
74.	v2	13		">" added
75.	all	17		crescendo hairpin adjusted to last through all bar in all parts.
76.	all	19		suggestion (P and S somewhat unclear) v1/vc: "f", the others: "fz"
77.	va2	21		suggestion: added ">" (cf v1 and va1 in their entries b19 and 20).
78.	all	24		suggestion: "p" in all P. The sources P and S differ.
79.	vc	38, 40		added staccato dot on 2 nd note in each bar. Cf b34.
80.	va2	43		changed "f" to "ff"

81.	va1	52	whole bar	Might be better having D instead of E here (cf vn1), added ">"
82.	v1/vc	55		added "cresc". (S generally doesn't have "cresc" etc. in all parts, even if it is obvious that it should be there. In this place there are only indications of "cresc." in v2 and va1. added same articulation as all the other parts (marcato ">")
83.	va2	56		S: "pp" indicated only in va2.
84.	va2	58, 62		vc: diminuendo hairpin added (indicated in v2 and va1)
85.	va2/vc	59		suggestion: dim hairpin in all P
86.	all	61		suggestion: "molto cresc" in all parts (indicated in v1, va2, vc)
87.	va1	67-69		suggestion: Should it be "fz" as in b5?
88.	v2/va1/va2	74		suggestion: cresc hairpin (moved from b75 to b76, cf b6-7)
89.	v1	75-76		

Movement III, Trio: Tranquillo et con espressione

	P	bar	Part of bar	comment
90.	v1	6		suggestion: tenuto "-", added (cf b24)
91.	va1/vc	8-9		va1/vc: added dynamics "p" and "dim." hairpin
92.	v2	12		suggestion: cresc hairpin added
93.	vc	13		suggestion: cresc hairpin added
94.	va1/vc	16		suggestion: dim hairpin added
95.	va2	22	4 th note	D natural changed to E natural
96.	vc	25-26		suggestion: tenuto added
97.	v2	29-31		added ">", cf v1
98.	v1	32		"p" added

Movement IV, Rondo: Allegro moderato

	P	bar	Part of bar	comment
99.	v2/a1	3-4		suggestion: staccato omitted (same as b109-110)
100.	va2/vc	5		"mf" replaced with "p"
101.	va1	8		suggestion: same bowing as in b114 (last two quavers tied)
102.	v2-vc	20-25		suggestion: staccato on all crotchets
103.	va2/vc	26-27		vc: "crescendo hairpin" added
104.	all	28		added diminuendo (original; only in va1).
105.	all	28		vc: added "mf".
106.	all	38		added diminuendo (original; only in v1, va1)
107.	all-v1	39		"p" added (only indicated in v1)
108.	vc	43		"cresc" added
109.	va2/vc	53		suggestion: "Pizz" (only in v2, however indicated in va2/vc)
110.	all	55		suggestion: "p" in v1, "mf" in all other parts.
111.	all	59-60		(v2-vc in P indicated "p" and a crescendo)
112.	va2/vc	63		suggestion: extended crescendo hairpin over two bars
113.	va2/vc	77		suggestion: "dim" added
114.	va2	82		suggestion: vc: "mf"
115.	v2-vc	96		P: B-B, S: A-A, suggestion: B-A (cf vn1)
116.	va1	117	3 rd note	suggestion: crescendo hairpin added
117.	va1	117-118		changed from a' to b', (cf b11) as well as va2 and v1.
118.	va1	119-120		Different bowing (cf b11-13).
119.	v2/va2	120		added cresc. Hairpin.
120.	va1	122, 124		suggestion: "f"
121.	v2/va2	122		suggestion: ">", same as v1.
122.	v2/va2	123		bowing taken from P: tied 4+2+2 semiquavers
123.	all	rehearsal N to Nn		bowing taken from P: tied 2+2+4 semiquavers
124.	v1	150		Here the composer added some extra bars in his late revision: This implicates some trouble while entering rehearsal letter Nn (b150). Therefore F# is suggested in v1.
125.	v1	185		All notes in bar erased in S. Looks strange as an upbeat is F#? suggested (otherwise the upbeat in bar before feels strange).
126.	v1-vc	223-225		suggestion: "<>" in v2 and va2.
127.	va1	259		cresc hairpin unclear in P and S.
128.	v2	267		suggestion: "ff"
129.	va1	279	2 nd note	suggestion: v2 should have same articulation as v1
130.	all	328		suggestion: F (not F#; cf vc)
131.	v2-va1	329	2 nd -3 rd note	suggestion: cresc hairpin in all P
				suggestion: marcato signs added

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Bengtsson String Quintet A minor

274

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String Quintet / Stråkkvintett

Gustaf Bengtsson
(1886-1965)

I. Allegro moderato con spirito

Violin I

Violin II

Viola I

Viola II

Cello

8

16

24

Bengtsson String Quintet A minor

31 **A** a tempo

p dolce
p
legato
p dolce
mf
p
p
mp
p

38

p
mf
cresc. molto
p
mf
cresc. molto
p
mf
cresc. molto
pp
cresc.
p
mf
cresc. molto
pp
cresc.

45 (string.) a tempo

cresc.
mf
cresc e poco string.
f
p
cresc e poco string.
f
p
cresc e poco string.
f
p
cresc e poco string.
f
p
cresc e poco string.
f

51

ff
ff
ff
ff
f
f
f
f

Bengtsson String Quintet A minor

245 **P** Tempo I.

p
p
p
pizz.
p
f
f
f
arco
f

252

f
f
f
f
f
f
f
f

259

ff
ff
ff
ff
ff
G.P.
G.P.
G.P.
G.P.
G.P.
f cresc.
cresc.
p
cresc.

266 **Q** a tempo

molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
ff
ff
ff
ff
ff
p
pizz.
pizz.
arco
arco
p
p
p
p

Bengtsson String Quintet A minor

215

223

230

238

Bengtsson String Quintet A minor

56

poco largamente *a tempo* *a tempo*

60

67

pizz. **B** *poco meno mosso* *arco*

75

82

mf f

90

p f

97 **C**

poco rit. *a tempo*

p cresc. molto f pp

spiccato

102

G.P.

mf f ff f

183

mf f

191

ff f mf

198

p f

206

f mf pizz. arco p

legato

Bengtsson String Quintet A minor

150 **Nn** *a tempo meno mosso*

160

169

175

Bengtsson String Quintet A minor

109 *Tempo I.*

116

123 *pochissimo rit.* **D** *a tempo*

131

Bengtsson String Quintet A minor

137 *string.*

cresc. poco a poco

f

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

144 *a tempo* *string.*

p *cresc.*

*f*³

p *cresc.*

*f*³

p *cresc.*

*f*³

p *cresc.*

*f*³

p *cresc.*

*f*³

149 *a tempo*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

mf

mf

mf

mf

mf

154

cresc.

f

f

*f*²

*f*²

cresc.

f

f

*f*²

*f*²

cresc.

f

f

*f*²

*f*²

cresc.

f

f

*f*²

*f*²

cresc.

f

f

*f*²

*f*²

Bengtsson String Quintet A minor

120 *poco rit.*

f

mf

dim.

f

mf

dim.

f

mf

dim.

f

mf

126 **N** *a tempo*

mf

p

mf

pizz.

arco

p

p

pizz.

arco

p

p

pizz.

arco

p

p

pizz.

arco

135

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

142

dim.

pizz.

p

dim.

pizz.

p

pizz.

p

pizz.

p

dim.

90

p, *f*, *mf*, *cresc.*, *pizz.*, *arco*, *f*

97

p, *f*, *molto cresc.*, *pizz.*, *arco*

104

ff, *p*, *pizz.*, *arco*, *ff*, *pizz.*, *arco*, *ff*

112

cresc., *f*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*

II. Andante sostenuto

Violin I

Violin II

Viola I

Viola II

Cello

p, *mf cantabile*, *p*

9

mf, *mf*, *mf*, *mf*

17

mf, *dim.*, *p*, *mf*, *dim.*, *dim.*, *dim.*, *dim.*, *p*, *mf*, *dim.*, *dim.*, *dim.*, *dim.*, *p*, *solo*

25

molto dim., *mf*, *dim.*, *molto dim.*, *mf*, *dim.*, *molto dim.*, *mf*, *molto dim.*, *molto dim.*, *mf*, *pizz.*, *molto dim.*, *mf*

33 **E**

p solo *mf* *p* *fz* *ff* *molto dim.* *p*

p *fz* *ff* *molto dim.* *p*

p *fz* *ff* *molto dim.* *p*

p *fz* *ff* *molto dim.* *p*

p *fz* *ff* *molto dim.* *p* *espressivo*

41 **L**

p *molto cresc.* *p*

p *molto cresc.* *p*

p *molto cresc.* *p*

p *molto cresc.* *p*

p *molto cresc.* *p* *pizz.*

p *molto cresc.* *p*

49

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

55

p *pp* *mf* *pp*

p *pp* *mf* *pp*

p *pp* *mf* *pp*

p *pp* *mf* *pp*

p *pp* *mf* *pp*

61 **L** *a tempo* **Tranquillo**

f *dim.* *p* *p*

f *dim.* *p* *p*

f *dim.* *p* *p*

f *dim.* *p* *p*

f *dim.* *p* *p*

69 **L** *poco rit.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

76 **L** *a tempo*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

83

mf *cresc.* *mf*

mf *cresc.* *mf*

mf *cresc.* *mf*

mf *cresc.* *mf*

mf *cresc.* *mf*

Bengtsson String Quintet A minor

Musical score for measures 32-38. The system consists of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The music is in A minor and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* and *mf*.

Musical score for measures 39-45. The system consists of five staves. A key signature change to A major is indicated by a 'K' in a box above measure 39. Dynamics include *p* and *cresc.* (crescendo).

Musical score for measures 46-52. The system consists of five staves. Dynamics include *ff*, *mf*, and *f*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *tr.* (trills).

Musical score for measures 53-59. The system consists of five staves. The tempo is marked *Tranquillo*. Dynamics include *fz*, *p*, and *mf*. Performance instructions include *pizz.* (pizzicato) and *arco sul G* (arco on the G string).

Bengtsson String Quintet A minor

Musical score for measures 62-67. The system consists of five staves. Dynamics include *f* and *fz*. Performance instructions include *ritenuto* (ritardando) and *tr.* (trills).

Musical score for measures 68-76. The system consists of five staves. A key signature change to A major is indicated by an 'F' in a box above measure 68. The tempo is marked *a tempo*. Dynamics include *p*, *mf*, and *ppp*. Performance instructions include *tr.* (trills), *solo*, *sostenuto*, and *p legato*.

Musical score for measures 77-84. The system consists of five staves. Dynamics include *ff* and *f*. Performance instructions include *tenuto* (tenuto).

Musical score for measures 85-91. The system consists of five staves. Dynamics include *fz* and *f*. Performance instructions include *tr.* (trills).

92 **G**

Musical score for measures 92-97. The score is in G major (one sharp) and 2/4 time. It features five staves: Violin I, Violin II, Viola I, Viola II, and Cello. The music starts with a forte (*f*) dynamic and includes crescendos leading to piano (*p*) and pianissimo (*pp*) dynamics.

98

Musical score for measures 98-104. The music continues with dynamic markings of *f* and *p*. There are some triplet markings in the lower staves.

105

Musical score for measures 105-111. The music features a mezzo-forte (*mf*) dynamic and includes some triplet markings.

112

poco rit. *a tempo* *poco rit.*

Musical score for measures 112-117. The tempo markings are *poco rit.*, *a tempo*, and *poco rit.*. The dynamics range from *pp* to *ppp*. There is a *pizz.* marking in the Cello part.

IV. Rondo: Allegro moderato

Violin I *risoluto*

Violin II *pizz.* *arco*

Viola I *pizz.* *arco*

Viola II *(p)*

Cello *(p)*

Musical score for measures 1-8 of the Rondo section. The tempo is *Allegro moderato*. The score is in G major and 2/4 time. It features five staves: Violin I, Violin II, Viola I, Viola II, and Cello. The music starts with a forte (*f*) dynamic and includes crescendos leading to piano (*p*) and *poco a poco* dynamics. There are *pizz.* and *arco* markings in the upper staves.

9

Musical score for measures 9-16. The music features a forte (*f*) dynamic and includes *solo* markings for the Violin I and Viola II parts.

17

Musical score for measures 17-24. The music features a piano (*p*) dynamic throughout this section.

25

poco rit. *a tempo*

f *mf* *espressivo*

f *mf* *espressivo*

f *mf* *con agilita*

Musical score for measures 25-32. The tempo markings are *poco rit.* and *a tempo*. The dynamics range from *f* to *mf*. There are *espressivo* markings in the upper staves and *con agilita* in the Cello part.

10

Violin I, Violin II, Viola I, Viola II, Cello

20

Violin I, Violin II, Viola I, Viola II, Cello

25

poco rit. *a tempo*

Violin I, Violin II, Viola I, Viola II, Cello

33

dim. *D.C. al Fine*

Violin I, Violin II, Viola I, Viola II, Cello

III. Allegro energico

Violin I, Violin II, Viola I, Viola II, Cello

8

mf arco *f* *p* *mf*

17

f *cresc.* *molto* *ff* *p* *ff*

26

p *f* *ff* *ffz* *ffz* *ffz* *ffz* *p*

Trio: Canon. Tranquillo et con espressione

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in A minor

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2 Violins, 2 Violas and Violoncello

SCORE

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