

Violine I.

B
f *f*

p *cre* *scen*

to *f*

sempre f

cresc.

ff *p* *tranquillo* *ff* *Viol. II.*

p dolce

pp *cre*

scen *to* *fp* *p*

2 *3*

pp *3* *D*

1
p poco a poco cre-
scen - do *f*
pp *f* *pp*
f *pp* *pp*
p
dolce
pp *cresc.*
f
sempre cresc. *ff*
sul P
p dolce
pp

p *poco* *cresc.* *sf* *sf* *sf* *sf* *sf* *ff*
poco *cresc.* *f*
p *sempre dim.*
pp
pp
cresc. *mf*
cresc. *f*
sempre f *cresc.*
ff *p* *ff*
H 6 *rit. II.* *p dolce*
poco *a* *poco* *cresc.*

cresc. *ff* *sf* *sf* *sf* *sf* *sf*
sf *sf* *sf* *sf* *sf* *sf* *sempre cresc.*
sempre f
ff
sempre cresc.
Andante. *pp*
pp
poco cresc. *pp*
Presto. *pp sempre morendo* *Balsche.*
f *sf* *sf* *sf* *sf* *sf*
f *sf* *p* *cresc.* *f*
f *ff*

Violine I.

Violine I.

mp
sempre pp
N
pp
dolce
cresc.
f
cresc.
sf
sf
sf
0
mp
poco a poco cresc.
sf
sf
sf
sf
cresc.
sf

cresc.
sf
sf
sf
sf
ff
dim.
pp
dim.
(♩. = 120.)
INTERMEZZO.
Vivace.
p
pp
p
p
dim.
pp
pp
cresc.
cre
scen
do
sf
8

Violine I.

p dolce
sf
pp
sf
pp
cresc.
f
sempre cresc.
f
f
f
f
f
1
sempre ff
sf

Violine I.

cresc.
sf
cresc.
f
f
f
f
f
f
f
f
sf sempre cresc.
2
ff
M
p dolce
sf
sf
sf
sf
cresc.
f
f
1
pizz.
pp
6
arco
pp
sf
7
8
9
sf
Viol. II.

Violine I.

Animato. (♩ = 76.)

First system of musical notation for Violin I, marked *Animato*. It consists of five staves of music. The first staff begins with a dynamic marking of *f*. The fourth staff includes the instruction *sempre f*.

Tempo I. (♩ = 52.)

Second system of musical notation for Violin I, marked *Tempo I*. It consists of three staves. The first staff has a dynamic marking of *p*. The second staff includes the instruction *scen - do* and dynamic markings *f*, *f*, and *dim.*. The third staff includes the instruction *sempre morendo* and a dynamic marking of *pp*.

Allegro assai. (♩ = 152.)

Third system of musical notation for Violin I, marked *Allegro assai*. It consists of two staves. The first staff is labeled **FINALE.** and includes the instruction *con fuoco* and dynamic markings *f*, *sf*, *sf*, and *sf*. The second staff includes dynamic markings *f*, *sf*, and *fp*.

Violine I.

Fourth system of musical notation for Violin I. It consists of ten staves. The second staff includes the instruction *dim.*. The third staff includes the dynamic marking *pp*. The fourth staff includes the instruction *cresc.*. The fifth staff includes dynamic markings *ff* and *sf*. The sixth staff includes the instruction *Viol. II.*, dynamic marking *pp dolc.*, and fingering numbers 1, 2, 3, 4, 5. The seventh staff includes the instruction *pizz.* and dynamic marking *p*. The eighth staff includes the instruction *arco*. The ninth staff includes dynamic markings *p*, *molto cresc.*, and *ff*. The tenth staff includes dynamic markings *sf*, *sf*, *sf*, and *sf*. The eleventh staff includes the instruction *moren to* and dynamic markings *sf*, *sf*, and *sf*. The twelfth staff includes the instruction *pizz.* and dynamic marking *pp*.

Violine I.

Andante con Variazioni. (♩ = 52.)

p
cresc. *dim.*
quasi Fantasia.
p
cresc. *dim.*
morendo
Poco più lento. (♩ = 66.)
pp
cresc. *sf* *p* *cresc.*
Maestoso con fuoco e più moto. (♩ = 104.)
f *dim.* *Fl. I.*
sempre f
Tempo I.
p

Violine I.

Poco più vivace. (♩ = 120.)

ff
ff
p *cresc.*
f *rit.*
(♩ = 72.)
Lento. 4^{te} Corda
Bratsche. *p* *pp*
dolce *cre* *scen*
do *pp* *dim.* *ppp*
Tempo I. con espressione.
sempre p
cresc.

QUINTETT.

Violine II.

Violine II.

Allegro poco agitato. M.M. $\text{♩} = 108$.

Franz Ries Op. 28.

First section of the score for Violin II. It consists of three staves of music. The first staff begins with the dynamic marking *sempre f*. The second staff begins with *ff*. The third staff begins with *sempre cresc.* and ends with a series of *sf* markings.

Andante.

Second section of the score for Violin II, marked *Andante*. It consists of two staves. The first staff begins with a *Viol. I.* marking and a *pp* dynamic. The second staff begins with *pp* and *sempre marcando*.

Presto.

Third section of the score for Violin II, marked *Presto*. It consists of six staves. The first staff begins with a *Bratsche* marking and a *cresc.* marking. The second staff begins with *sf*. The third staff begins with *pp* and *cresc.*. The fourth staff begins with *f*. The fifth staff begins with *sf*. The sixth staff begins with *sf*.

Fourth section of the score for Violin II. It consists of ten staves. The first staff begins with a *Bratsche I.* marking and a *dim.* marking. The second staff begins with *p* and *poco a poco*. The third staff begins with *cresc.* and a series of *sf* markings. The fourth staff begins with a series of numbers 1 through 7. The fifth staff begins with *pp*. The sixth staff begins with *pp* and *Adolce*. The seventh staff begins with *pp*. The eighth staff begins with *p*. The ninth staff begins with *cresc.* and *f*. The tenth staff begins with *sf* and *p*. The eleventh staff begins with *scen do* and *f*. The twelfth staff begins with *sempre f*. The thirteenth staff begins with *cresc.*. The fourteenth staff begins with *ff* and *p*. The fifteenth staff begins with *ff* and *cresc.*

Violine II.

Violine II.

Solo

1 *p*

pp

cre *scen* *do*

sp *pp*

sempre pp

p *D*

poco

a poco *cre* *scen*

do

f *pp* *f* *pp*

f *pp* *pp*

mf dolce *f* *E*

sempre

pp

f dolce

cresc.

f *cresc.* *sf* *sf* *sf* *pp*

poco *poco*

cresc. *sf* *sf* *ff* *sf* *f*

sf *sf* *sf* *sf* *ff*

cresc. *ff* *cresc.* *ff*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

sf *sempre cresc.*

Violine II.

Allegro assai. ♩ = 152.

FINALE.

5070

Violine II.

5070

Violine II.

mp
pp *cresc.* *mf*
cresc. *f*
cresc. *ff* *p* *ff*
p dolce *pp*
poco *a* *poco*
cresc. *sf sf* *mf* *cresc.*
ff *dim.*
p dolce *dim.* *pp*
Vivace. (♩ = 120.)
INTERMEZZO. *rit.* *p*
pp *p*

Violine II.

Tempo I. con espressione.

sempre p
ppp
cresc.
Animato. ♩ = 76. *f*
sempre f
Tempo I. ♩ = 52. *pizz.* *arco*
p *f* *p* *cre - scen - do*
f *dim.*
pp *sempre crescendo*

1. 2

2.

sempre *f*

Tempo I.

pp

Poco più vivace. ♩ = 120.

ff

ff

sempre *ff*

p *cresc.*

f

1 Lento. ♩ = 72.

rit. *p* *pp* *dolce*

foco *cresc.* *pp*

p

dim.

1 2 3 4 5

pp

6 7 8 9

cresc.

3 1

cresc. *pp*

molto cresc.

pp

sempre pp

sf *p* *cresc.*

sf *f*

2

foco cresc. *pp*

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QUINTETT.

Bratsche I.

Franz Ries Op.28.

Allegro poco agitato. (M. M. $\sigma = 108$.)

mm 5050

600

Bratsche I.

pp cresc.

B f sf

cre - scen - do p

f

sempre f

cresc.

f p ff pp

p

1 pp

cre - scen - do f

p dim. pp

sempre pp

D p

The musical score for Violin I on page 3 consists of 13 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes the following markings and features:

- Staff 2:** *poco a poco cre*
- Staff 3:** *scen do*
- Staff 4:** Dynamics *f*, *pp*, *f*, *pp*
- Staff 5:** Dynamics *f*, *pp*, *pp*
- Staff 6:** First ending bracket labeled *1*, ending with a fermata and dynamic *p*. A second ending bracket labeled *1 E* is also present.
- Staff 7:** *dim.*
- Staff 8:** *pp*
- Staff 9:** *dolce*, *cresc.*
- Staff 10:** *f*
- Staff 11:** *sempre cresc.*, *ff*
- Staff 12:** First ending bracket labeled *1* with dynamics *pp*, *f*, and *pp*. Fingering numbers 1, 2, 3, 4, 5 are indicated above the notes.
- Staff 13:** Fingering numbers 6, 7, 8, 9, and a final first ending bracket labeled *1*.

Bratsche I.

Bratsche I.

dolce *poco*
cresc. *dim.* *pp*
poco *a* *poco* *cresc.*
ff *pp* *G*
dolce *p*
cresc. *f* *p* *sempre dim.*
pp
pp *cresc.*
cresc. *f*
sempre f *cresc.*
ff *p* *ff*
H 3 *p* *1* *2*

ff
cresc. *sempre cresc.*
Andante. *p* *pp*
p *cresc.*
p espress. *p*
pp *sempre morendo* *Br. II.*
cresc. *sf* *sf*
sf *sf* *sf* *sf* *p*
cresc. *f*
sf *sf*
sf *sf*

Bratsche I.

arco
pp
cresc. molto
pp
cresc.
f
sempre cresc.
ff
ff
1
sempre ff
2. 3. 4. 5. 6. 7. 8. 1. 2. 3. 4. 5. 6.
pp
pp dolce

Bratsche I.

f
sf
sf
sf
pp
10
sp
dim.
1
2
pp
3
4
5
6
sempre pp
N

Bratsche I.

Poco più lento. (♩ = 66.)

First system of Bratsche I, first page. Includes dynamics *p*, *morendo*, *pp*, and *ppp*.

Second system of Bratsche I, first page. Includes dynamics *cresc.*, *p*, *cresc.*, and *dim.*

Maestoso con fuoco e più mot. (♩ = 104.)

Third system of Bratsche I, first page. Includes dynamics *f* and a 3-measure rest.

sempre *f*

Fourth system of Bratsche I, first page. Continues the *sempre f* section.

Tempo I.

Fifth system of Bratsche I, first page. Includes dynamics *pp*.

Sixth system of Bratsche I, first page.

Seventh system of Bratsche I, first page.

Poco più vivace. (♩ = 120.)

Eighth system of Bratsche I, first page. Includes dynamics *ff*.

Ninth system of Bratsche I, first page.

Tenth system of Bratsche I, first page. Includes dynamics *ff* and *plzz.*

Eleventh system of Bratsche I, first page. Includes dynamics *plzz.* and *p*.

arco

Twelfth system of Bratsche I, first page. Includes dynamics *cresc.* and *p*.

Thirteenth system of Bratsche I, first page. Includes dynamics *f*, *rit.*, and a first ending bracket.

Lento. (♩ = 72)

Fourteenth system of Bratsche I, first page. Includes dynamics *p* and *pp*.

Bratsche I.

First system of Bratsche I, second page. Includes dynamics *cresc.* and *pp*.

Tempo I con espressione.

Second system of Bratsche I, second page. Includes dynamics *ppp* and *sempre p*.

Third system of Bratsche I, second page.

Fourth system of Bratsche I, second page. Includes dynamics *cresc.*

Fifth system of Bratsche I, second page.

Animato. (♩ = 76.)

Sixth system of Bratsche I, second page. Includes dynamics *f*.

Seventh system of Bratsche I, second page.

Eighth system of Bratsche I, second page.

Ninth system of Bratsche I, second page. Includes dynamics *sempre f*.

Tenth system of Bratsche I, second page.

Eleventh system of Bratsche I, second page.

Tempo I. (♩ = 52.)

Twelfth system of Bratsche I, second page. Includes dynamics *p plzz.*, *sf*, and *p*.

Thirteenth system of Bratsche I, second page. Includes dynamics *cresc.*, *arco*, *cresc.*, *f*, and *sf*.

Fourteenth system of Bratsche I, second page. Includes dynamics *dim.*, *p*, and *sempre morendo*.

Bratsche II.

f *sempre*

ff

1 2

3 4 5 6 7

sempre cresc.

8 9 10

dim.

Andante.

pp

poco cresc.

pp

p

pp *sempre morendo*

Presto.

p

cresc.

sf sf sf sf

sf *p* *cresc.* *f*

sf ff

sf

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QUINTETT.

Bratsche II.

Franz Ries Op. 28.

Allegro poco agitato. (M. M. $\text{♩} = 108.$)

Cello.

Musical score for Cello part of Quintet, Bratsche II. The score consists of 15 staves of music. It begins with a dynamic marking of *p dolce*. The first staff has a *dim.* marking. The second staff has *pp* and *poco a poco*. The third staff has *cresc.* and *espress.*. The fourth staff has *pp* and a first ending bracket labeled '1'. The fifth staff has *pp* and a first ending bracket labeled '1'. The sixth staff has *pp* and a first ending bracket labeled '1'. The seventh staff has *cresc.* and *f*. The eighth staff has *p*. The ninth staff has *cre - scen - do* and *f*. The tenth staff has *sf* and *sempre f*. The eleventh staff has *sf*. The twelfth staff has *cresc.*. The thirteenth staff has *ff*, *p*, *ff*, and *pp*. The fourteenth staff has *p*. The fifteenth staff has *pp*.

Bratsche II.

Musical score for Violin II part of Quintet, Bratsche II. The score consists of 15 staves of music. It begins with a first ending bracket labeled '1'. The second staff has a first ending bracket labeled '2'. The third staff has a first ending bracket labeled '3'. The fourth staff has a first ending bracket labeled '4'. The fifth staff has a first ending bracket labeled '5'. The sixth staff has a first ending bracket labeled '6'. The seventh staff has a first ending bracket labeled '7'. The eighth staff has a first ending bracket labeled '8'. The ninth staff has a first ending bracket labeled '9'. The tenth staff has a first ending bracket labeled '10'. The eleventh staff has *cresc.*. The twelfth staff has *f*. The thirteenth staff has *cresc.* and *pp*. The fourteenth staff has *f* and *pp*. The fifteenth staff has *f poco*, *p*, *a*, *poco*, and *f*. The sixteenth staff has *cresc.* and *ff*. The seventeenth staff has *sf*. The eighteenth staff has *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *cresc.*. The nineteenth staff has *sf*, *cresc.*, *ff*, *sf*, and *sf*. The twentieth staff has *sf*, *sf*, *sf*, *sf*, *sf*, and *sempre cresc.*. The twenty-first staff has *sf*, *sf*, *sf*, and a first ending bracket labeled '3'.

Bratsche II.

dolce *poco cresc.* *dim.*
pp *poco - a - poco - cresc.*
ff
p dolce *pp*
cresc. *f*
sempre dim. *mf*
pp *cresc.* *mf*
cresc. *f*
cresc. *ff* *p*
II
ff *pp*

Bratsche II.

pp *cresc.*
Tempo I. *sempre p*
dim. *ppp*
cresc.
cresc.
Animato. (♩ = 76.) *f*
sempre f *sf*
Tempo I. (♩ = 52.) *p pizz.* *sf* *p*
arco
cresc.
dim.
sempre morendo *pp*

Bratsche II.

Maestoso con fuoco e più moto. (♩ = 104.)

1 *f*

sempre f

1. 2. **Tempo I.**
pp

Poco più vivace. (♩ = 120.)

ff

ff

p *cresc.* *f*

Lento. (♩ = 72.)

rit. *p*

Bratsche II.

p

poco a poco cresc. *sf sf* *f*

cresc. *ff*

dim. *p*

dim. *pp*

Vivace. (♩ = 120.)

INTERMEZZO. *p*

pp

p

dim. *p dolce*

cresc. *pp*

cresc. *pizz.* 5

Bratsche II.

Bratsche II.

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No. 5050

mm 5050

Violoncell.

Allegro assai. ♩ = 152.

FINALE. *ff* *f* *f* *f* *f* *f* *f* *sf*

sf *cresc.* *f* *f* *f*

sf *sf* *sf* *sf* *sf* *sf* *sf sempre cresc.*

ff *M* *ff* *p*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

cresc. *sf* *sf* *sf* *sf* *sf* *sf*

pizz. *arco* *ff* *sf* *sf* *sf*

ppp *dim.* *3* *pizz.* *1* *1*

arco *sempre ppp*

ppp *1* *2* *3* *4* *5* *6* *7*

dolce *1* *2* *3* *4* *5* *6* *7*

cresc. *1* *2* *3* *4* *5* *6* *7*

f *cresc.* *sf* *sf* *sf* *ppp*

Violoncell.

f *sempre f* *1* *2* *3*

cresc.

ff *p* *ff*

pp *p*

pp *cre* *scen* *do* *sf*

dim. *sempre ppp*

pp *1*

dolce *pp*

poco a poco *cre* *scen* *do*

f *pp* *1* *1*

Violoncell.

f *pp* *pp*

1 *E* *p*

pp *cresc.*

f *sempre cresc.* *ff*

F *pp*

p dolce

dimin. *pp*

poco a poco cresc. *ff*

G *pizz.* *pp*

arco *cresc.* *f*

Violoncell.

p

cresc.

1 *Lento.* $\text{♩} = 72.$ *rit.* *pp*

f *pp* *Tempo I.*

pp *dolce*

cresc. *♩ = 52.* *Animato.* *f*

pp *sempre ff*

Tempo I. $\text{♩} = 52.$ *pizz.* *f* *pp* *sf* *p*

arco *cresc.* *scen* *do* *dim*

f *pp*

pp *sempre morendo* *pp*

Violoncell.

Andante con Variazioni. ♩ = 52.

Viol. I.
1 2 *p* *cresc.*

quasi Fantasia.

13 *dim.* *pp* *cresc.* Viol. I. 14

Poco più lento

15 *pp* *cresc.*

cresc. *p* *cresc.*

Maestoso con fuoco e più moto.

dim. *f*

sempre f

sempre f

Tempo I.

1. 2. *pp* ♩ = 120. *pp*

Poco più vivace.

12 *ff*

ff

ff

ff

Violoncell.

7 *p dolce* *sf*

pp *cresc.*

mf *cresc.*

f

cresc. *ff*

ff *pp*

pp

poco a poco cresc. *sf sf*

f *cresc.* *ff*

f *cresc.* *ff*

dim.

pp

Violoncell.

Vivace. ♩ = 120.

Viol. I.

arco

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Violoncell.

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Franz Ries (1846-1932) was a German violinist, composer and publisher, a son of Hubert Ries; a nephew of Ferdinand Ries, Beethoven's pupil and secretary; and a grandson of Franz Anton Ries, Beethoven's violin teacher and friend. He was a pupil of Vieuxtemps, made his debut as a virtuoso in 1868, went to London in 1870 and appeared with great success at the Crystal Palace but in 1873 was obliged by a nervous disorder to abandon his career as a violinist. In 1881 he formed a partnership in Berlin with the music publisher Hermann Eler to form Ries and Eler which is still in business.

Wilhelm Altmann, writing at some length about this C minor quintet in Cobbett's *Cyclopedic Survey* says "It might well be played with success in the concert-hall even today. It is effective for all instruments, tasteful in its melody, clear and easy to grasp, and is obviously the work of a refined, well-educated musician, trained in the classical school."

Seiner Majestät
ALBERT
König von Sachsen
in tiefster Ehrfurcht,
zugeeignet.

Quintett
(C MOLL)
für
zwei Violinen, zwei Bratschen und Violoncell

componirt
von
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OP. 28.

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Eingetragen in das Vereins-Archiv.
LEIPZIG, FR. KISTNER.
(K. K. Oesterr. goldene Medaille.)
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