



Nr. 1369 a/c

Reinecke
Trio in Bdur
Für Klavier, Violine und Viola
Op. 274

Klavier

Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG

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No. 3828

Trio

für Pianoforte, Klarinette und Horn.

Klarinette kann durch Violine, Horn durch Viola ersetzt werden.

Carl Reinecke, Op. 274.

Allegro. $\text{♩} = 132$.

Klarinette in B.

Horn in F.

Piano.

Allegro. $\text{♩} = 132$.

First system of the Trio, measures 1-8. The score is for Clarinet in B, Horn in F, and Piano. The tempo is Allegro, 132 beats per minute. The key signature has two flats (B-flat and E-flat). The piano part features a complex harmonic structure with many accidentals and a crescendo in the final measure.

Continuation of the musical score for the Trio, measures 9-16. The score continues for Clarinet in B, Horn in F, and Piano. The tempo remains Allegro, 132 beats per minute. The key signature has two flats. The piano part continues with complex harmonies and a final measure with a double bar line.

accelerando

Piu mosso.

Piu mosso. poco a poco accel.

cresc..

Piu mosso. poco a poco accel.

cresc..

Piu mosso. poco a poco accel.

cresc..

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Piu mosso. poco a poco accel.

cresc..

Piu mosso. poco a poco accel.

cresc..

Piu mosso. poco a poco accel.

cresc..

Piu mosso. poco a poco accel.

cresc..

K. M. 1368/70.

fp

p

fp

mf

f

decresc.

3

5

f con calore

mf

pp

G

G

pp

f

f

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46

decresc.

p

decresc.

p

E *tranquillo*

decresc.

p

mf

p

pp

espr.

espr.

pp

pp

f

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of multiple staves. The first system includes a treble staff with a melody featuring triplets and a bass staff with a complex accompaniment. The second system continues the melody and accompaniment, with dynamic markings like 'ff' (fortissimo) and 'f' (forte). The third system shows a change in the bass line with a more active pattern. The fourth system features a dense texture with many sixteenth notes and triplets, marked with 'sf' (sforzando) and 'p' (piano). The notation is in a key with one flat (B-flat) and a 3/4 time signature.

p *f* *f* *L.H.* *espr.* *D* *mf* *p* *f* *espr.* *decresc.* *mf*

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f *f* *p* *f* *p* *sf* *p* *fp* *f* *p* *sf* *p* *cresc.* *f* *f*

K. M. 1368/70.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a piano introduction with a dynamic marking of 'p'. The second system features a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic. The third system includes a 'cresc.' marking and a 'f' dynamic. The fourth system shows a 'f' dynamic and a 'Red.' (Reduction) marking. The fifth system includes a 'Red.' marking and a '*' symbol. The sixth system features a 'sempre con fuoco' (always with fire) marking and a 'mf' (mezzo-forte) dynamic. The seventh system includes a 'mf' dynamic and a 'f' dynamic. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and accidentals. The page is numbered '1' in the bottom right corner.

9

p espr.

cresc.

cresc.

cresc. poco a poco

sempre cresc.

ff

Musical score for page 10, measures 1-12. The score is in B-flat major and 3/4 time. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *fp*, and *cresc.* markings.

Musical score for page 43, measures 13-24. The score continues the piece with more complex melodic and harmonic developments. Dynamics include *f*, *cresc.*, *p*, and *ff* markings.

Musical score for page 42, measures 1-16. The score is in 6/4 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a triplet and a fermata. The bass line has a triplet and a fermata. The score includes dynamic markings such as *p*, *f*, and *cresc. molto*. The tempo is marked *Da tempo*.

Musical score for page 11, measures 17-32. The score continues from page 42. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a triplet and a fermata. The bass line has a triplet and a fermata. The score includes dynamic markings such as *p*, *f*, and *cresc. molto*. The tempo is marked *Da tempo*.

Musical score for page 12, measures 1-16. The score is in B-flat major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes trills and triplets. Dynamics include *f*, *decresc.*, *mf*, and *p*. The tempo/mood is marked *dolce e legatissimo*.

Musical score for page 41, measures 17-32. The score continues from page 12. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes trills and triplets. Dynamics include *mf*, *pp*, and *f*. The tempo/mood is marked *f con brio*.

con fuoco

decresc. *p*

mf *p* *p* *p*

p *espressivo*

espressivo *mf* *dolce*

20.

ff

mf *p* *p*

mf *espr.*

Viol. *f*

[illegible]

This image shows a page of musical notation, likely a score for a piano piece with vocal accompaniment. The notation is arranged in four systems, each with three staves. The top two staves of each system are for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'p', 'f con fuoco', 'p dolce', and 'decresc.'. The page is numbered 10. The first system shows the vocal part with a melody and the piano accompaniment with a bass line. The second system features a 'f con fuoco' marking. The third system has a 'p dolce' marking and a 'decresc.' marking. The fourth system includes a 'C' time signature change and a 'sf' marking. The page is numbered 10.

Musical score for page 38, measures 1-12. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*f*, *con fuoco*, *mf*, *p*), and articulation marks. The key signature is one flat (B-flat). The tempo/mood is indicated as *con fuoco*. The score includes several measures with triplets and slurs, and a crescendo marking in measure 12.

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Musical score for page 15, measures 1-12. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*f*, *con fuoco*, *ff*), and articulation marks. The key signature is one flat (B-flat). The tempo/mood is indicated as *con fuoco*. The score includes several measures with triplets and slurs, and a crescendo marking in measure 12. The score also includes markings for the right hand (*R.H.*) and left hand (*L.H.*).

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[illegible]

K. M. 1368/70.

This musical score is for the song "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for voice and piano. The score is in the key of B-flat major (two flats) and 3/4 time. The vocal part is written in a soprano or alto clef, and the piano accompaniment is in standard treble and bass clefs. The score is divided into four systems, each with two staves. The first system shows the vocal melody and piano accompaniment. The second system features a vocal solo marked with a 'B' and a piano accompaniment marked with a 'B'. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (f, sf, p, pp, mf). The piano part includes complex figures and arpeggios. The vocal part includes a solo section marked with a 'B'.

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Musical score for page 36, featuring piano and violin parts. The score includes various dynamics such as *p*, *mf*, *f*, and *decresc.*. It also features articulations like *acc.* and *sf*. The tempo is marked *Andante*. The key signature is one flat (B-flat). The score is divided into four systems, each with a violin part on the top staff and a piano part on the bottom staff. The piano part includes complex figures and triplets.

Ein Märchen.

Andante. ♩ = 100.

Musical score for page 17, titled "Ein Märchen." The score includes various dynamics such as *p*, *mf*, and *pp*. It also features articulations like *espr. ma semplice*. The tempo is marked *Andante*. The key signature is one flat (B-flat). The score is divided into four systems, each with a violin part on the top staff and a piano part on the bottom staff. The piano part includes complex figures and triplets.

Musical score for page 18, measures 1-16. The score is in G major, 2/4 time. It features a piano and a vocal line. The piano part has dynamic markings *f*, *mf*, *p*, and *decresc.* The vocal line has dynamic markings *mf*, *pp*, and *mfp*. The piece ends with a key signature change to E major and a common time signature.

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Finale.

Allegro. $\text{♩} = 80$.

Musical score for page 35, measures 1-16. The score is in E major, 2/4 time. It features a piano and a vocal line. The piano part has dynamic markings *mf*, *p*, and *dolce*. The vocal line has dynamic markings *mf*, *p*, and *mf espressivo*. The piece includes triplets and a key signature change to E major.

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Tempo I.

Tempo I.

p

f

pp

f

p

pp

p dolce

p dolce

dolce

p

pp

mf

f

p

mf

mf

f

p

f ma dolce

f ma dolce

p legatissimo e dolce

decresc.

decresc.

f

pp

pp

p dolce

f ma dolce

C

C

Viol.

decresc.

E

mf

E

mf

pp

cresc.

pp

cresc.

f

p

1.

2.

f

14

p. dolce

pp

Trio II.

Un poco più tranquillo. $\text{♩} = 76$.

p

Un poco più tranquillo. $\text{♩} = 76$.

con grazia

arco *cresc.*

sempre legato *mf*

p

p

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10

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This image displays a page of musical notation, likely for a piano. The score is organized into four systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also performance instructions like *Red.* (Reduction) and asterisks (*) indicating specific points of interest or edits. The page shows a progression of musical ideas, with some measures featuring complex rhythmic patterns and others being more static or sustained.

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Scherzo.

Allegro. $\text{♩} = 76$.

[illegible]

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of two staves (treble and bass clef). The key signature is B-flat major (two flats). The first system includes a 'Ped.' (pedal) marking and an asterisk. The second system features a 'f' (forte) dynamic marking. The third system includes a 'Tempo I.' marking. The fourth system includes a 'f' (forte) dynamic marking and a '14' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for page 28, measures 1-16. The score is in B-flat major and 4/4 time. It features a piano introduction with a rising and falling melodic line in the bass, and a vocal melody in the treble. Dynamics include *p*, *cresc.*, and *decresc.* The piece ends with a final chord marked 'C'.

Musical score for page 25, measures 17-32. The score continues from page 28. It features a piano introduction with a rising and falling melodic line in the bass, and a vocal melody in the treble. Dynamics include *sf*, *mf*, and *p*. The piece ends with a final chord marked 'C'.

[illegible]

Trio I.

Un poco più mosso. $\text{♩} = 88$.

[illegible]

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoëlyBoisdeffreBrambach
BreeBruniBunge+BuonamiciCarreroCherubiniChivallardCivolaColeridge-TaylorCremontCulDareDavidDavidv.essoF.DittersdorfDobrzynskiDontDrtzauerDraeskeEllertoneErnstFescaFélsFibichFinkFuchsGadeGanzGebelGernsheim
NovacekOlanderOrnslovOrrellandOuseleyPerryPeyelPössingerPrtgerProuftPuchatRaffRaimondidRehbaumReinogReineckeReissigerReuschRheinbergerRichterRiemannRisRimsky-KorsakovRoderRombergRosenhainRubinst
er-Hiller-HoffmeisterHoffstetterHofmannHohlfeldHummelHurstoneHüttenbrennerJadassohnJansaJensenJentschJerabekKielKirchnerKlughardtKopylovKortekKrechlKretschmannKreutzerKrommerKrugKudelskiKuhlauLachnerLeelek
LindbladLindpaintnerLitoffLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNormy

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(Prices current 2007)

Trio

für Pianoforte, Klarinette und Horn.

Klarinette kann durch Violine, Horn durch Viola ersetzt werden.

Violine.

Carl Reinecke, Op. 274.

Allegro. $\text{♩} = 132.$

Violine.

a tempo

C 1 3 *f*

p *f*

D 2 4 *p* *cresc.* *ff* *mf sempre cresc.*

E 1 *f* *decresc.* *p* *dolce*

mf

Violin score for the first piece, measures 1-10. The music is in G major (one sharp) and 2/4 time. It features a variety of dynamics including *pp*, *mf espr.*, *f*, *mf*, and *con calore*. There are several trills and slurs. Measure 10 is a whole rest.

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Violin score for the first piece, measures 11-20. The music continues in G major and 2/4 time. Dynamics include *f*, *mf*, *f con fuoco*, *ff*, *sf*, and *pp*. There are trills and slurs. Measure 20 is a whole rest.

Ein Märchen.

Andante. $\text{♩} = 100$.

Violin score for 'Ein Märchen', measures 1-9. The music is in D major (two sharps) and 2/4 time. It starts with a 10-measure rest. Dynamics include *mf*, *f*, *mf pp*, *pp*, *sempre pp*, *f*, *mf f ma dolce*, and *p*. There are trills and slurs. Measure 9 is a whole rest.

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10

C

Pfte.

mf

fp

pizz.

arco

cresc.

f

mf

D 1

mf con agitazione

E

f

p

pp

Scherzo.
Allegro. $\text{♩} = 76$.

Allegro. 3/4 = 76.

5

p

f

p

dolce

5

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of ten staves of music, all written in G major (one sharp). The notation is in a single system, with each staff containing a line of music. The music is characterized by flowing lines, trills, and slurs. The page includes performance instructions such as *cresc.*, *decresc.*, *tranquillo*, and *espr.*. The notation is in a single system, with each staff containing a line of music. The music is characterized by flowing lines, trills, and slurs. The page includes performance instructions such as *cresc.*, *decresc.*, *tranquillo*, and *espr.*.

p *f con passione*

p *cresc.*

f *p* *ff con fuoco*

p *cresc.* *f*

f

p < espr.

f

mf

f

poco ritard.

p *f* *p*

D *a tempo* *pp misterioso*

p

A *15* *16* *17* *18* *19* *20* *Pfte.* *p*

f *p*

pp *p e dolce*

Trio I.
Un poco più mosso. $\text{♩} = 88$.

mf *p*

B *f*

6 *p*

C *8* *f*

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Viola.

Violino

1 1 2

p *cresc.*

1 1 3 3

ff *p*

mf *f* *ff* *E* 1

3 1 1 3 7

ff

p *dolce* 4 1 3 3

1 2 6 3

mf

9 *F* *p* *f* *sf*

sf *mf* 2 3 0 3

1 *f* *f* *V* 1

2 1 *G* 2 *p*

ff

mf *pp* *V*

Ein Märchen.

Andante.

4 3 1 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Scherzo.
Allegro.

f *p* *dolce* *f* *sf* *mf* *A* *3* *1* *2* *3* *4* *p* *f* *f* *p* *pp* *p* *pp* *p*

Trio I.
Un poco più mosso.

mf *p*

p *f* *p* *10* *pizz.* *arco* *3* *pp* *G* *1* *4* *f* *1* *V* *6* *ff* *V* *2* *4* *3* *ff*

poco rit. *a tempo* *p* *f* *pp* *f* *p* *ff* *sf* *f* *p*

cresc. *f* *mf* *B* *f* *5* *1* *10* *C* *f* *p* *Tempo primo.* *f* *p* *dolce* *f* *sf* *mf* *D* *3*

1 2 3 4

p

f

f

p

dolce

pp

Trio II.

Un poco più tranquillo.

13

p

pp

pp

cresc.

f

p

p

f

p

Tempo I.

f

p

pp

p

pp

K. M. 1368/70.

Finale.

Allegro.

2

p

pp

mf

mf

f

p

f

mf

p

mf

p

f

p

f

p dolce

f

p

K. M. 1368/70.

Carl Heinrich Carsten Reinecke (1824-1910) was a German composer, teacher, administrator, violinist, pianist and conductor. He settled in Leipzig in 1843 where he profited by the friendship of Mendelssohn and Schumann. He traveled widely through Europe holding a number of posts until 1860 when he was appointed conductor of the Leipzig Gewandhaus Orchestra and professor of composition at the Leipzig Conservatory, of which he became director in 1897. Immensely gifted, he was also a talented painter and poet. This trio is Reinecke's own transcription of a work originally for piano, clarinet and horn.



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