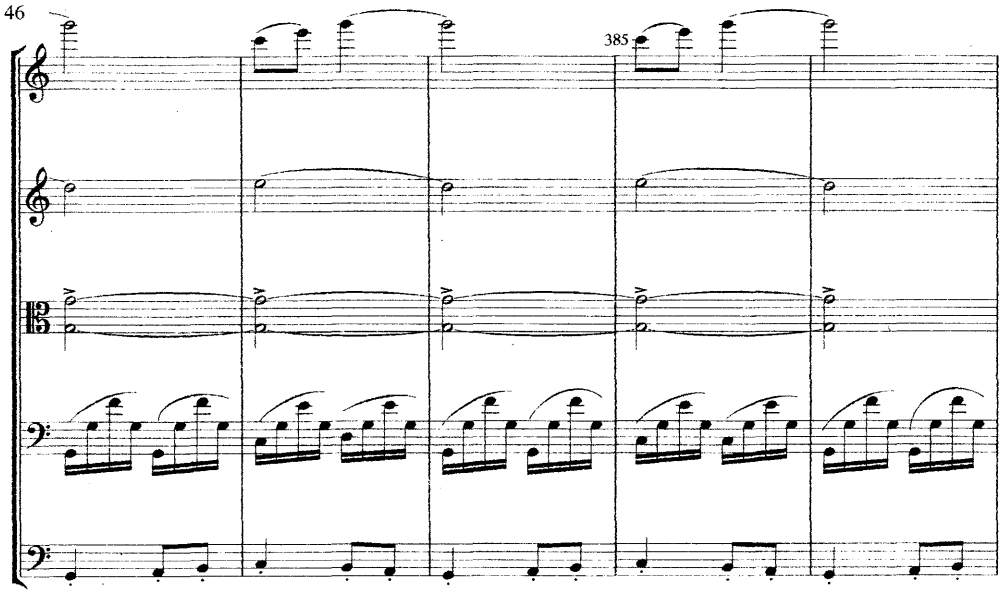
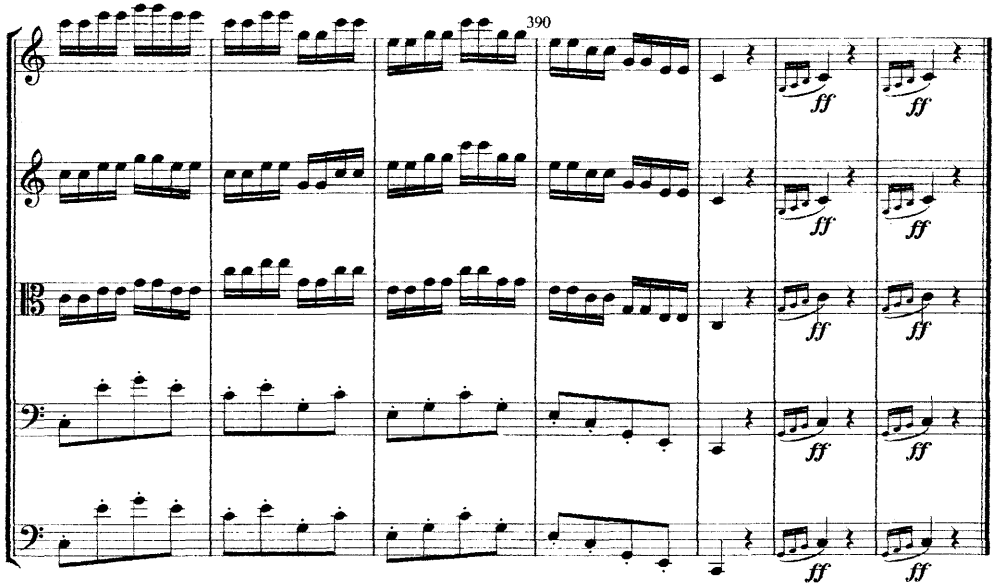
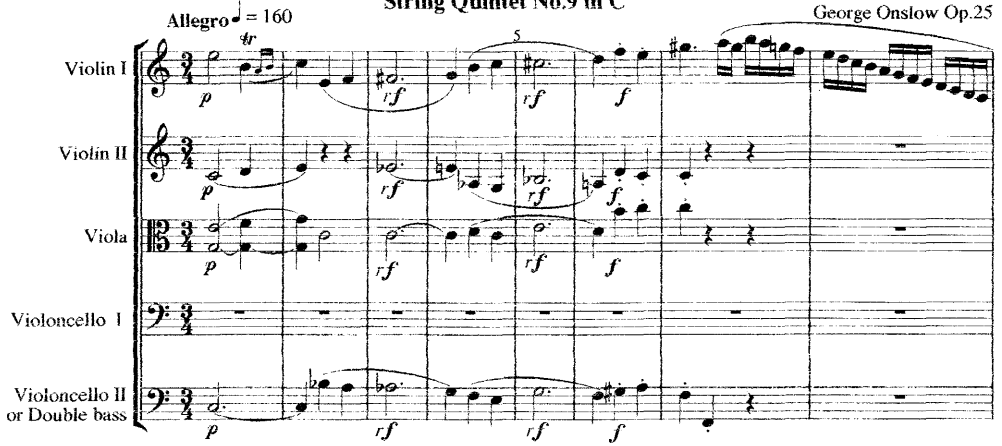


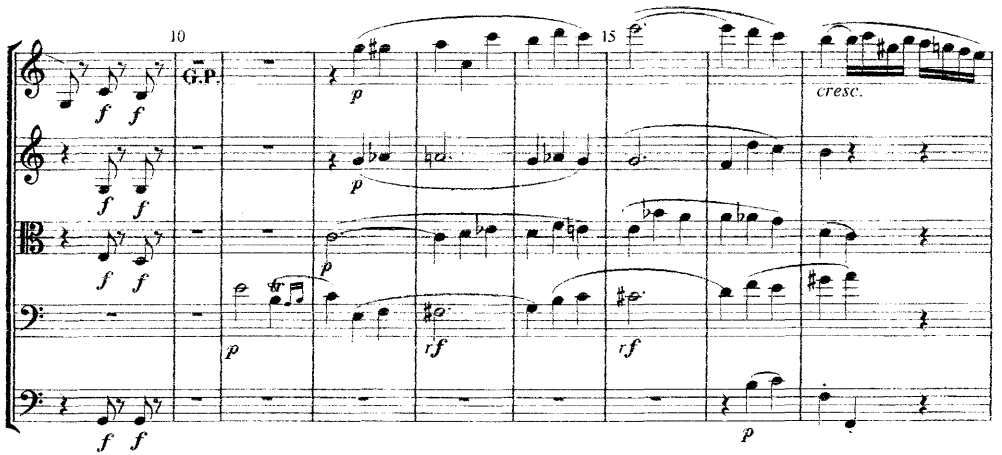


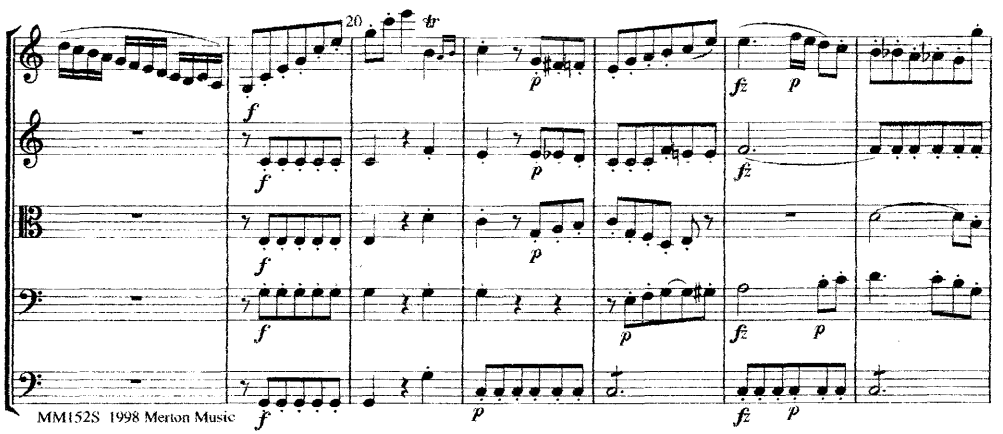
Set by Kitty and Theo Wyatt using Sibelius 7.

String Quintet No.9 in C

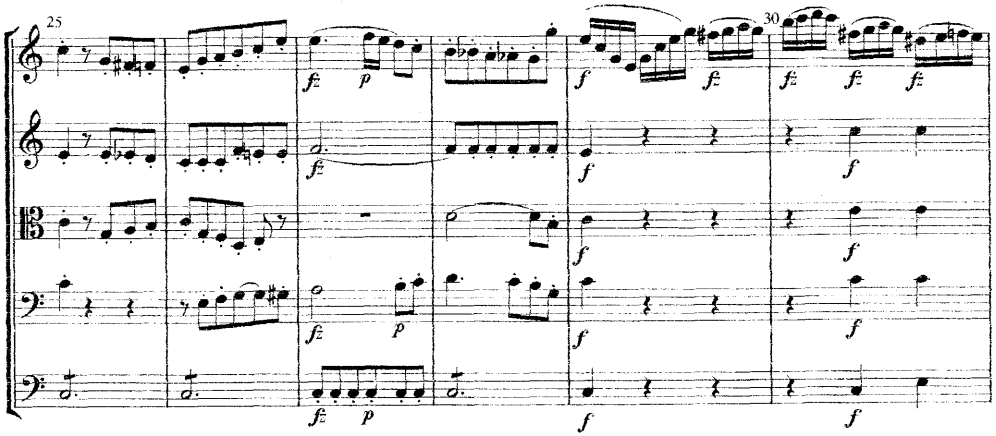
George Onslow Op.25







MM152S 1998 Merton Music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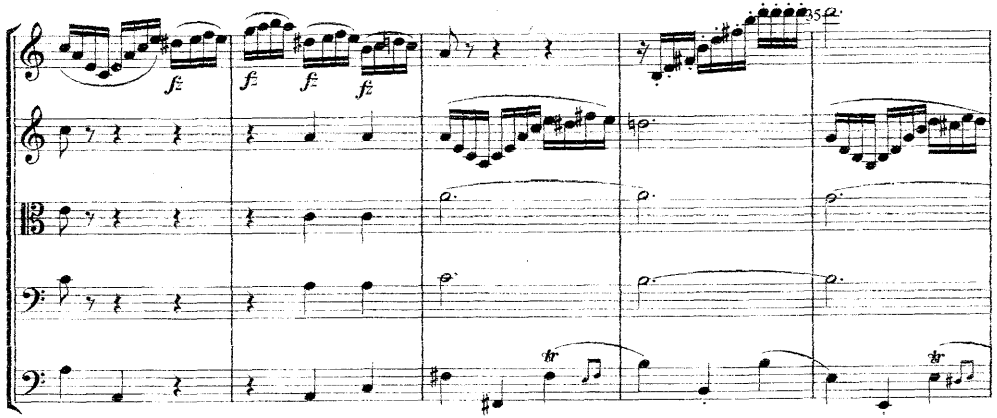
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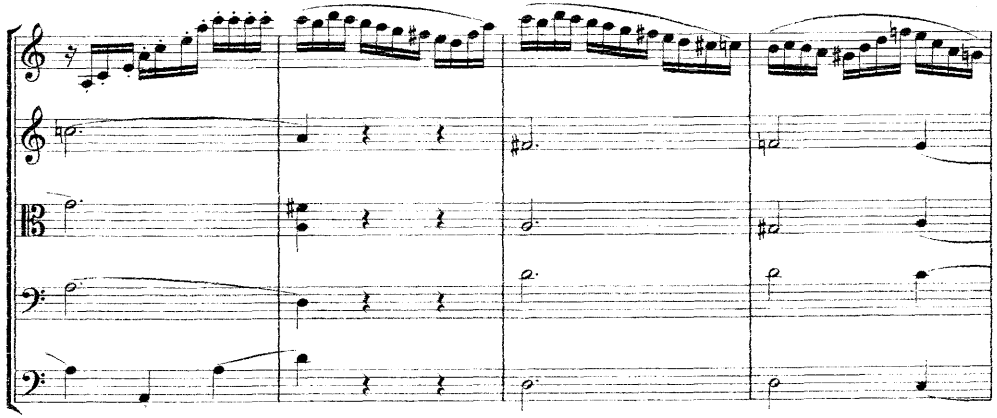

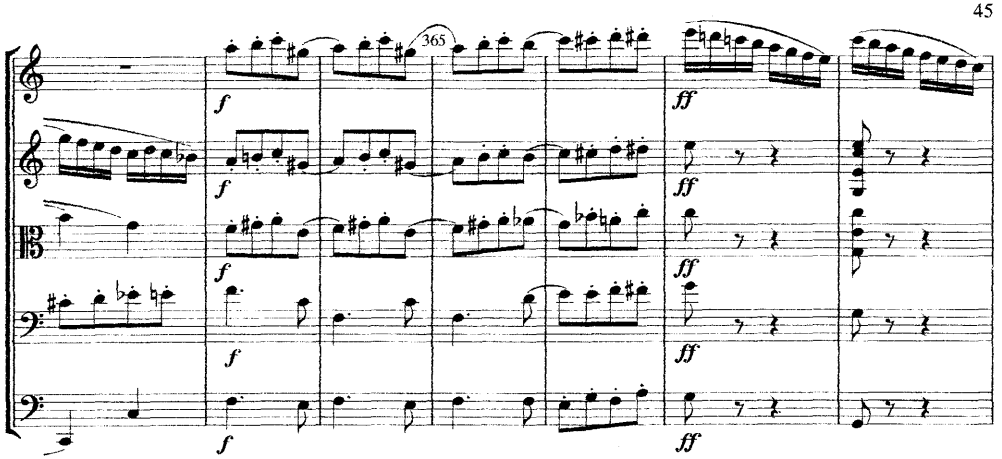
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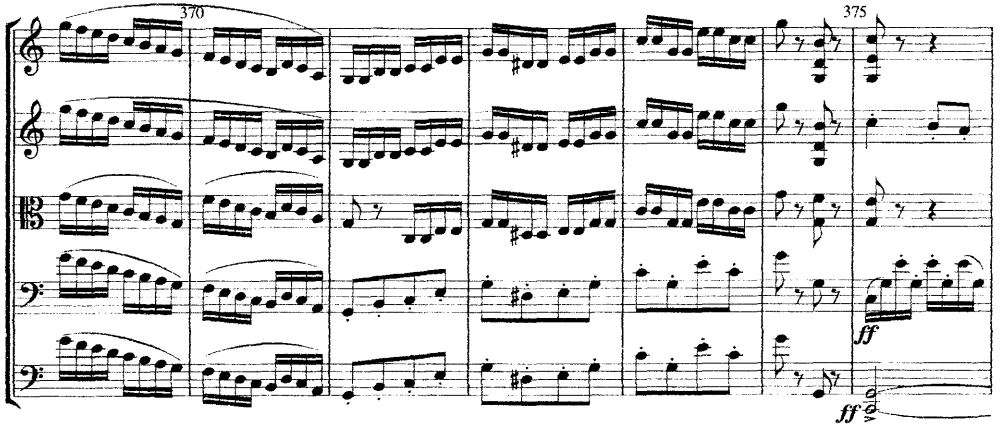
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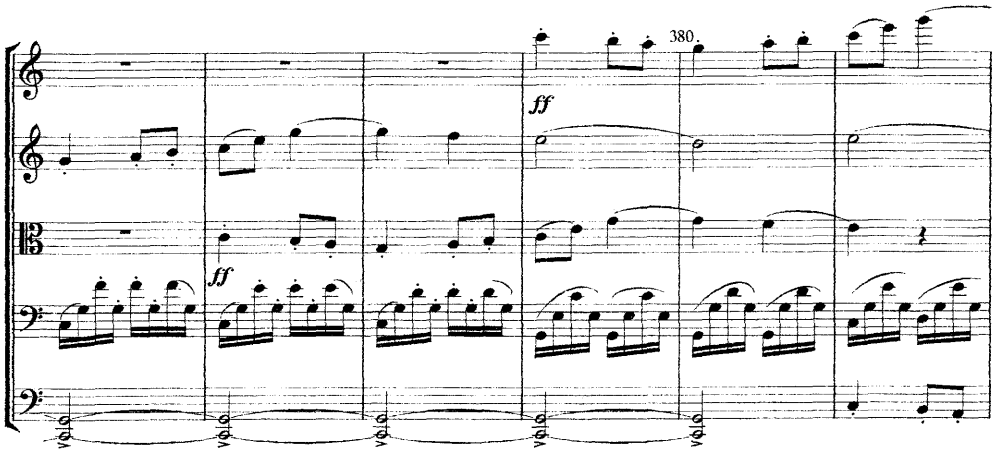
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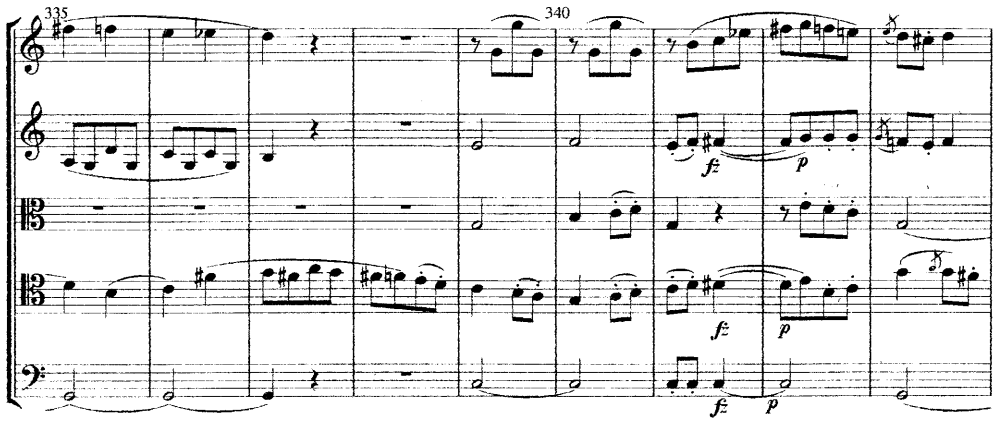
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fz
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fz
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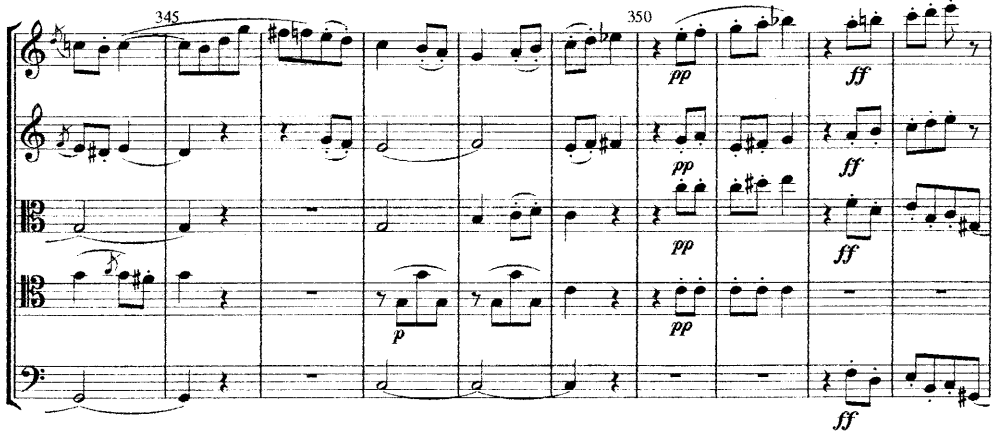
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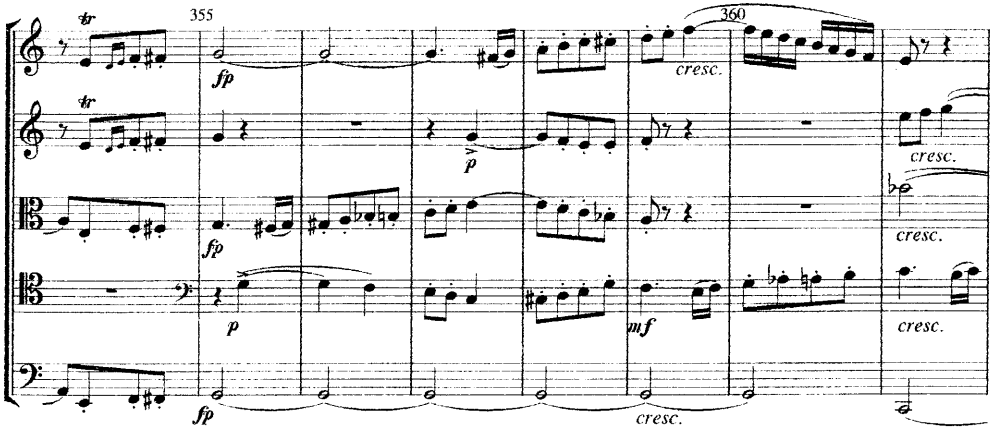
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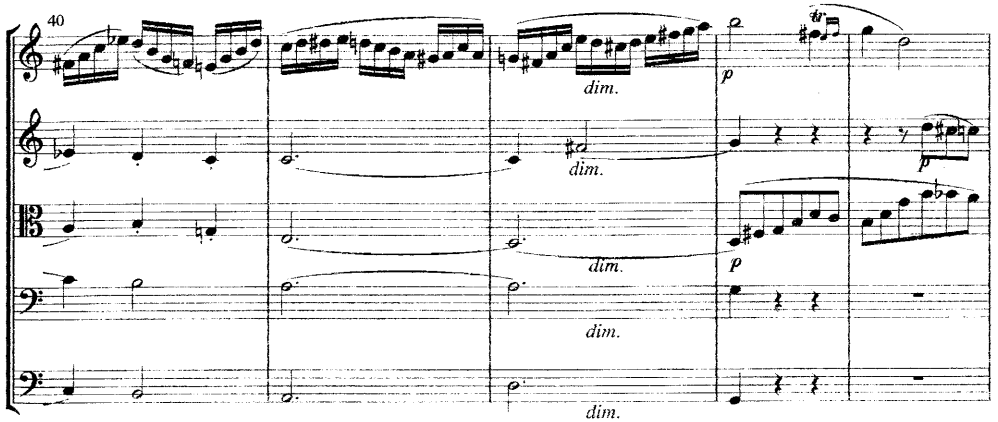
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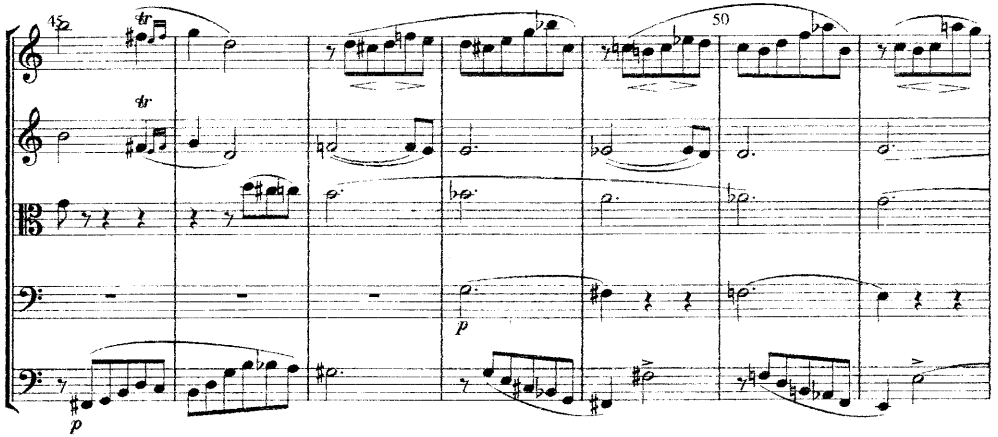
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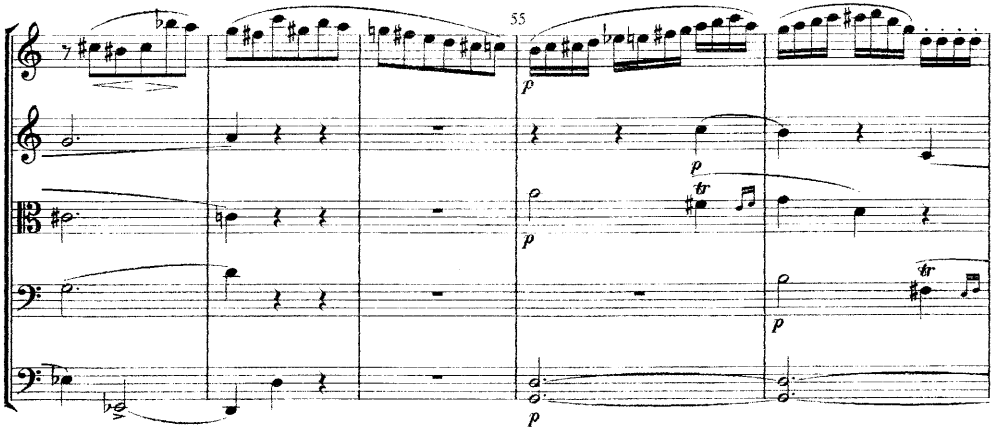
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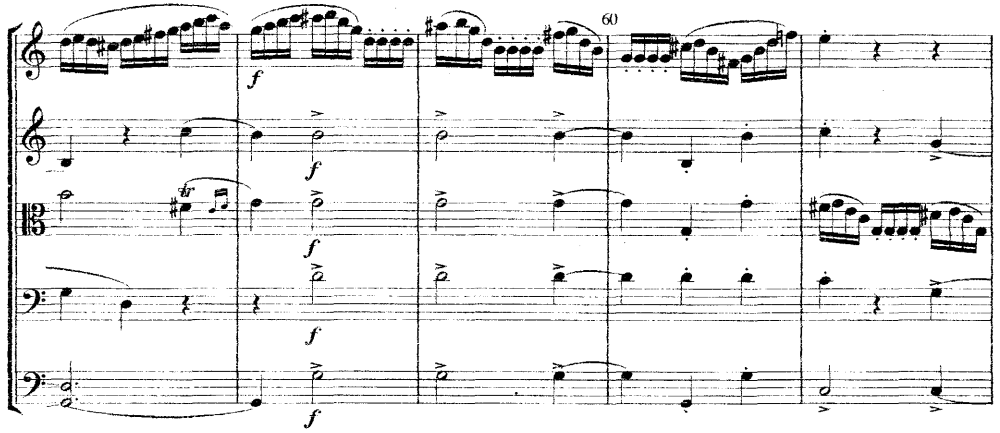
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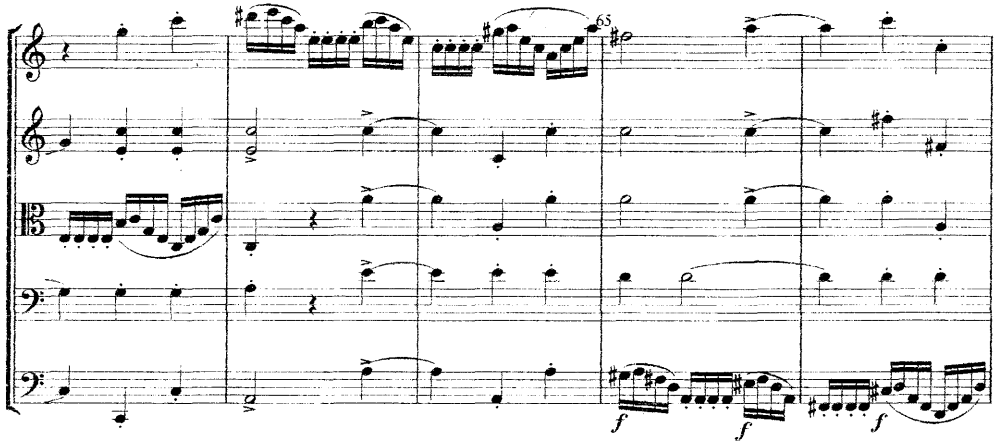
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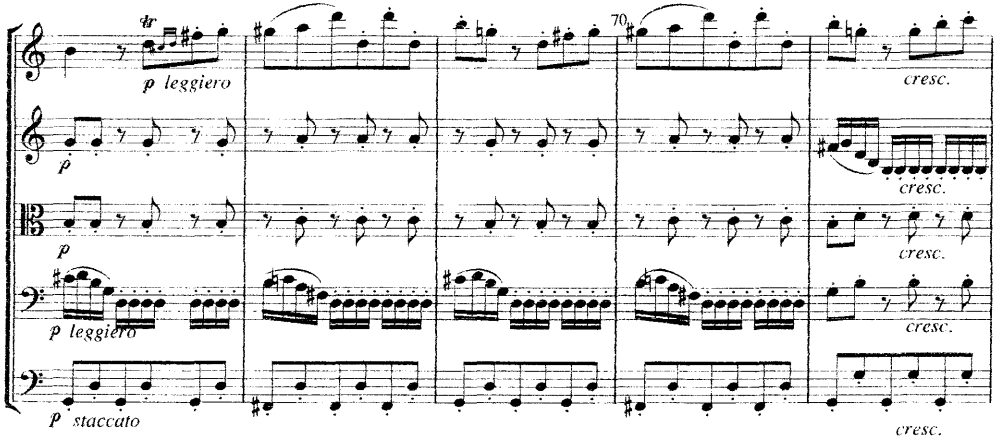
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p staccato
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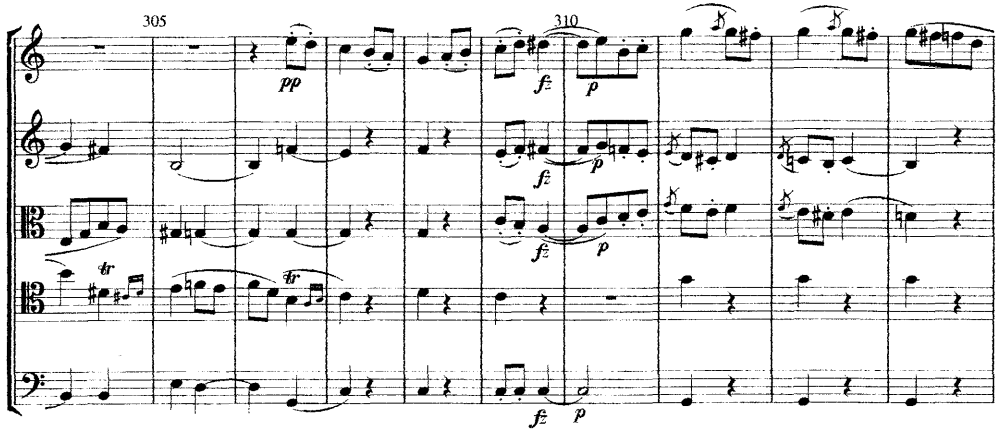
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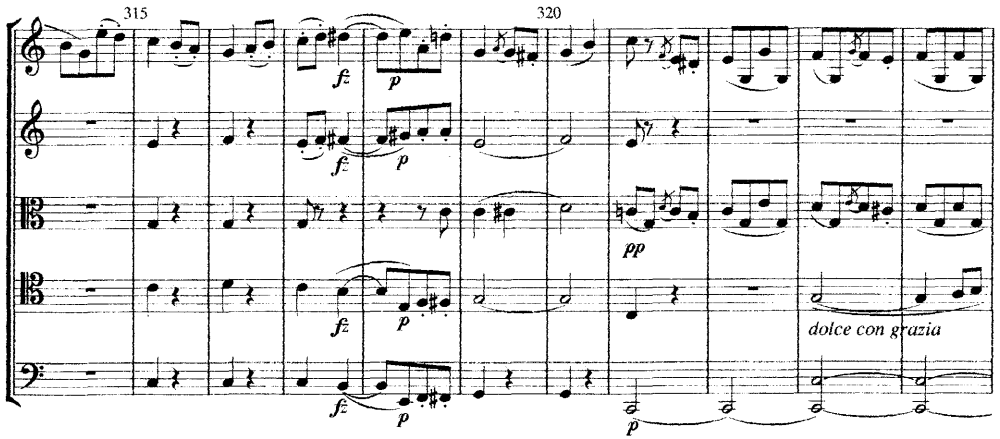
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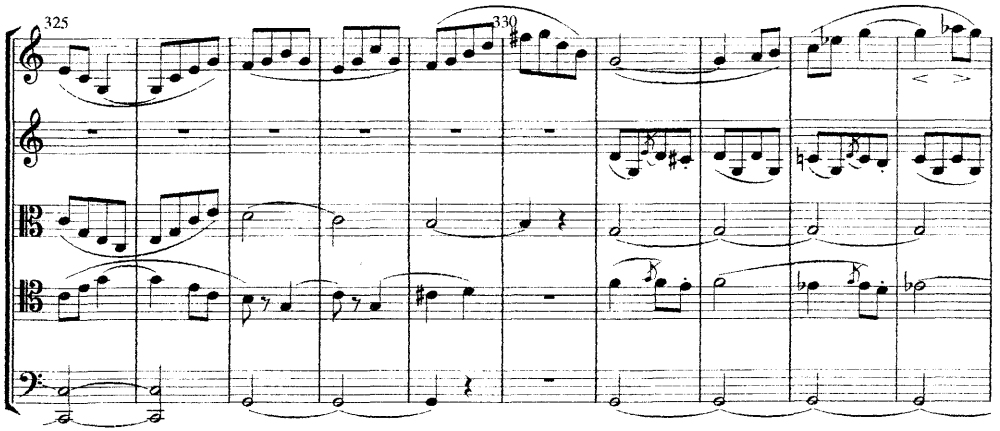
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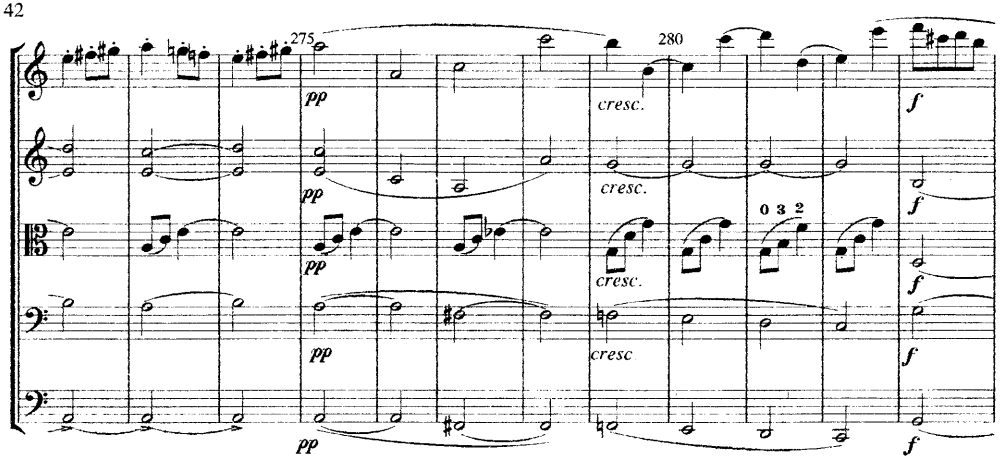
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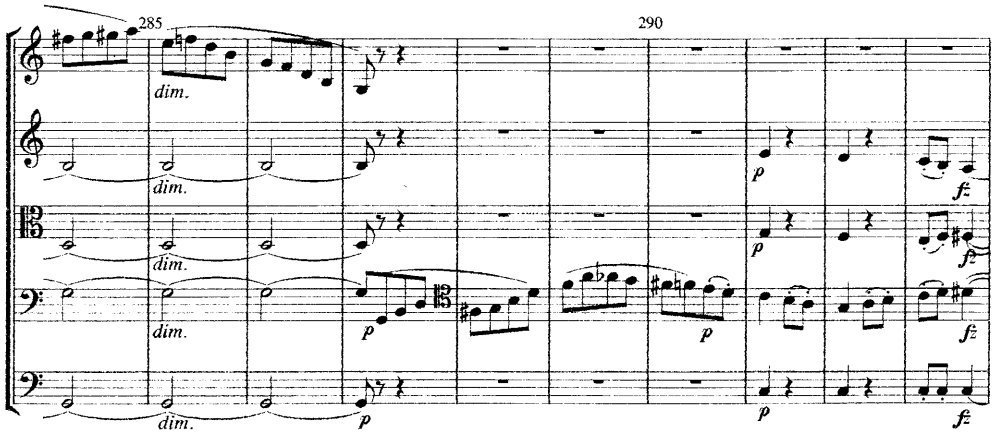
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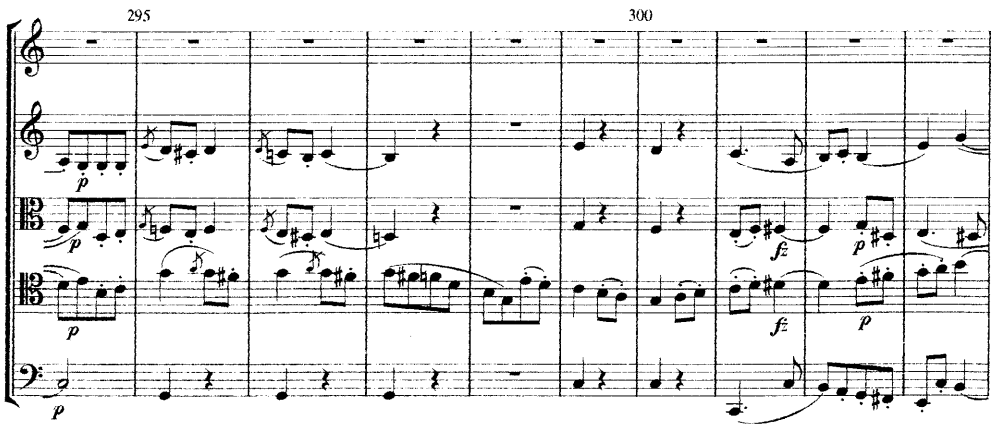
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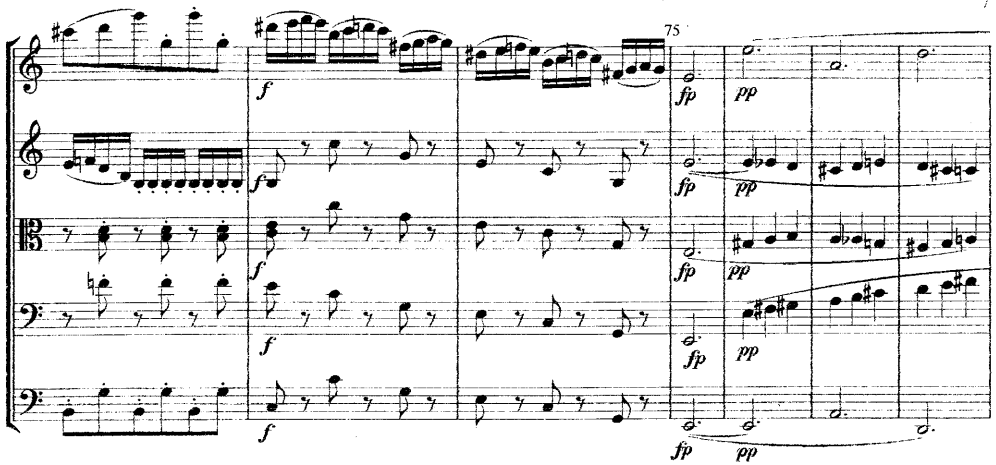
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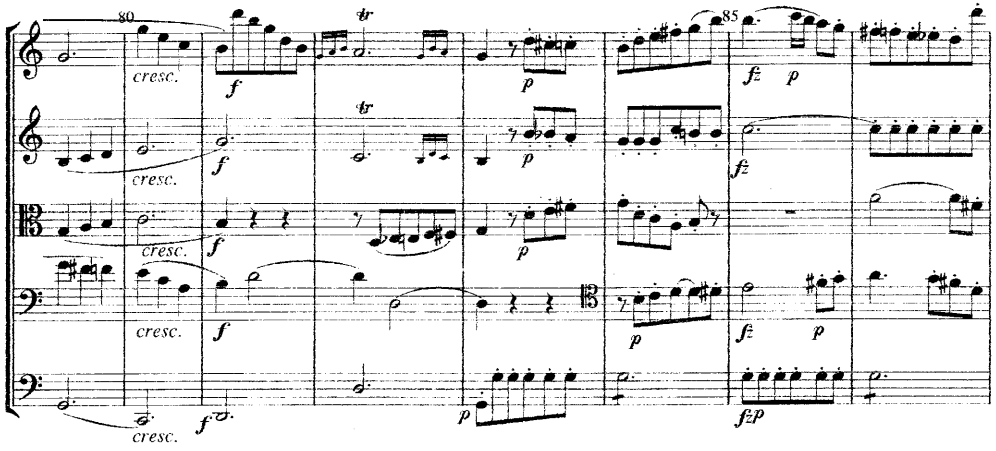
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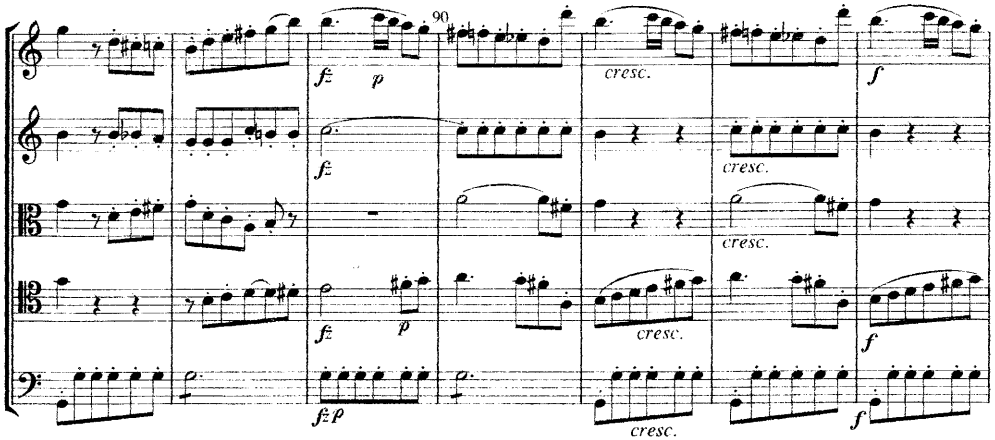
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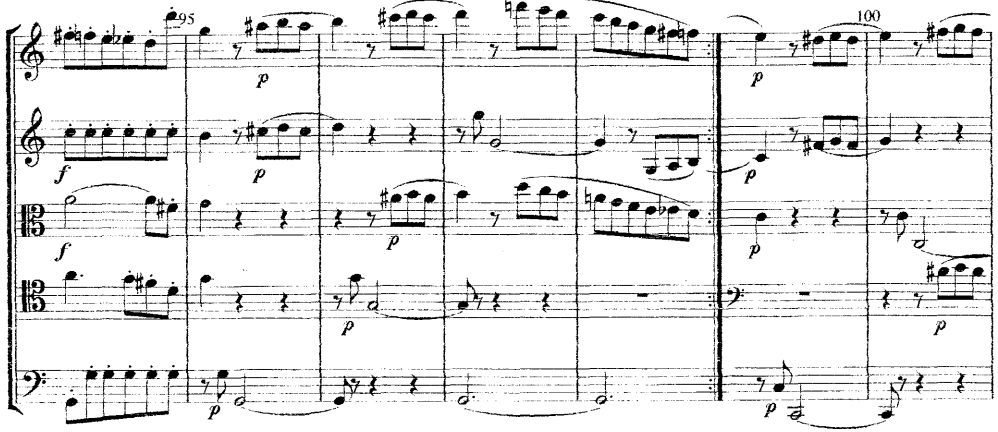
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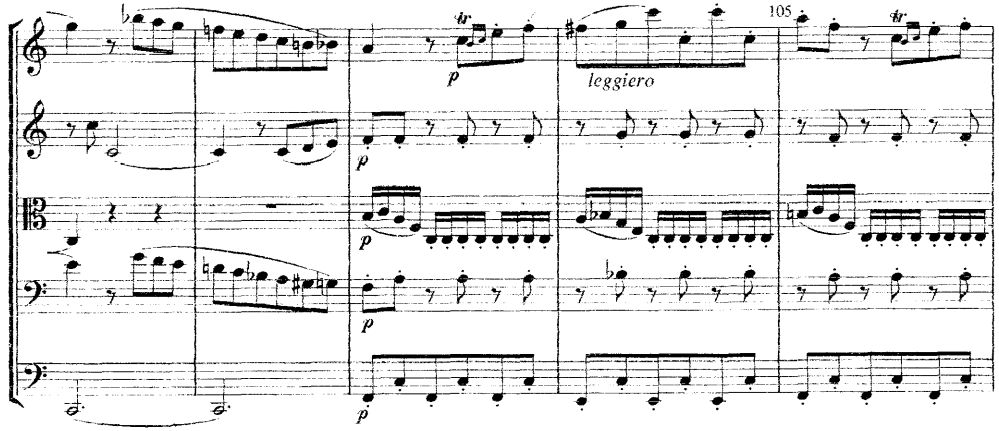
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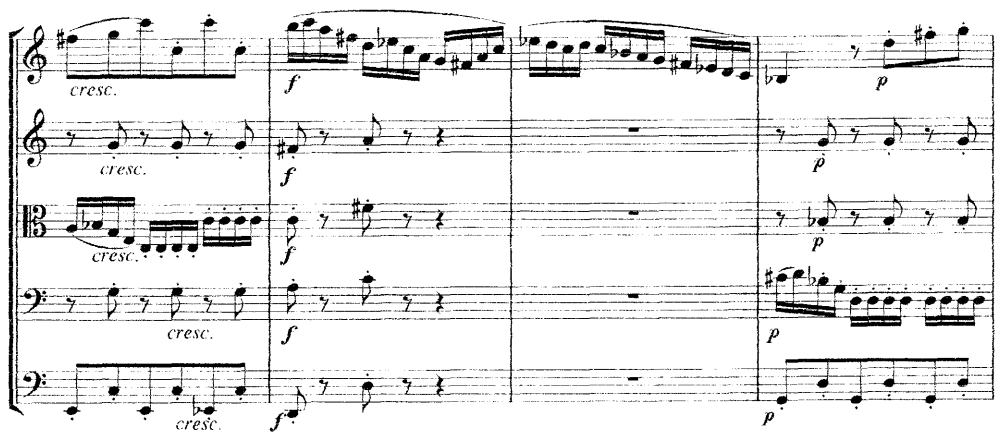
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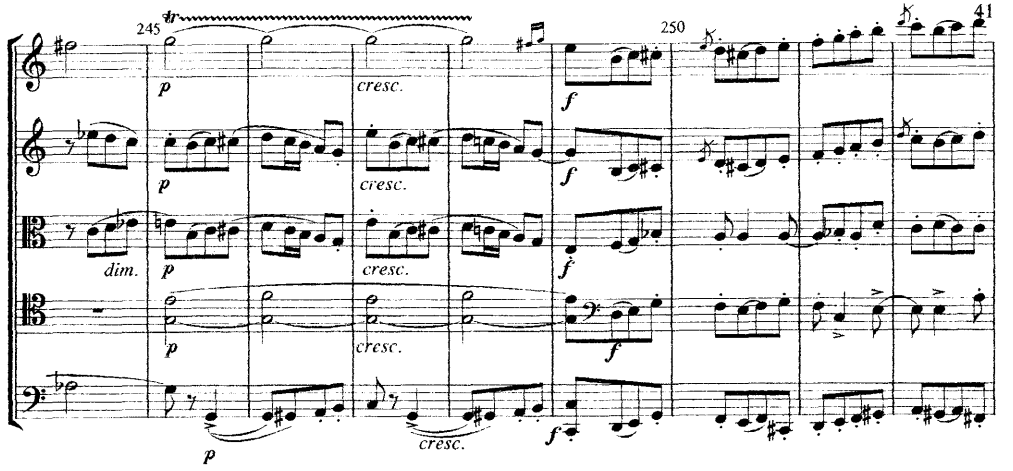
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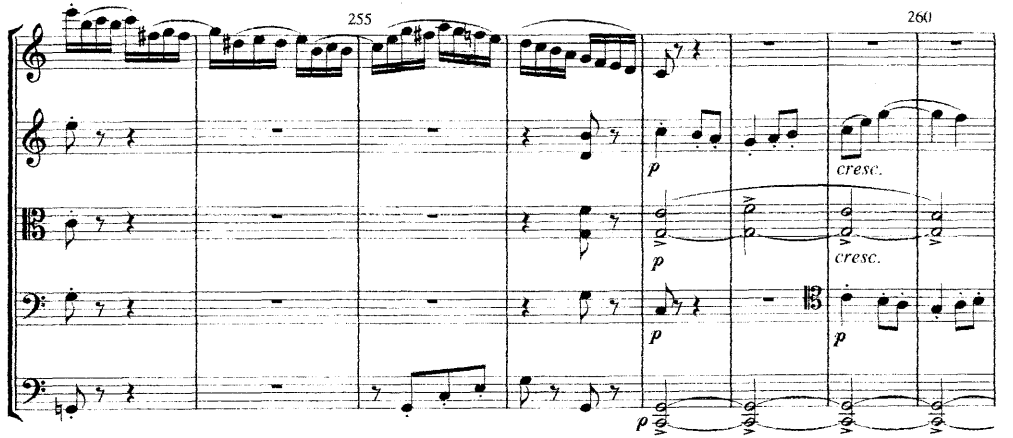
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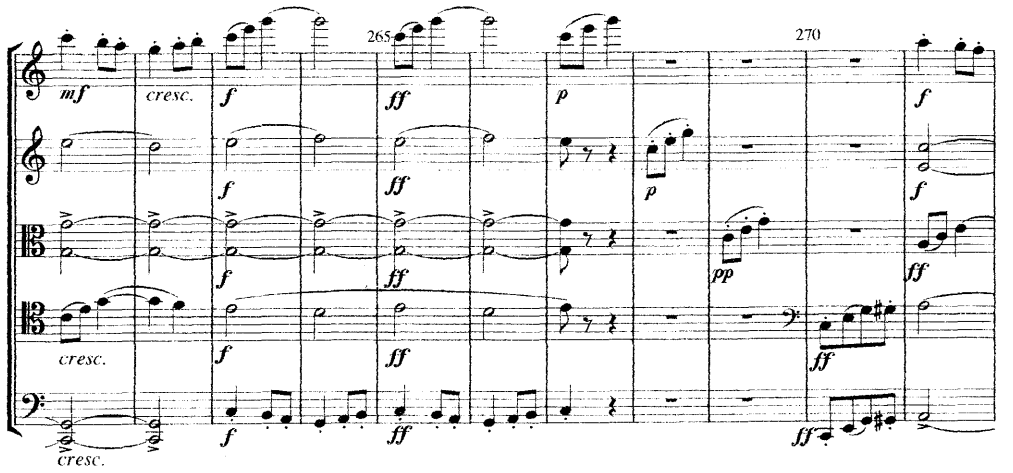
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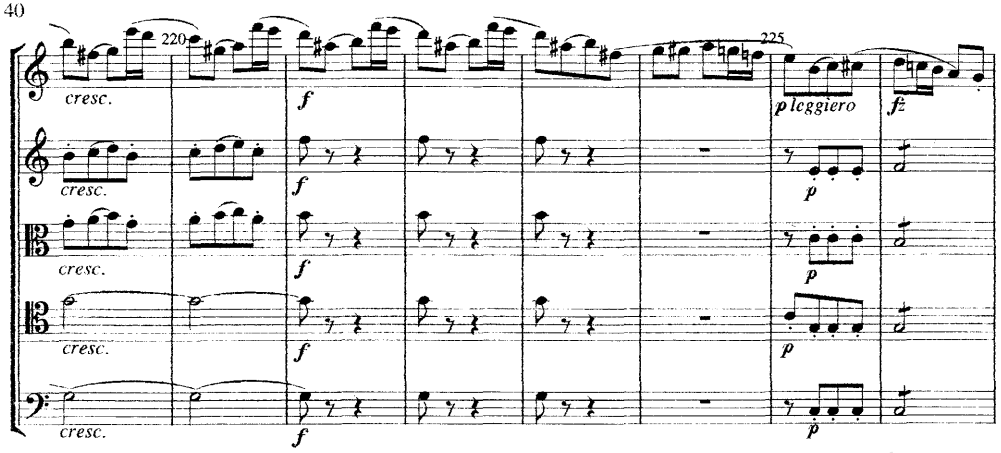
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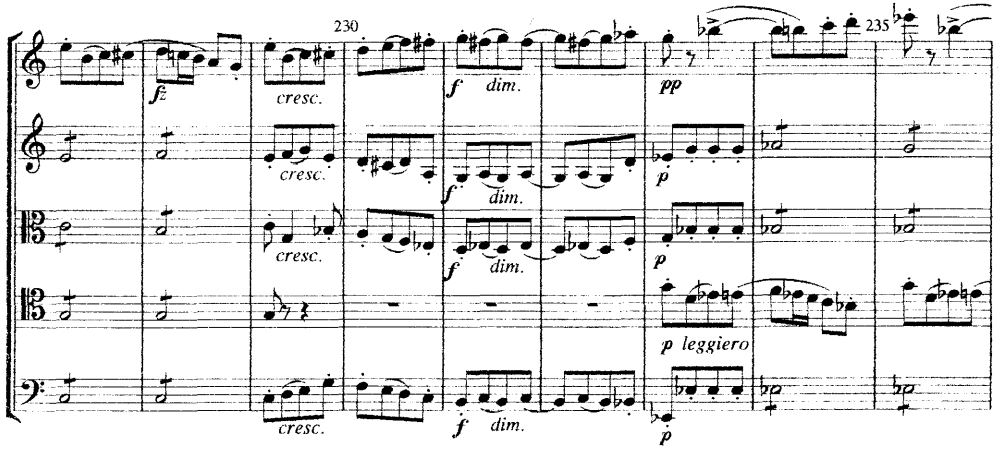
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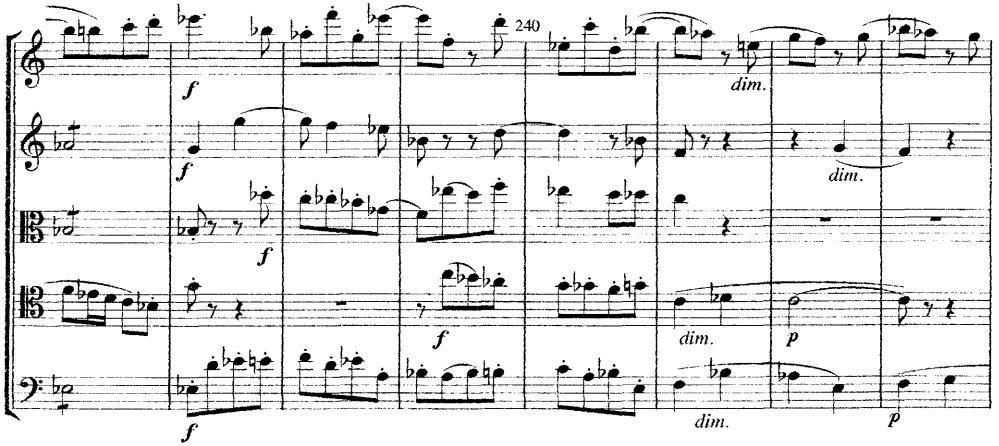
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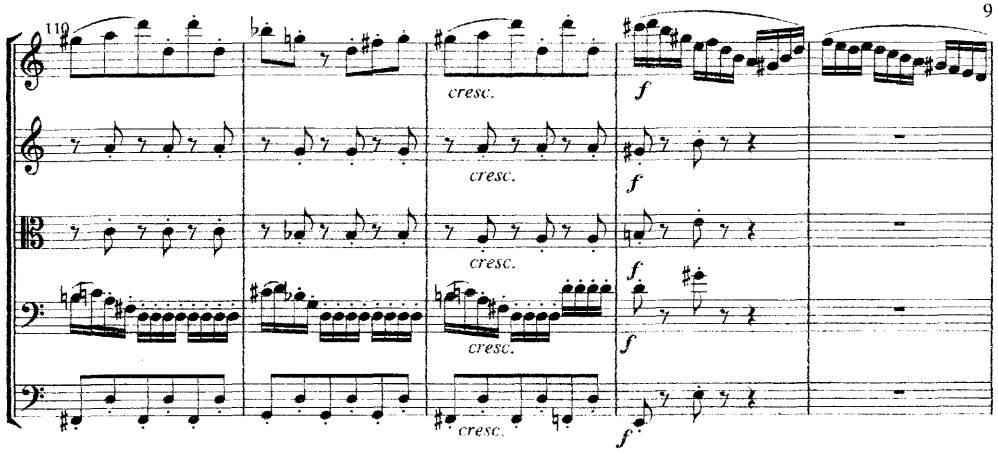
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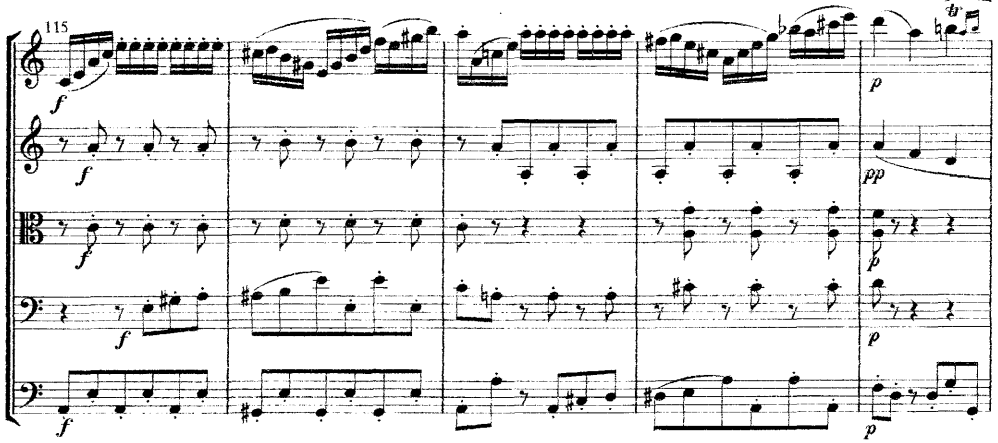
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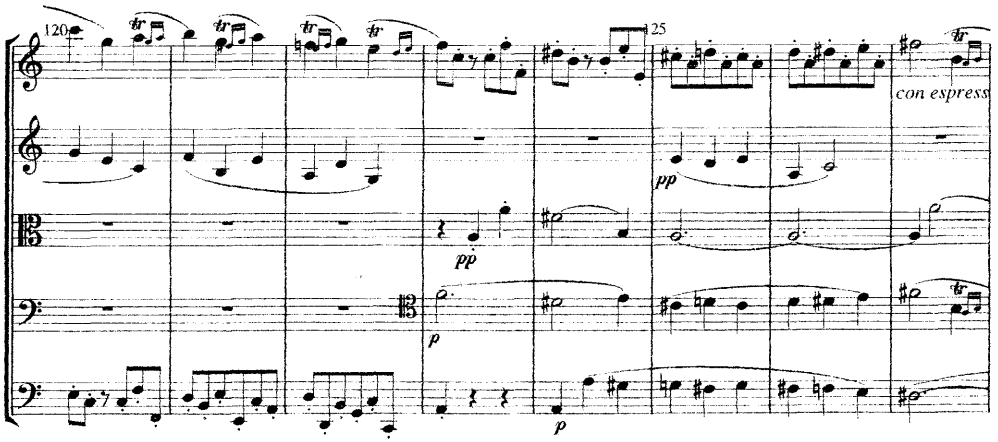
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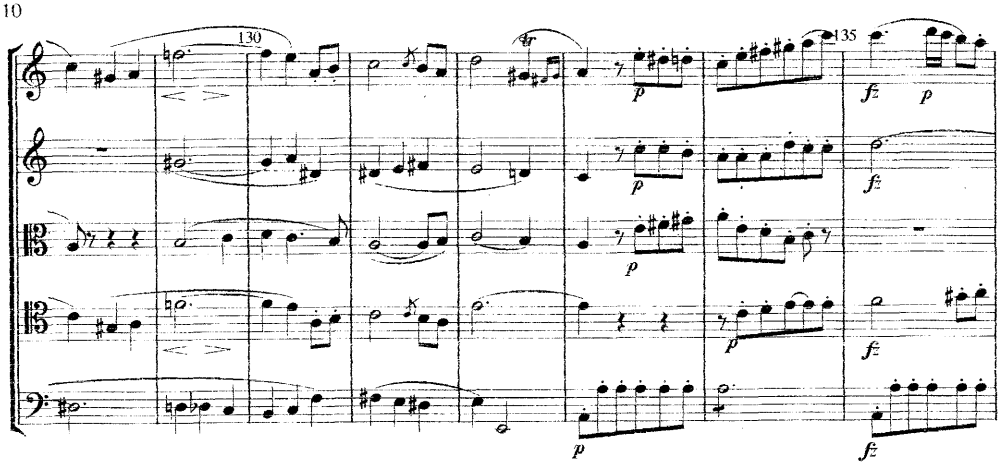
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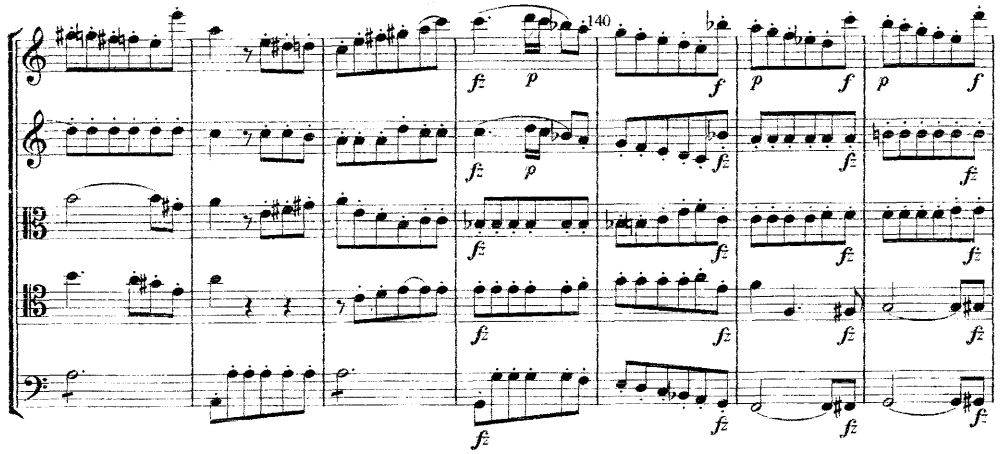
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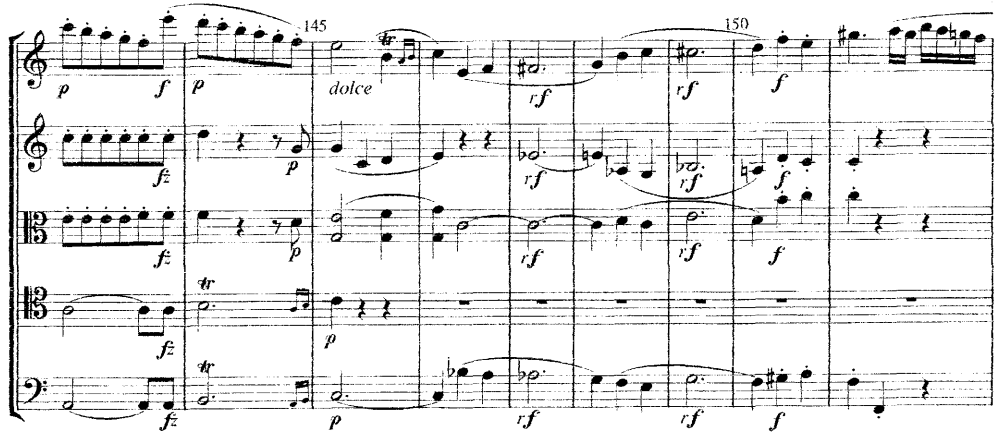
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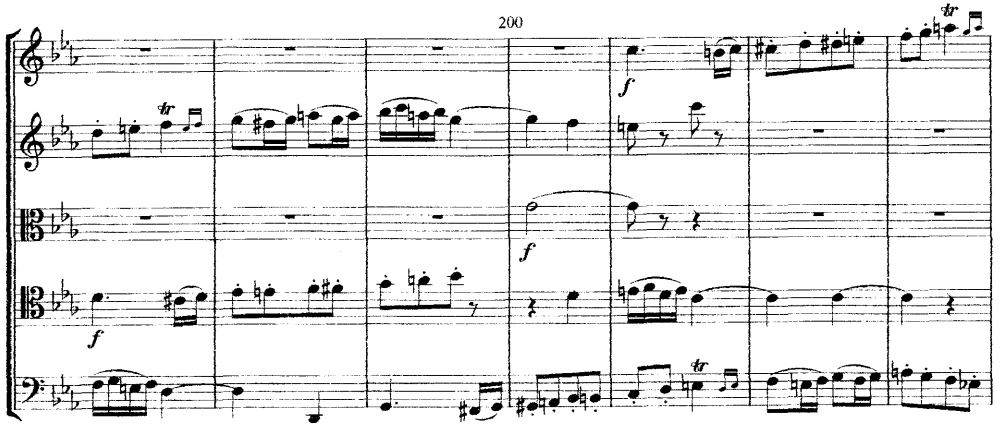
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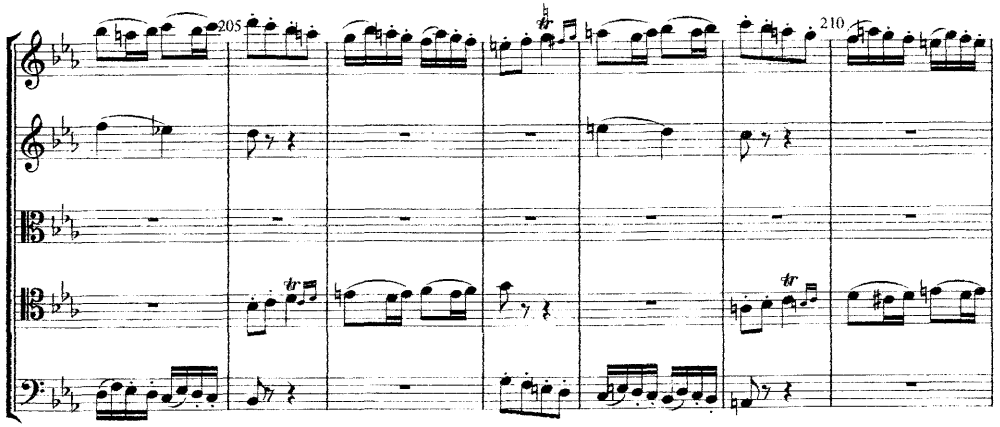
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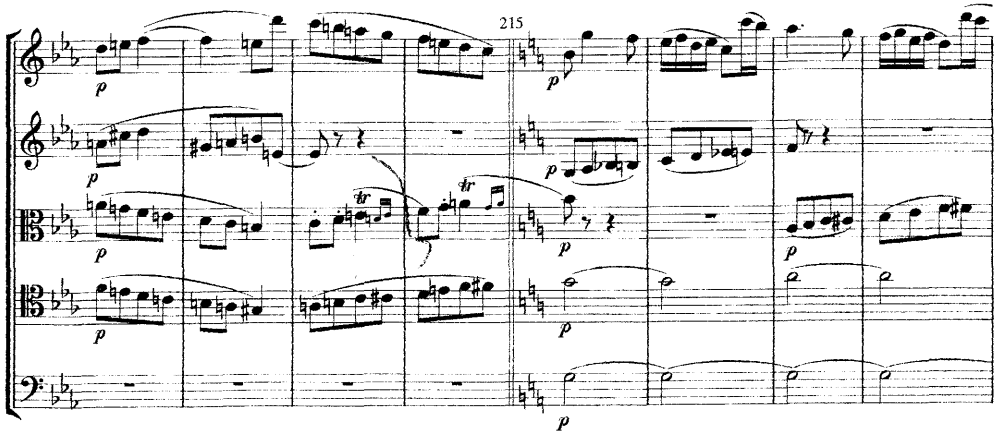
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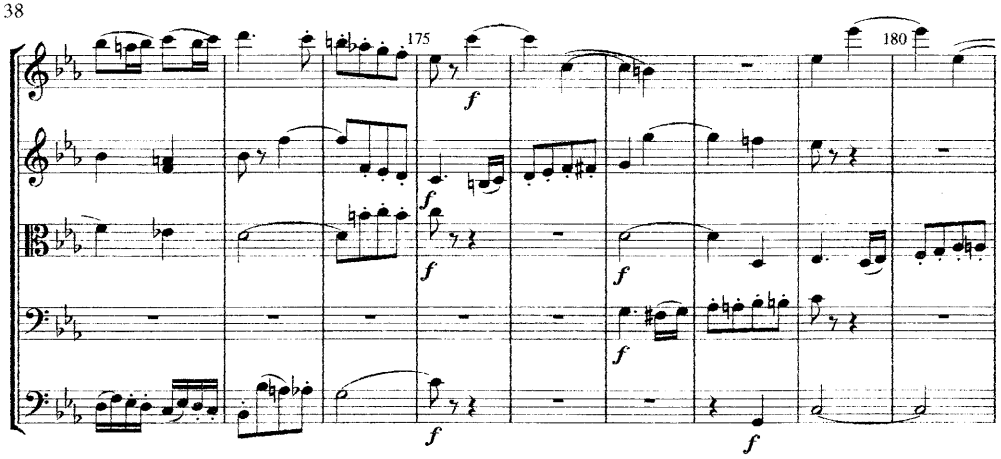
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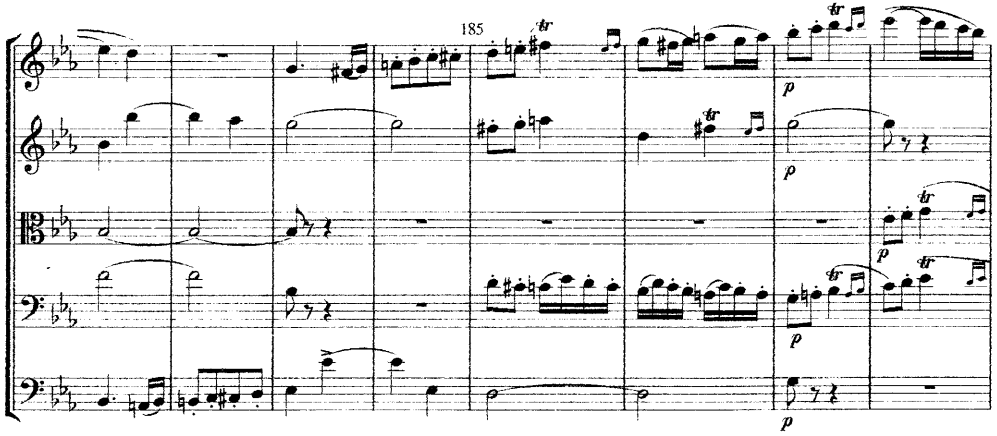
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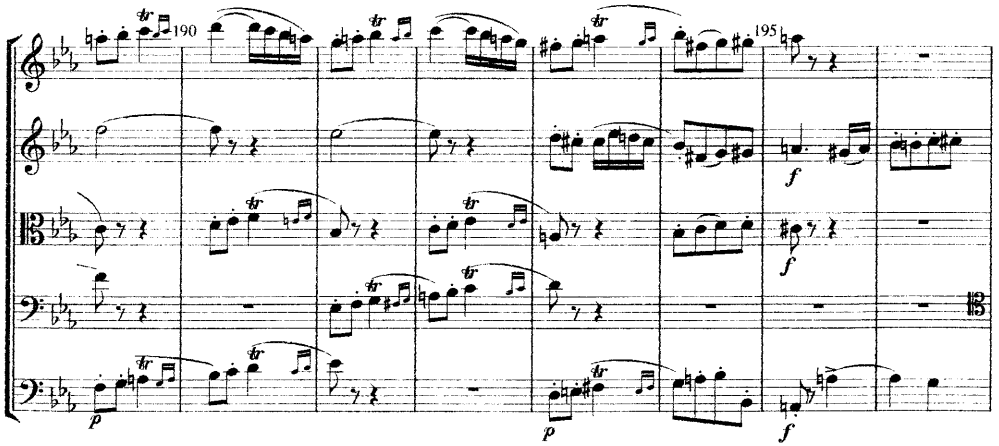
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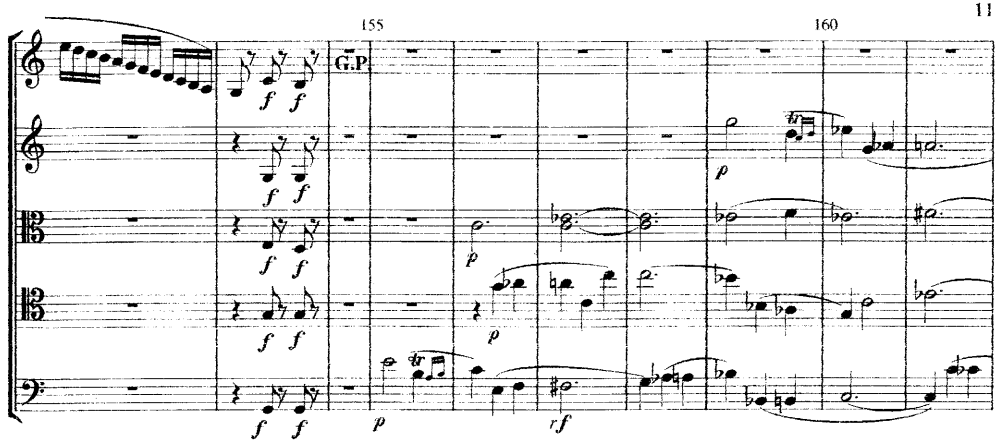
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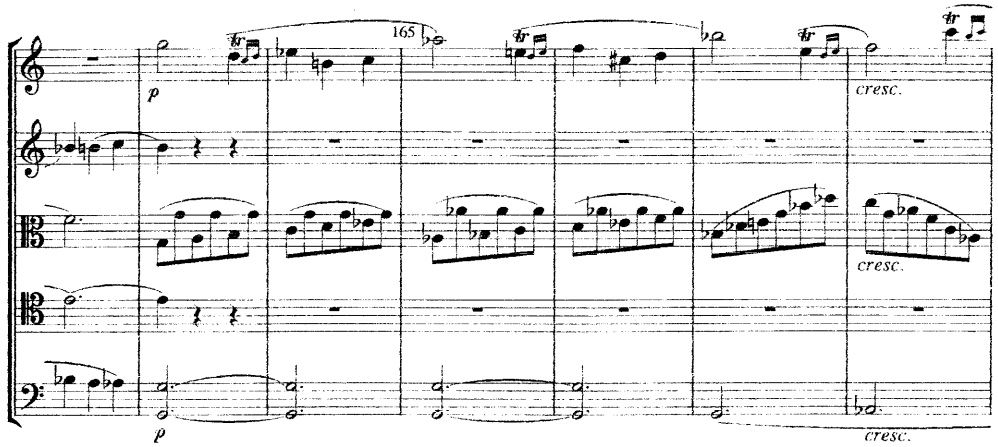
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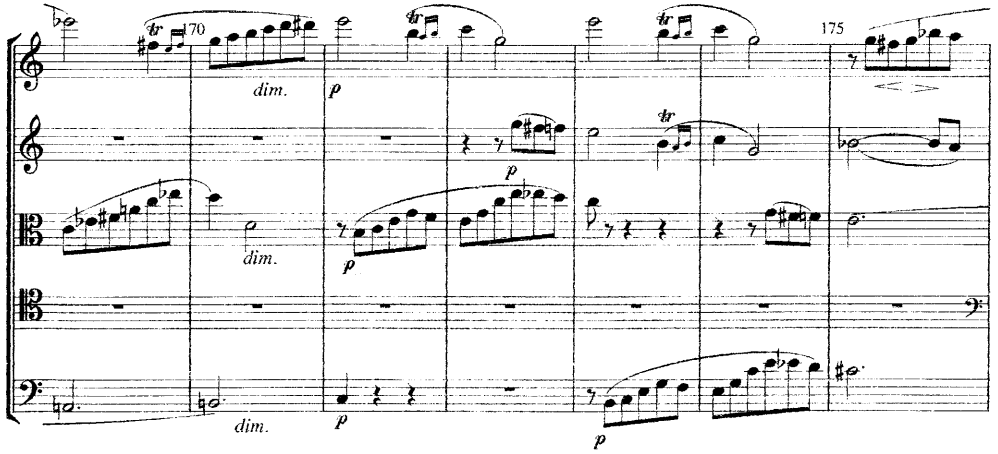
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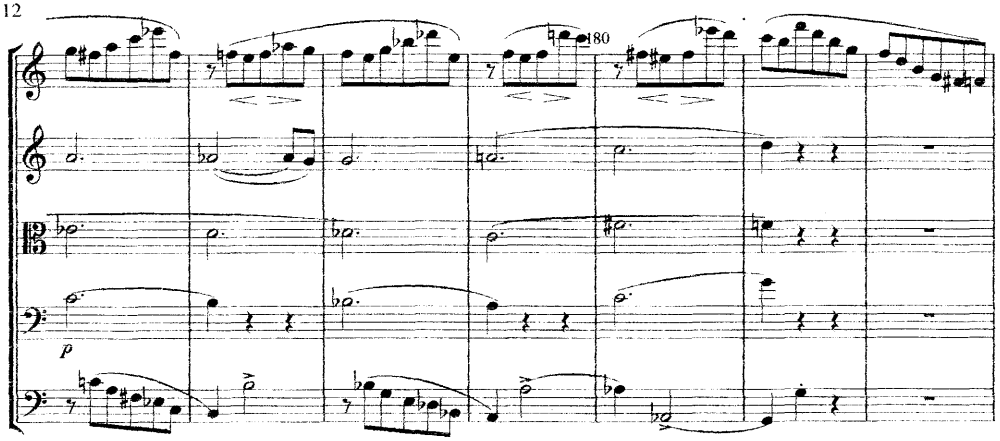
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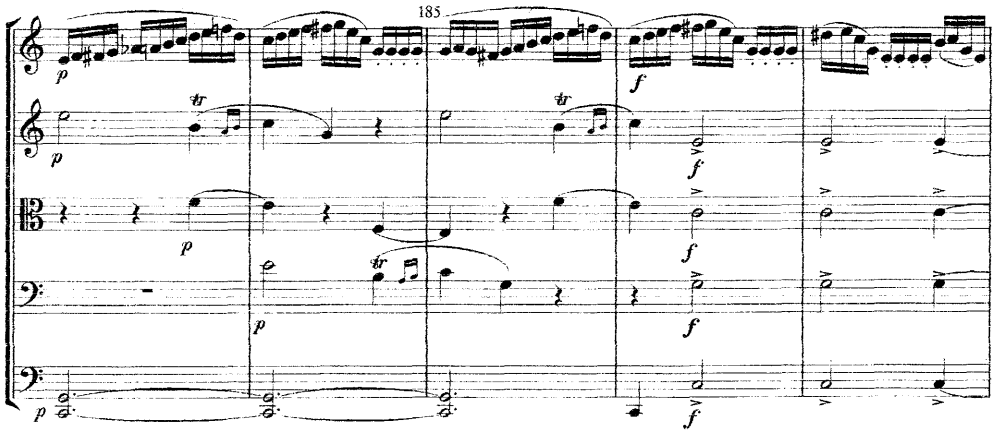
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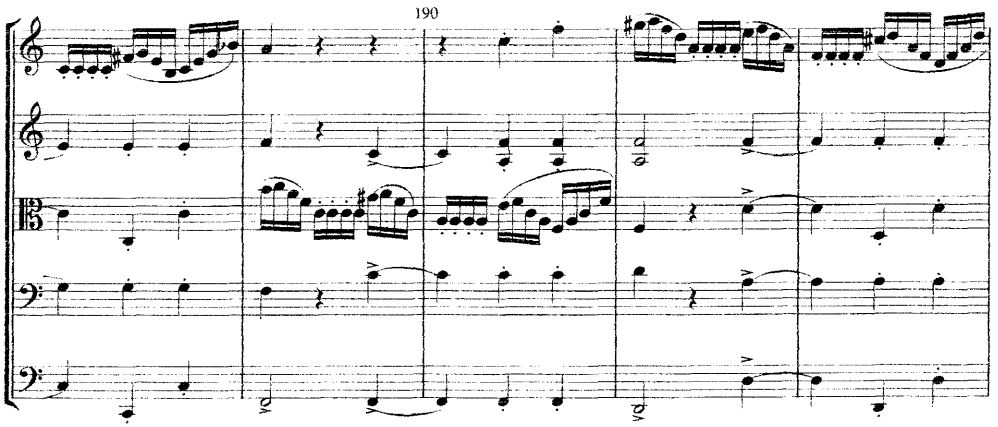
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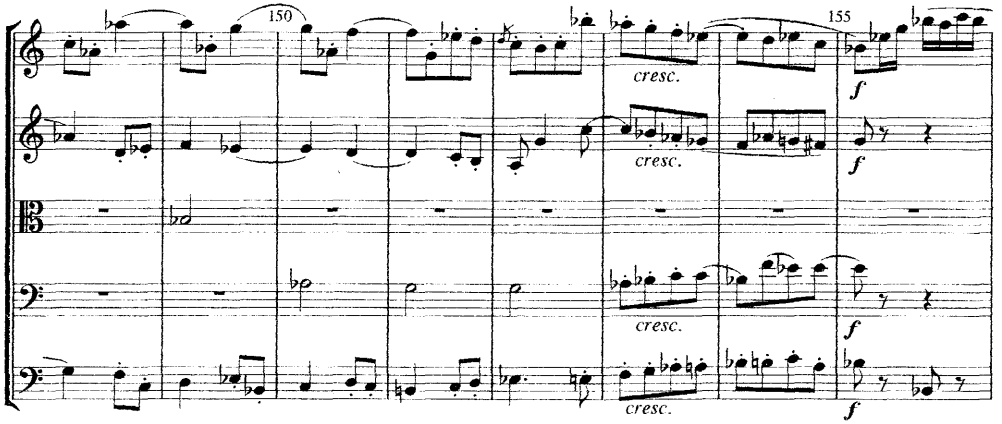
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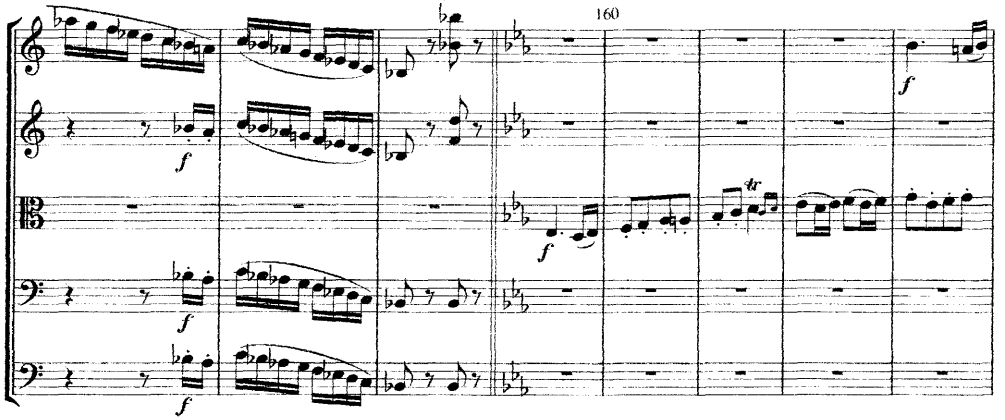
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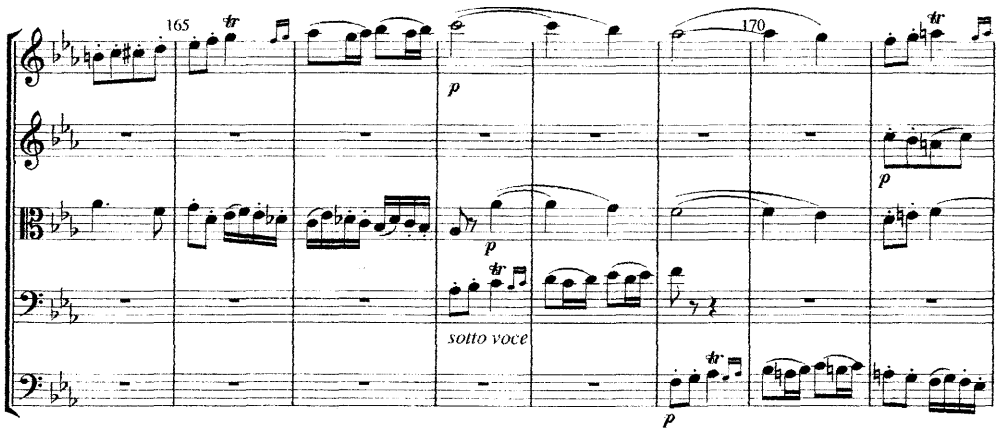
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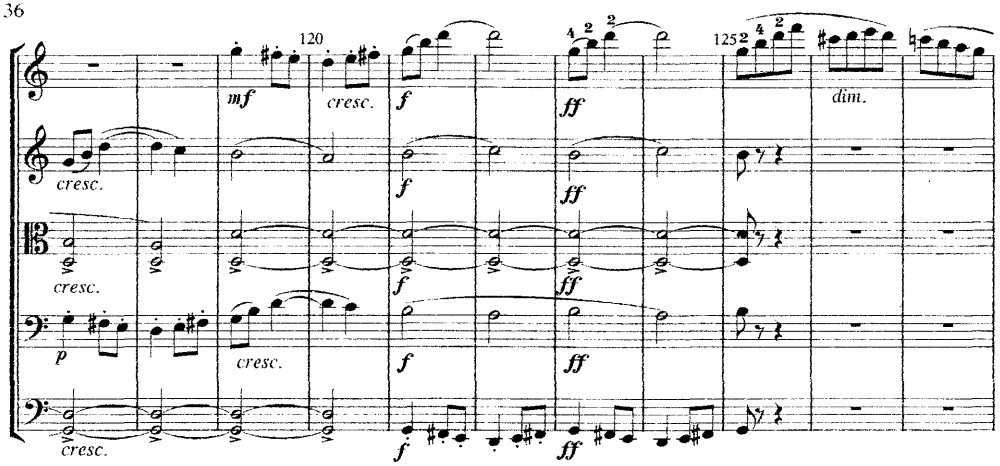
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dim.
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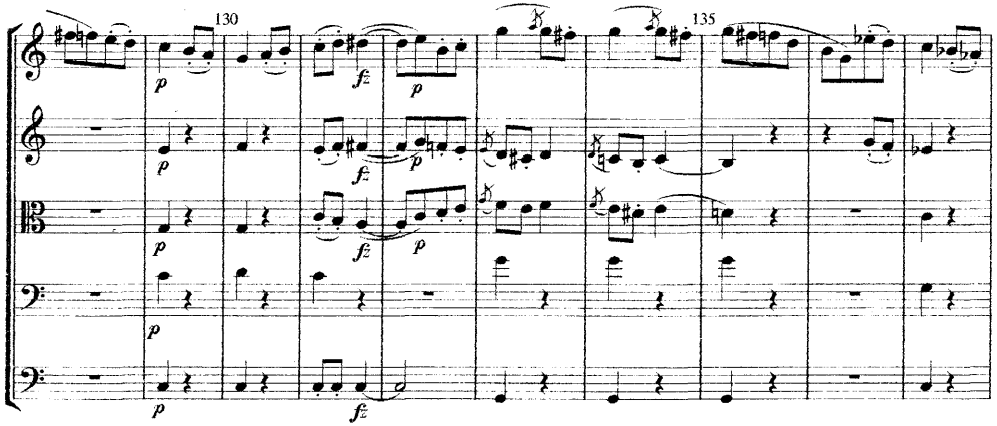
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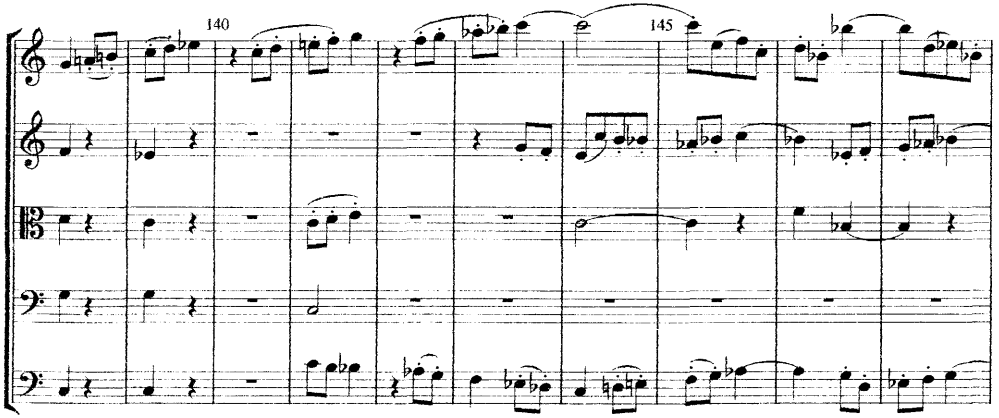
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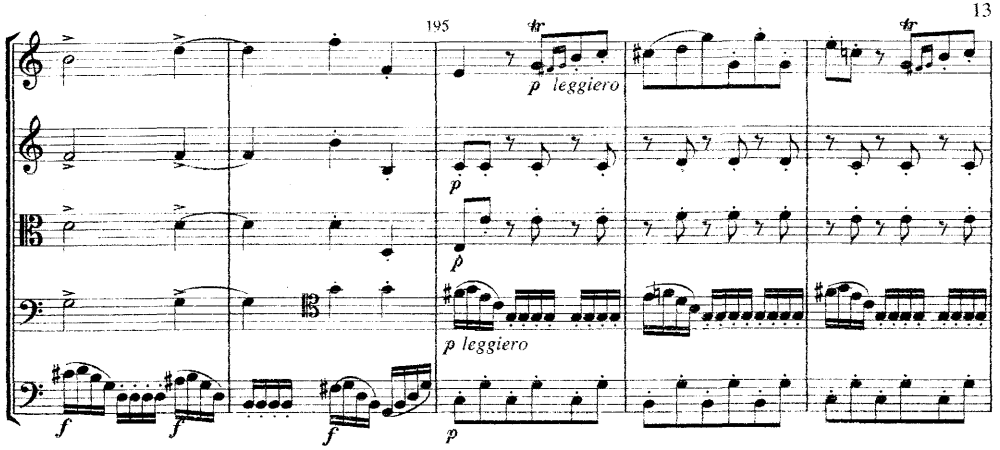
195
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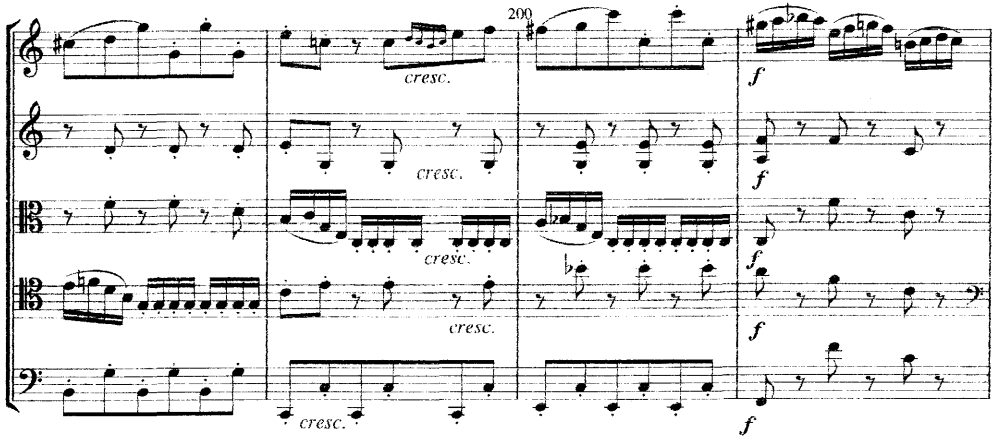
f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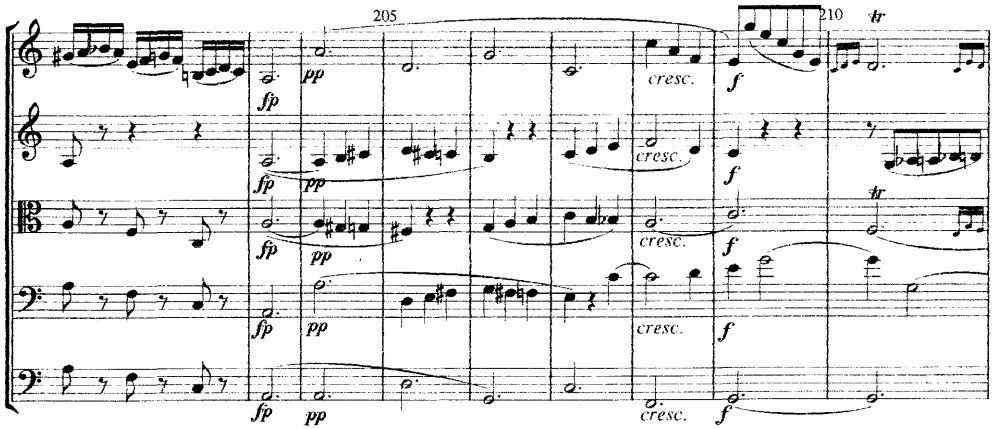
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cresc.
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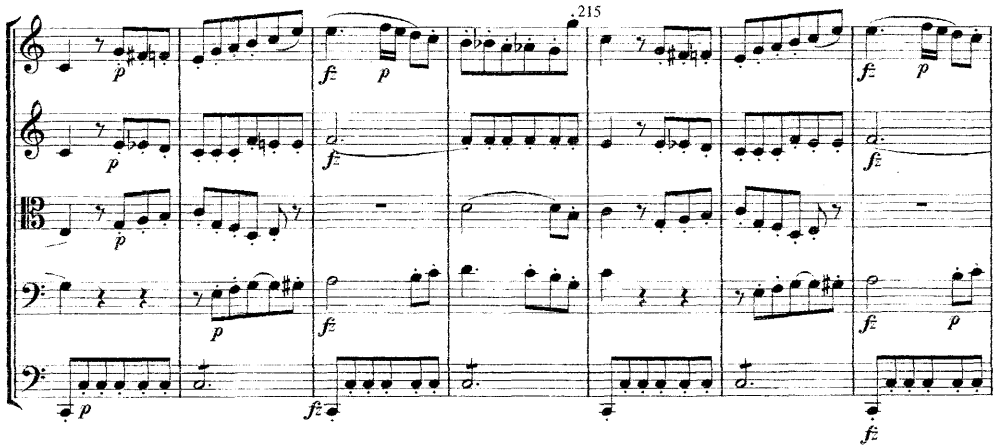
tr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fz
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fz
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fz
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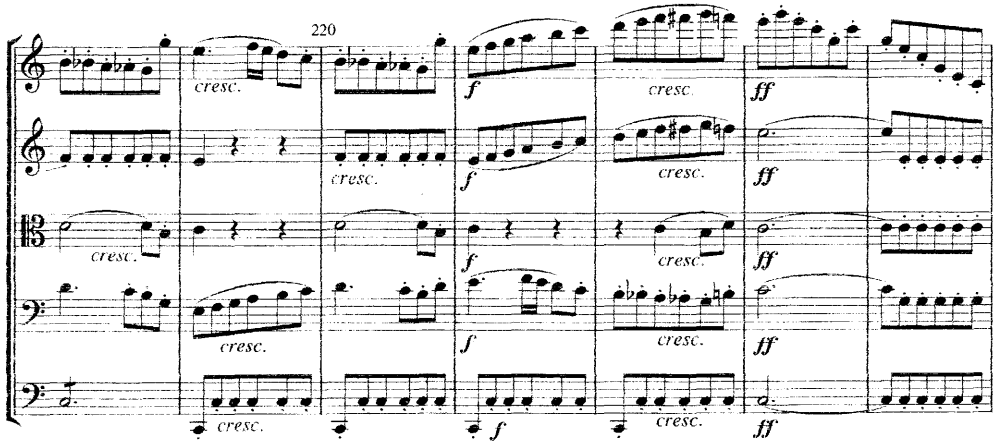
fz
p
fz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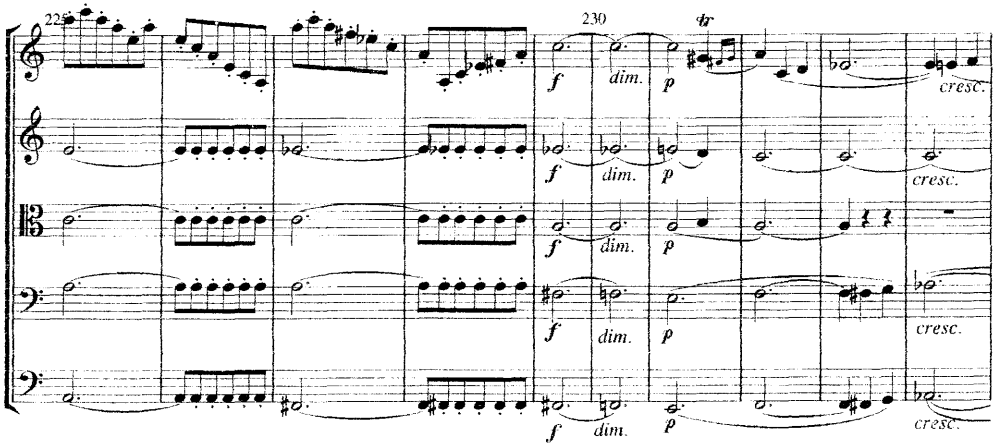
cresc.
ff


225
230
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f
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cresc.
f
dim.
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cresc.
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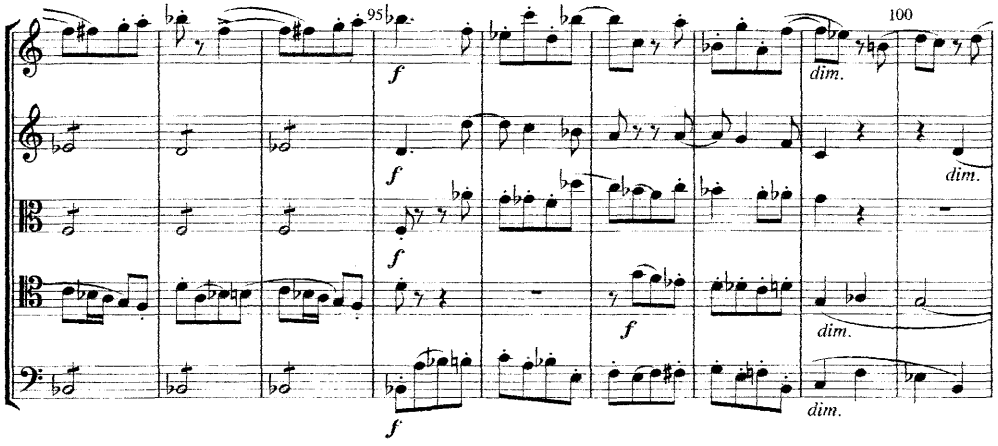
dim.
p
cresc.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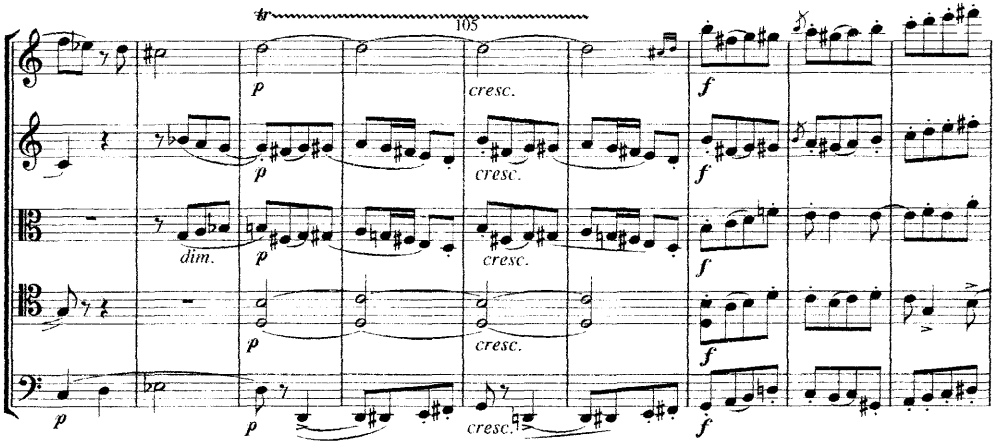
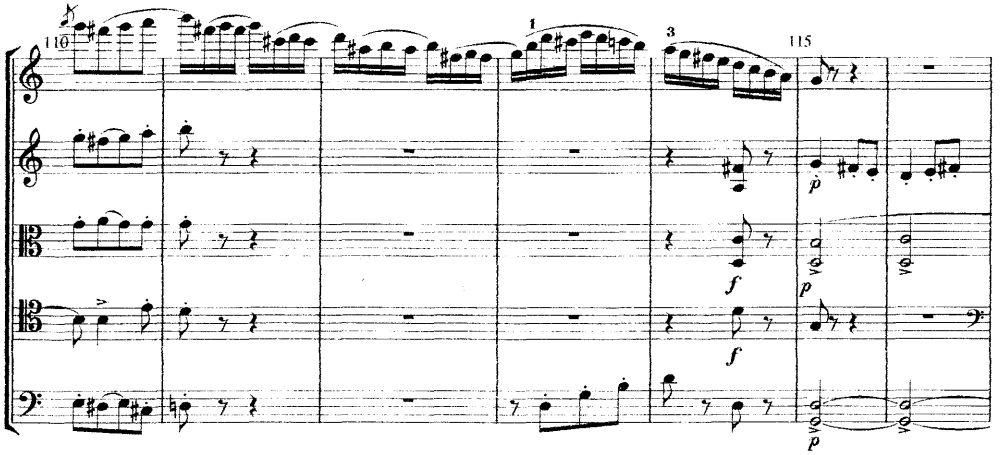
f
100
dim.
dim.
dim.
dim.


tr
105
p
cresc.
f
p
dim.
p
cresc.
f
p
cresc.
f
p
p
cresc.
f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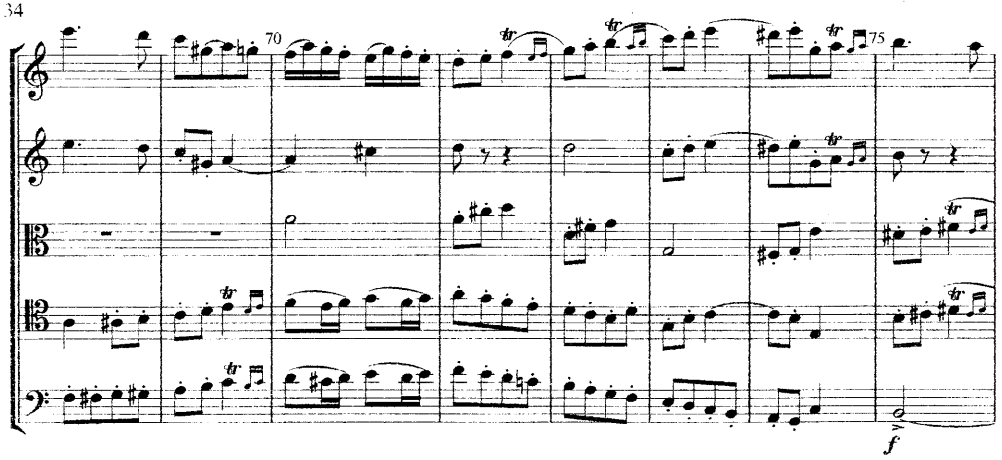
3
115
p
f
p
f
p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75
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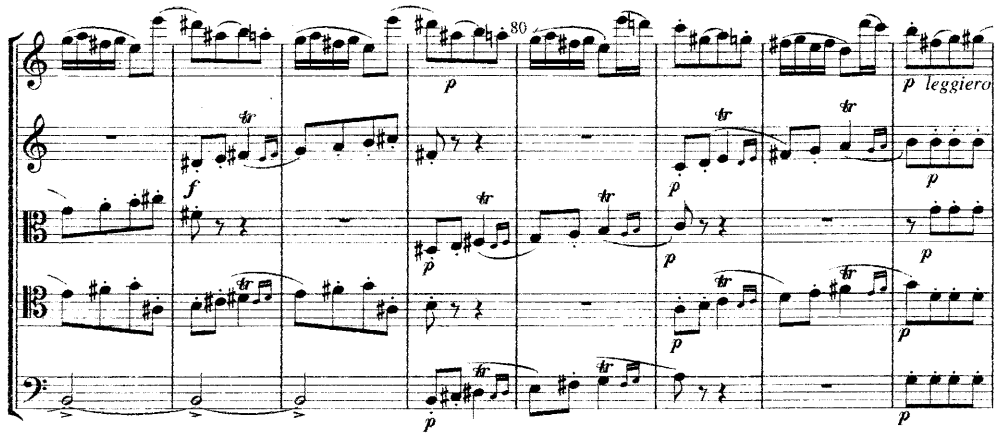
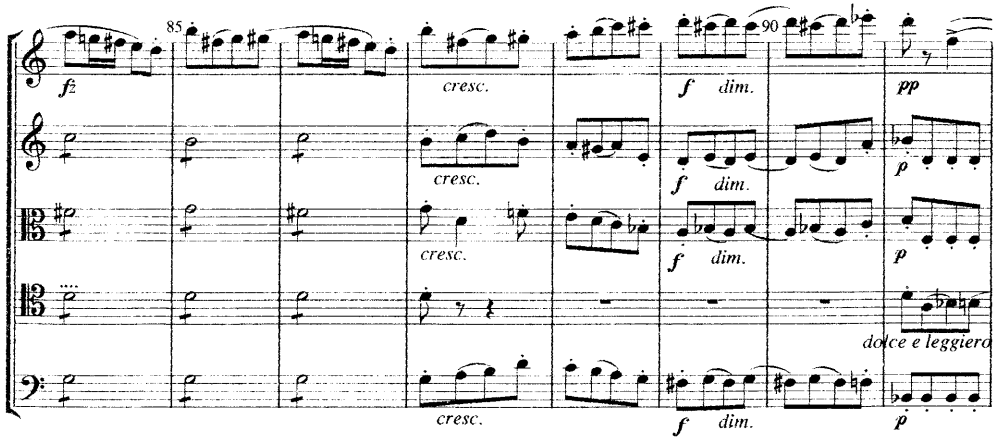
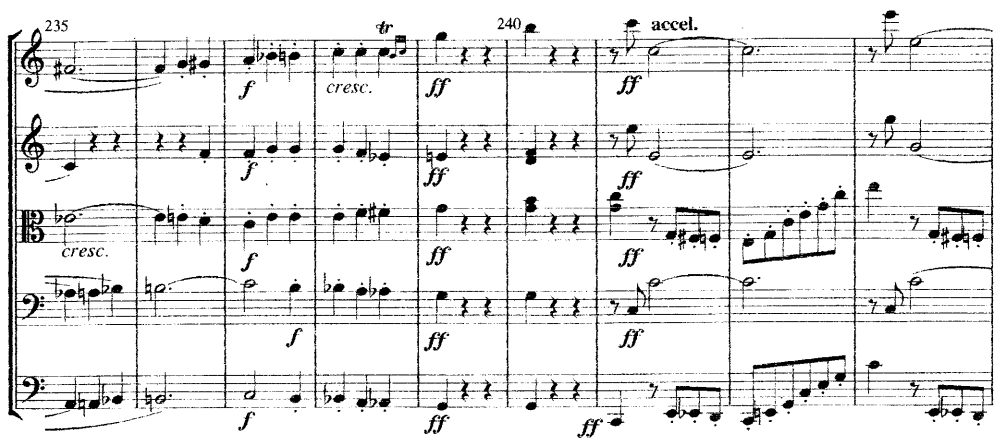

80
p
p leggiero


85
90
fz
cresc.
f dim.
pp
dolce e leggiero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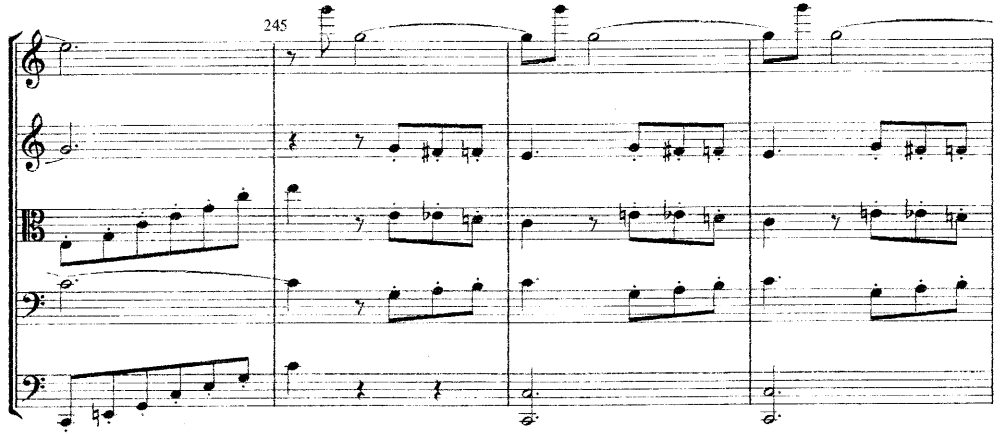
240
accel.
f
cresc.
ff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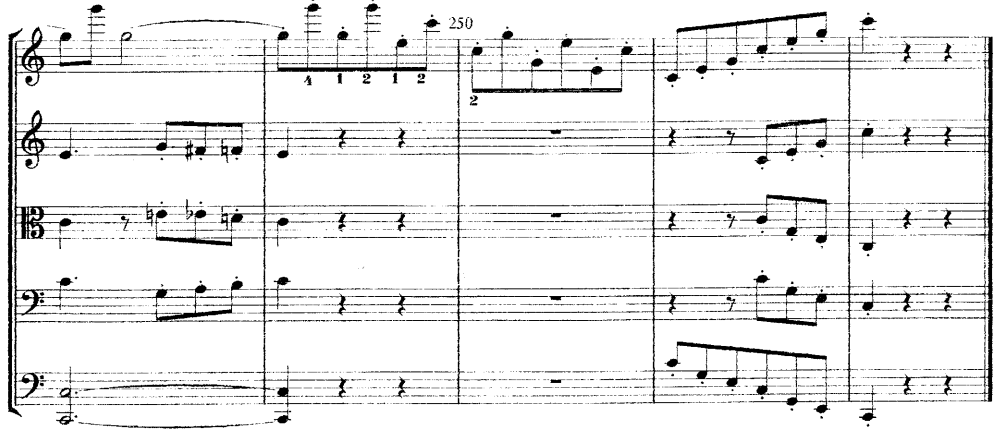
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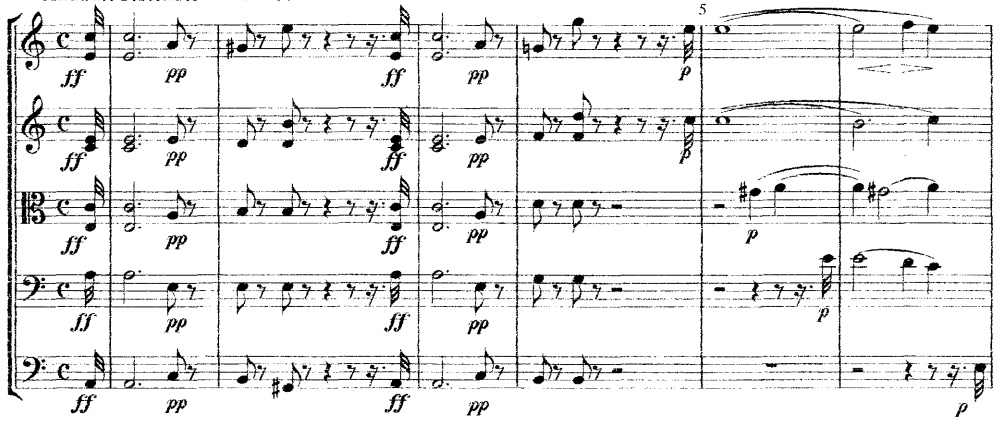
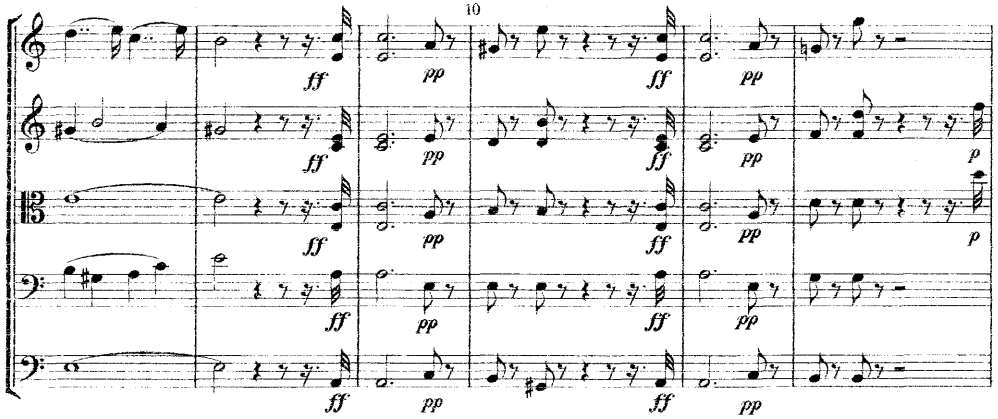
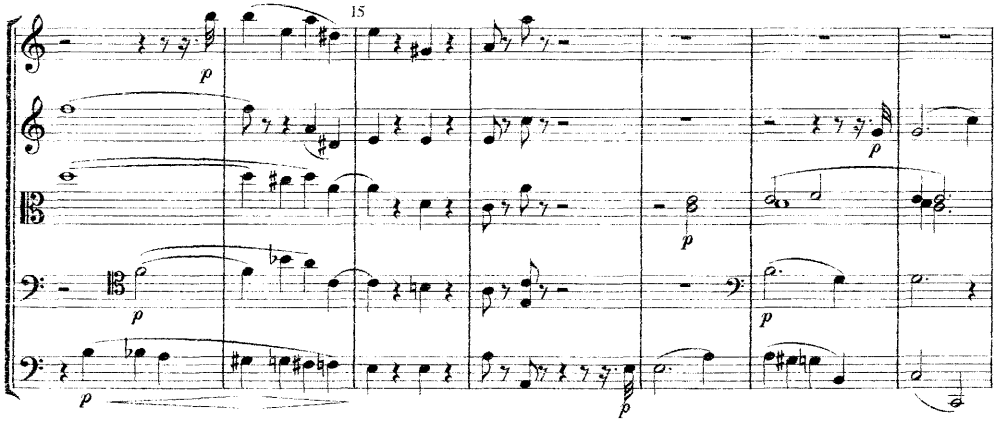
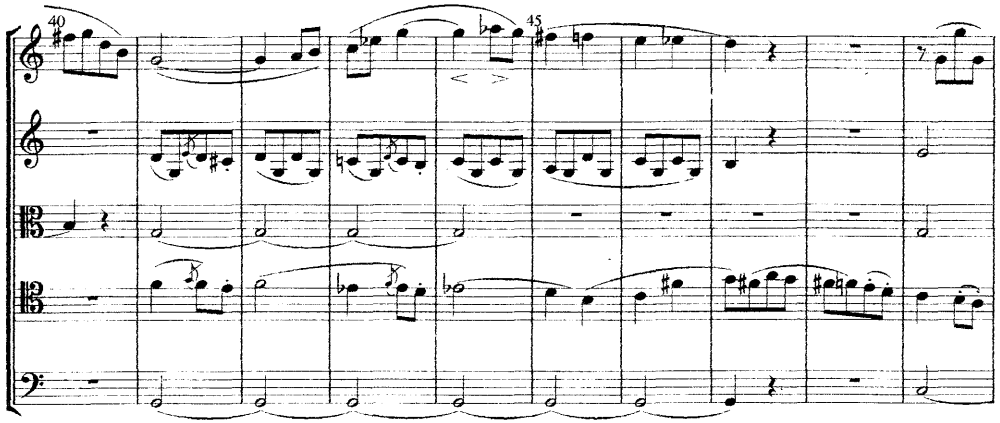
Andante sostenuto ♩ = 80

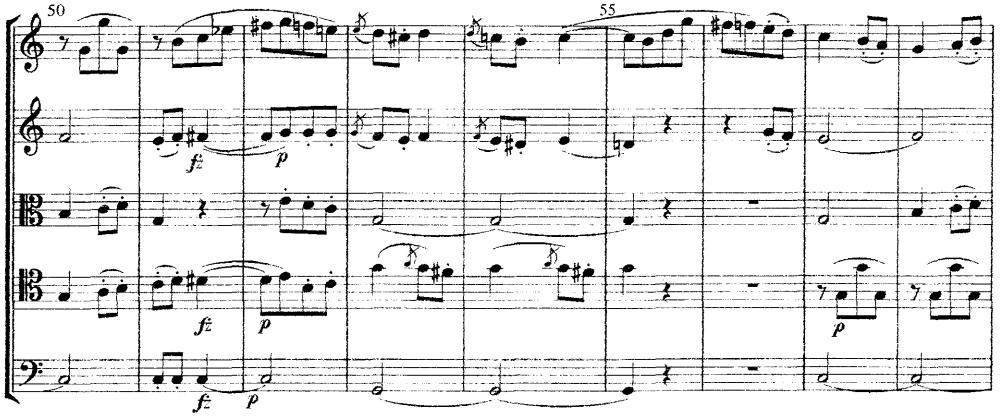
II

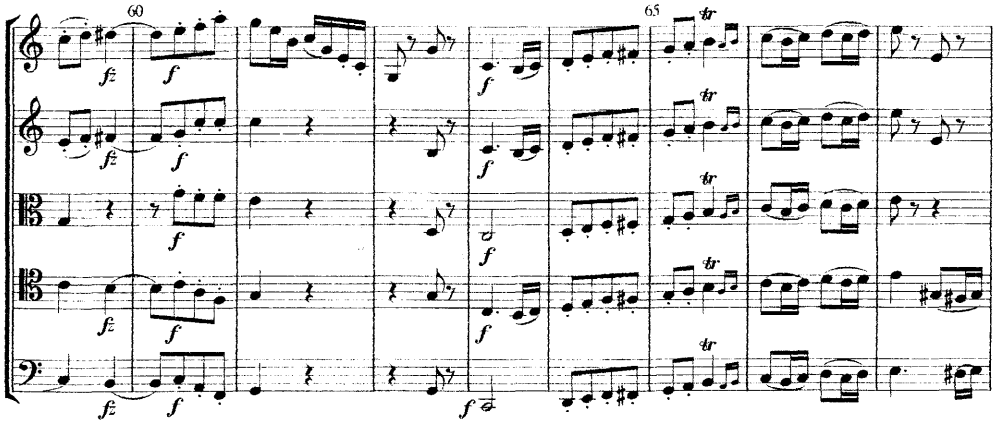


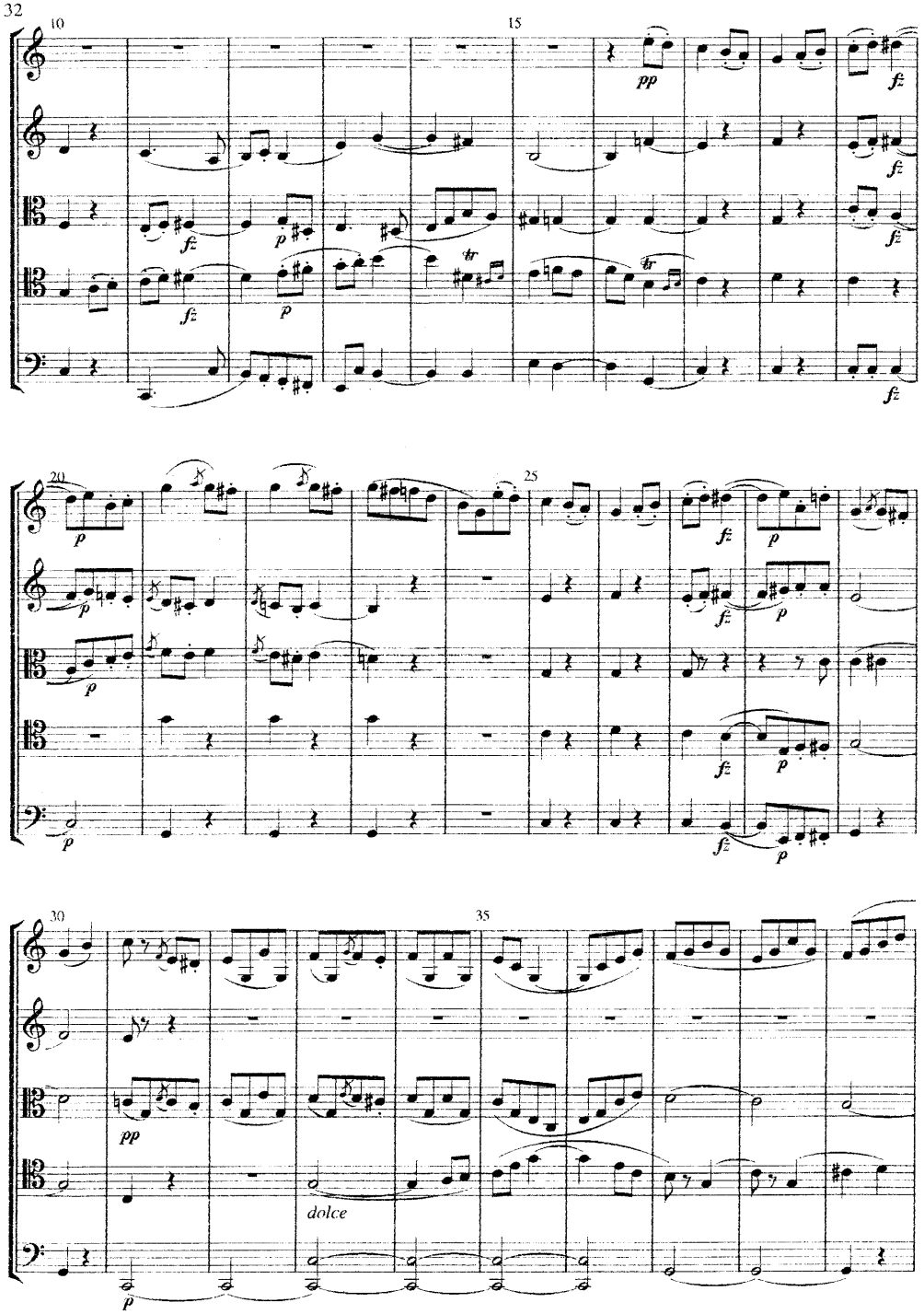


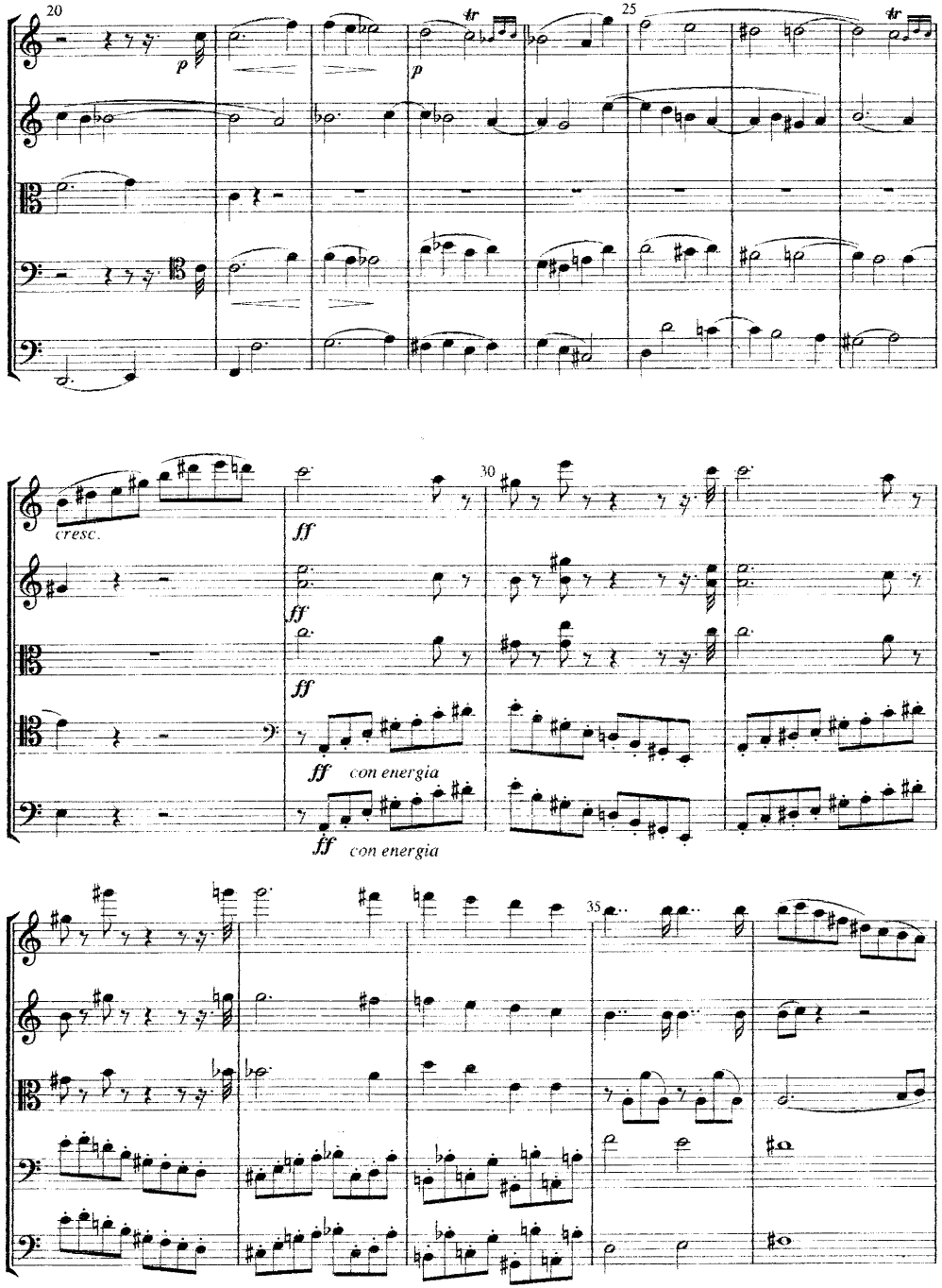


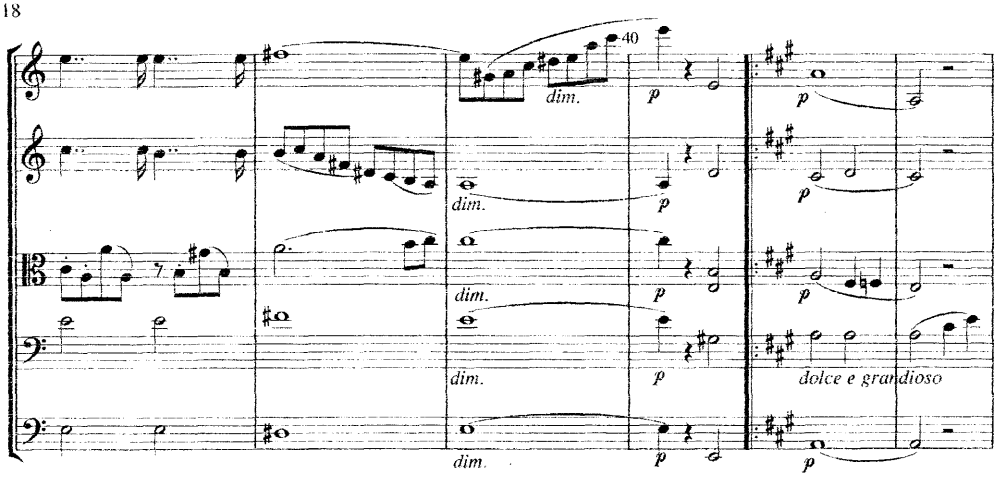


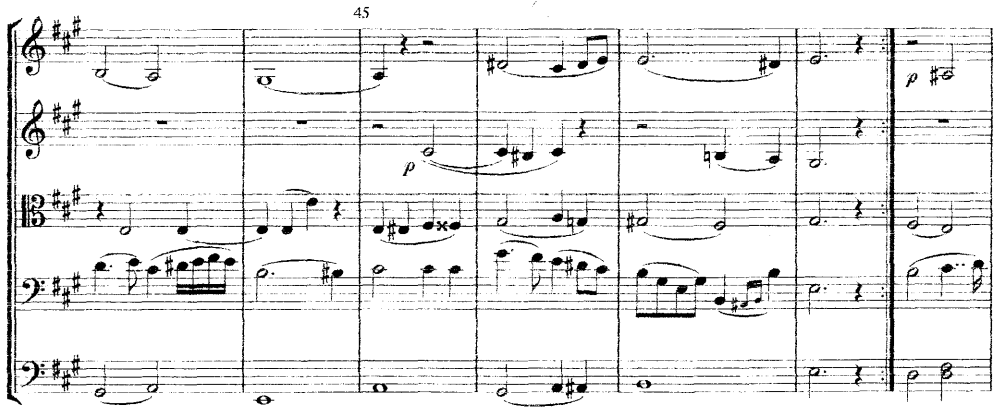


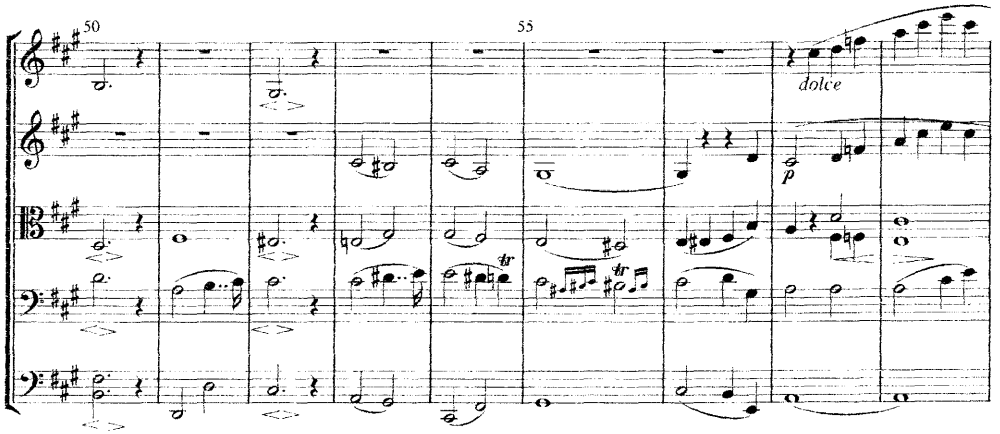


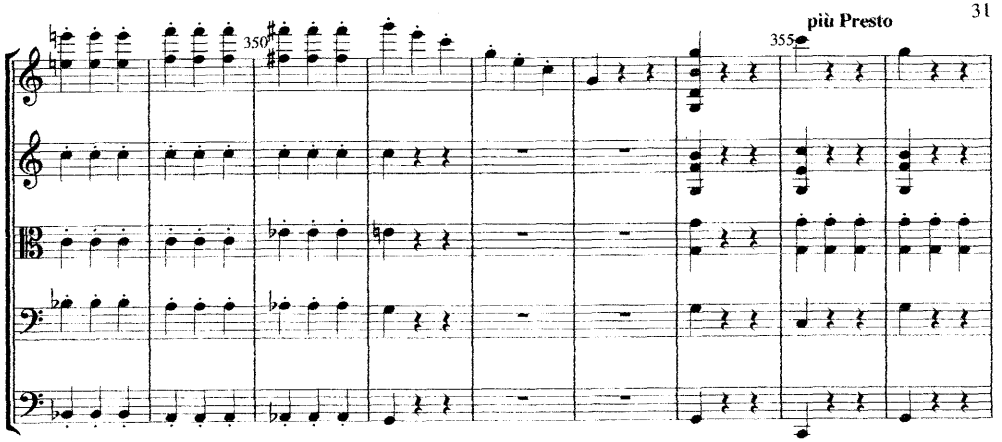

10
15
pp
fz
p
tr
20
25
30
35
dolce

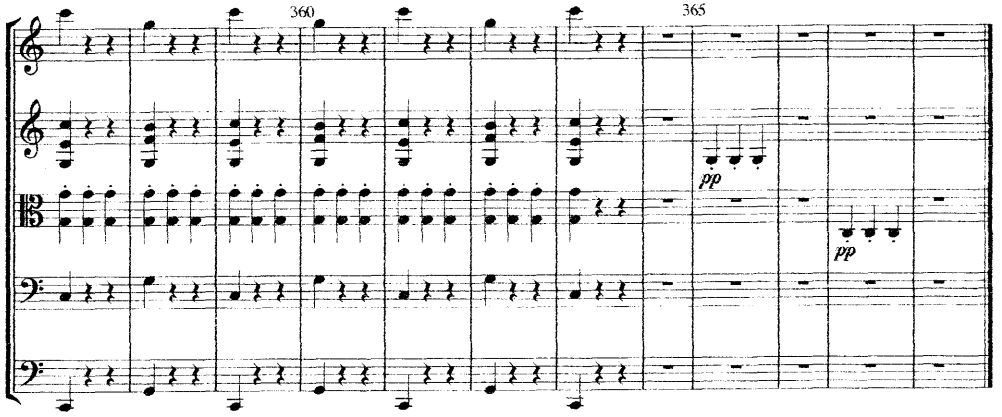

20
25
p
tr
cresc.
ff
30
con energia
35





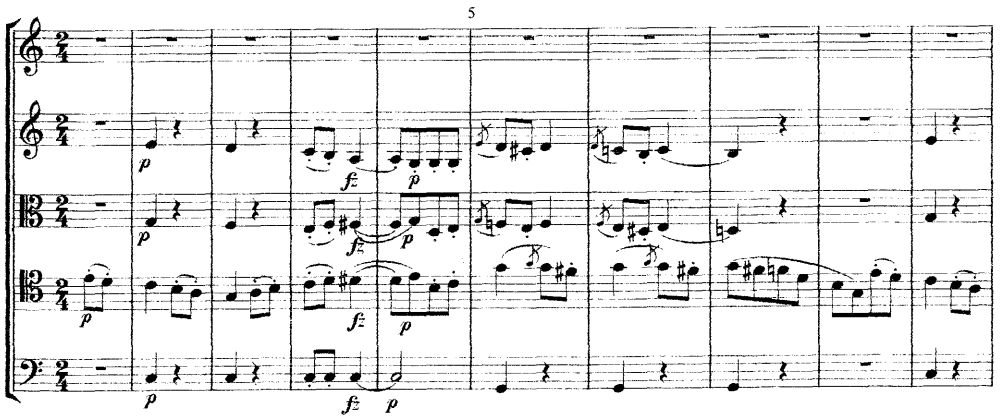


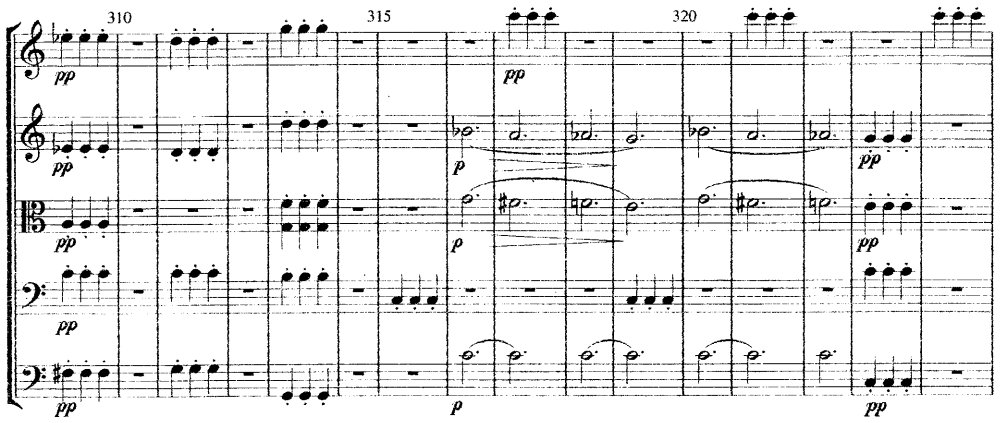


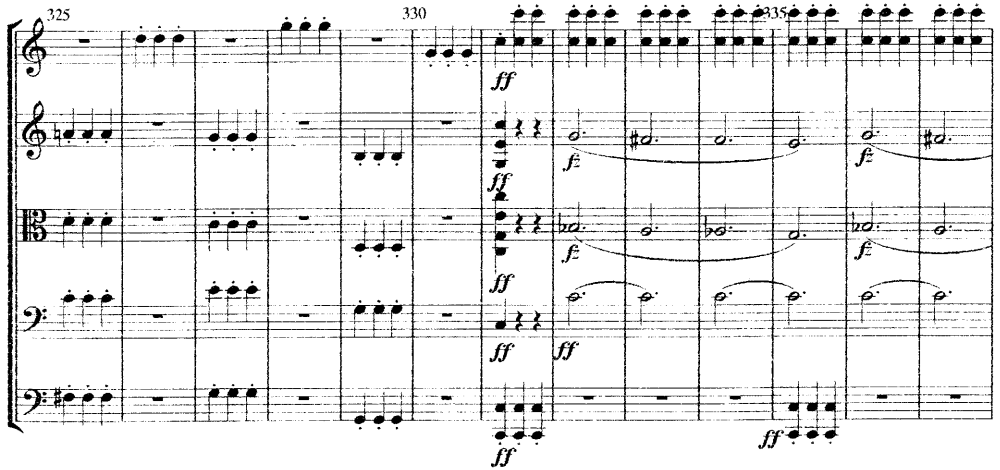


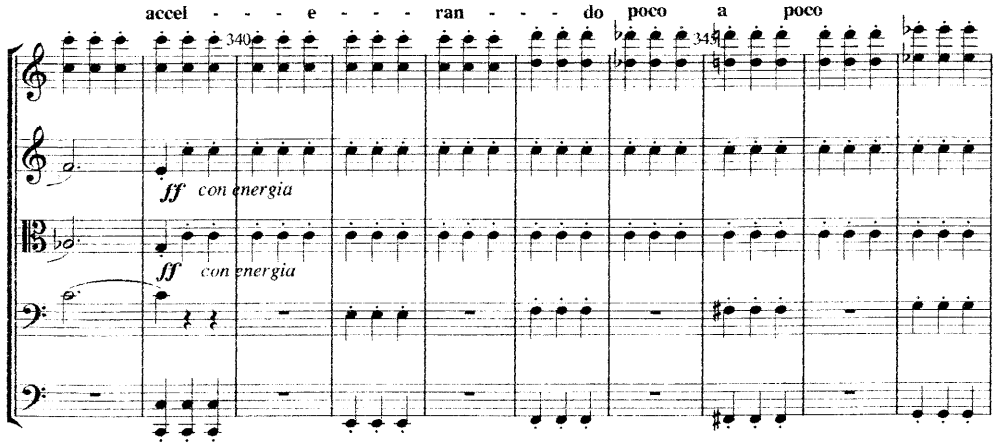
Finale
Allegretto ♩ = 138

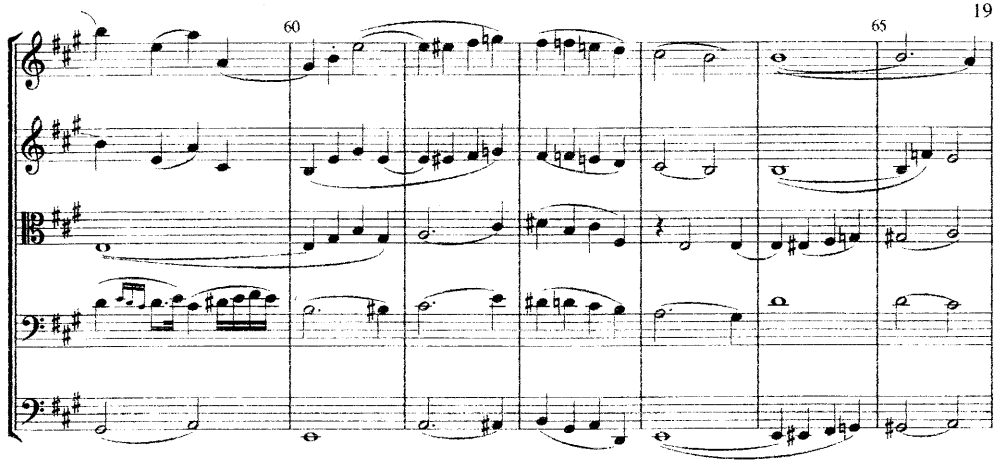
IV




310
315
320
pp
p


325
330
335
ff
fz


accel - - - e - - - ran - - - do poco a poco
340
345
ff con energia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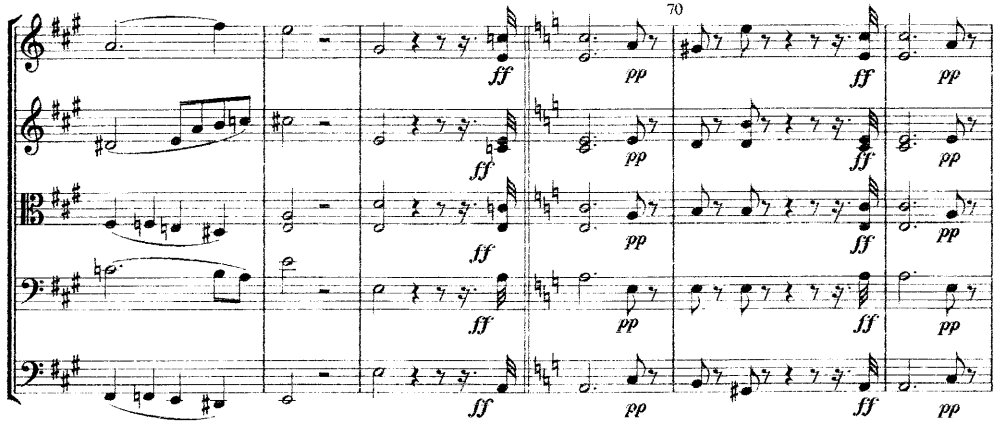
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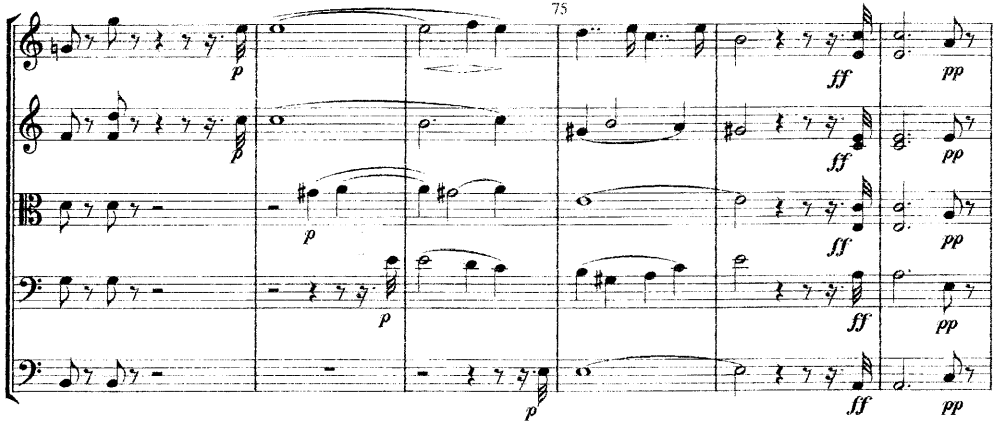
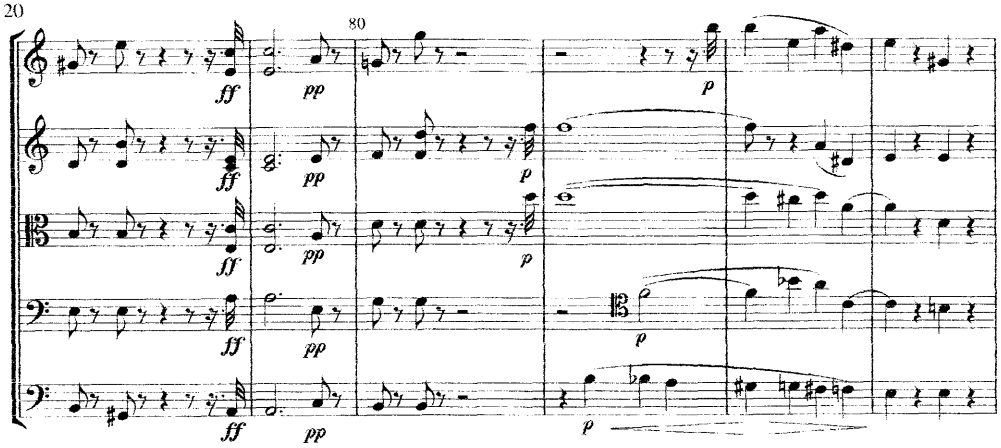
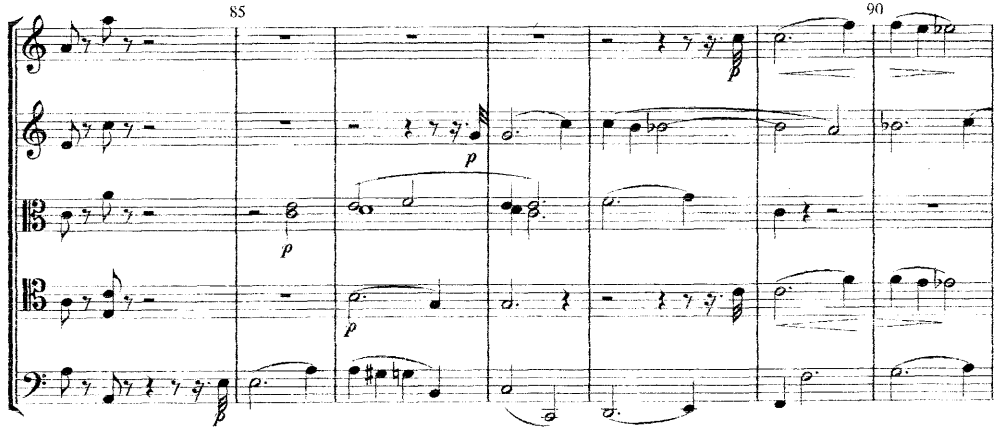

75
p
ff
pp


80
ff
pp
p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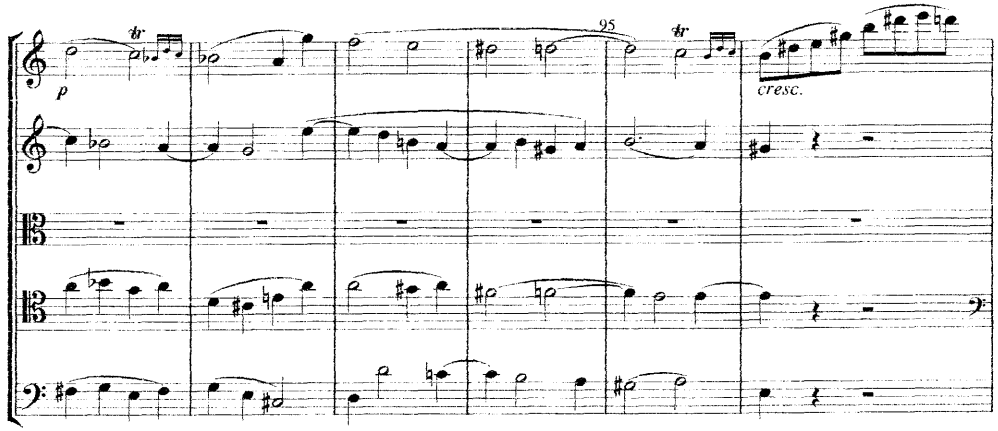
90
p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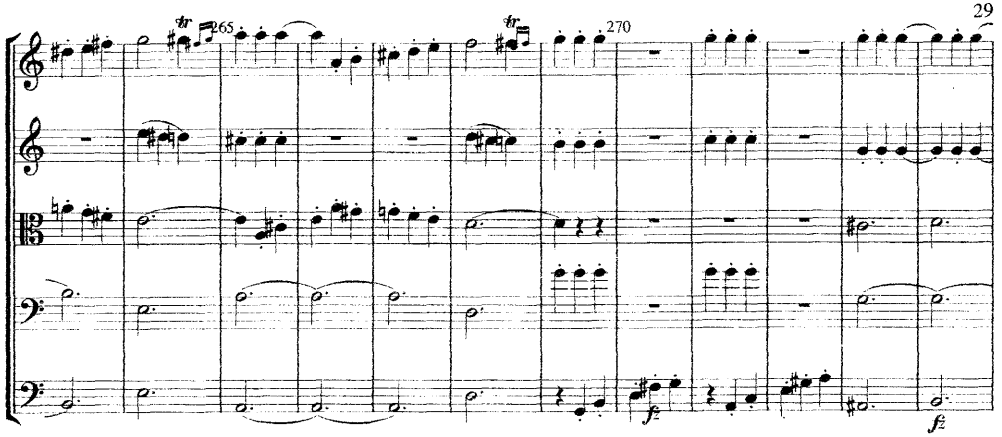
cresc.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270
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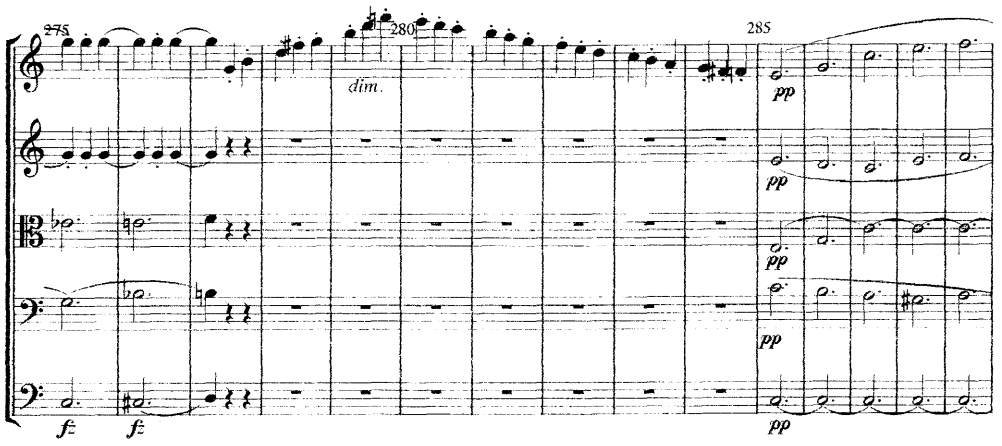
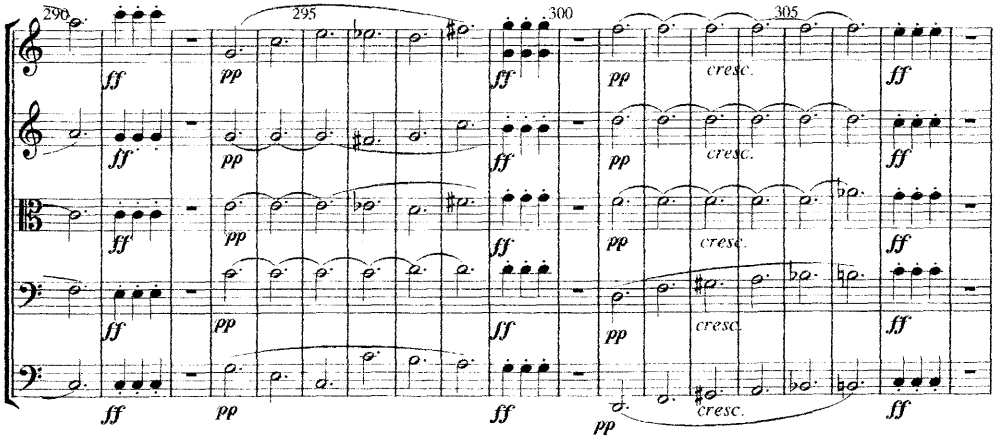

275
280
285
dim.
pp
fz


290
295
300
305
ff
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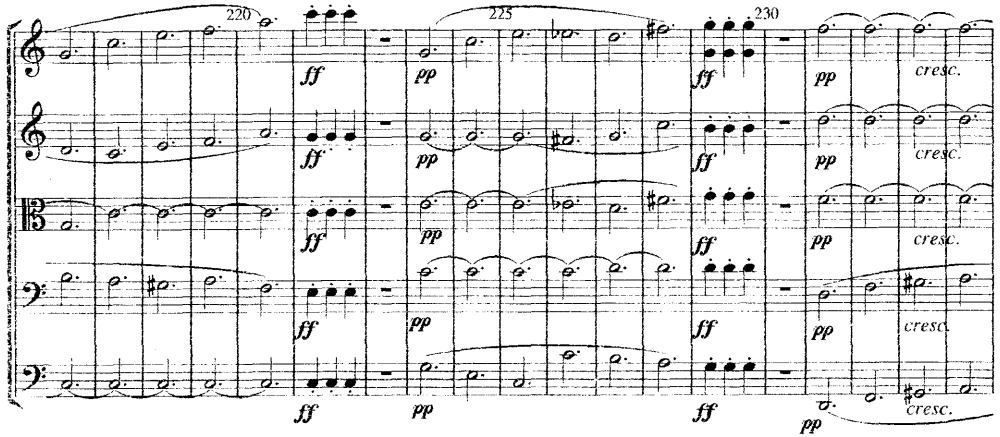
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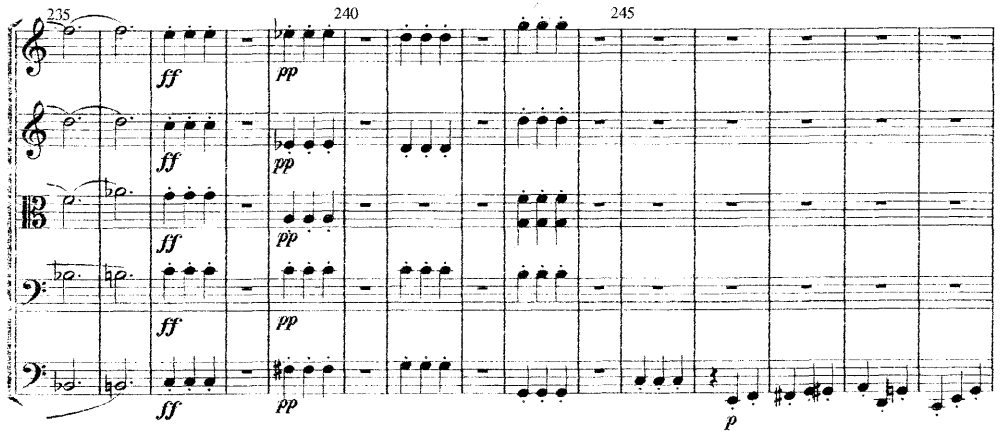
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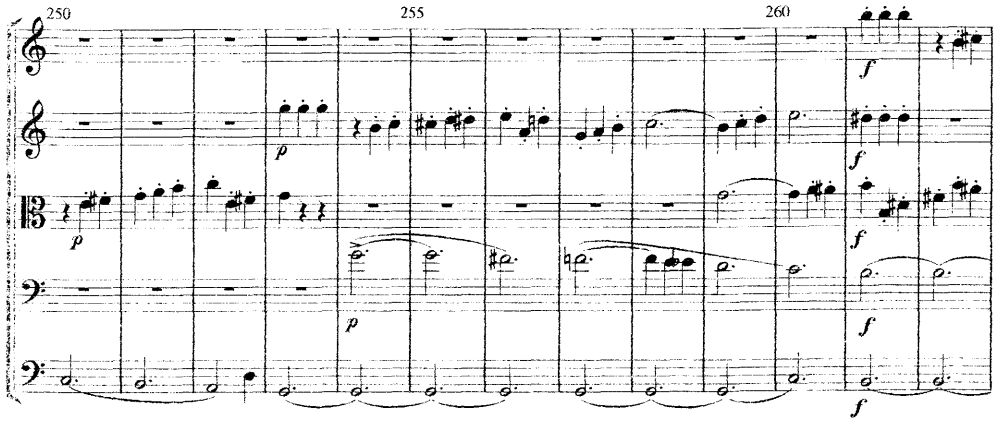
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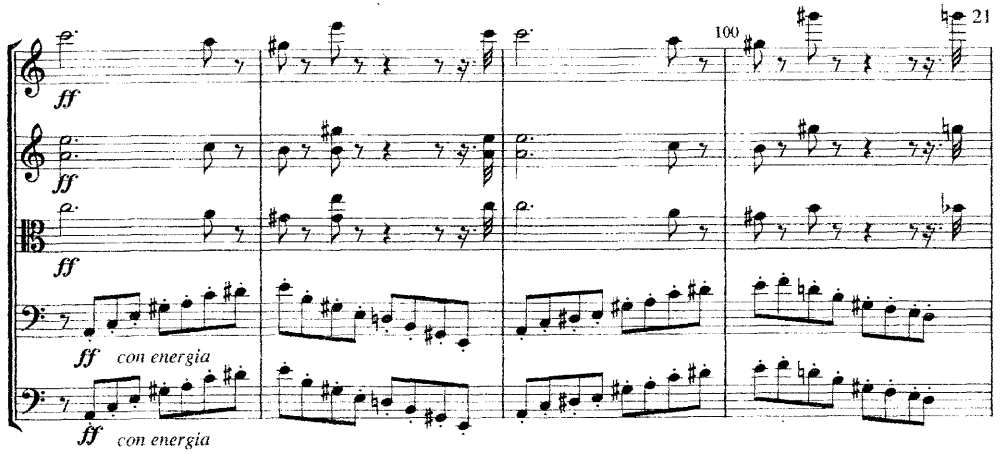
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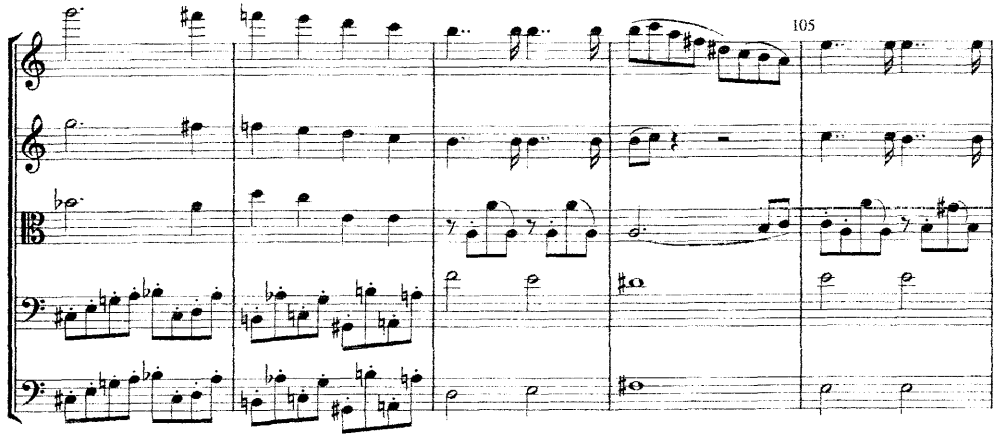
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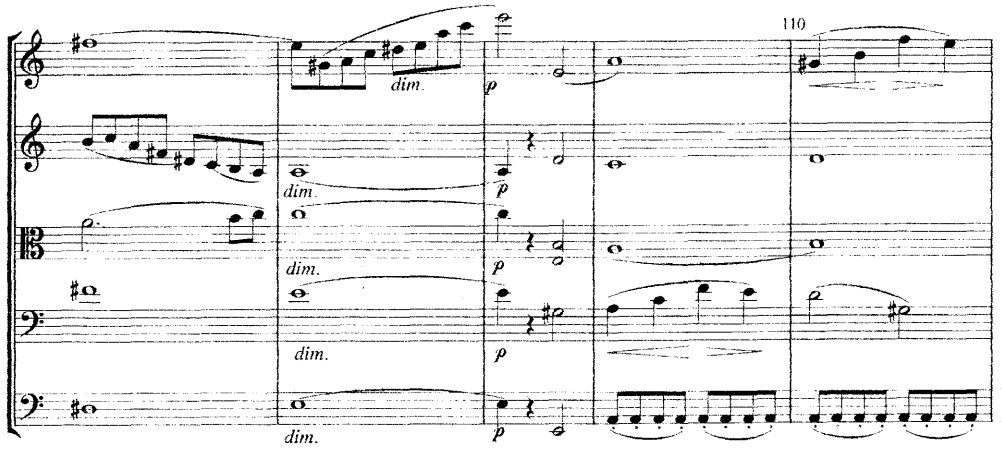
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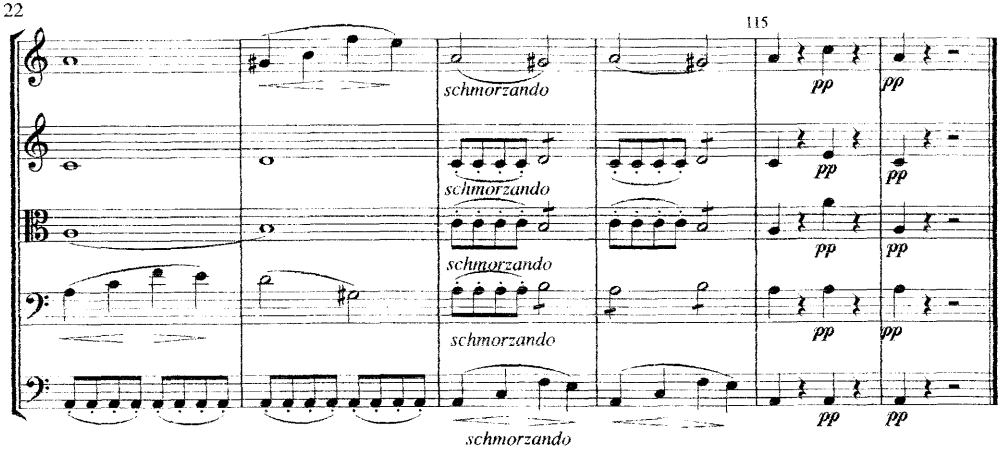

Minuetto
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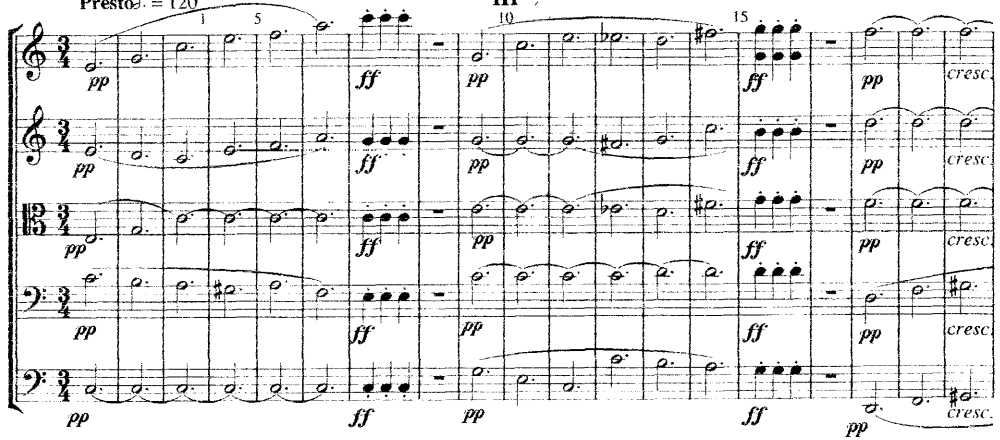
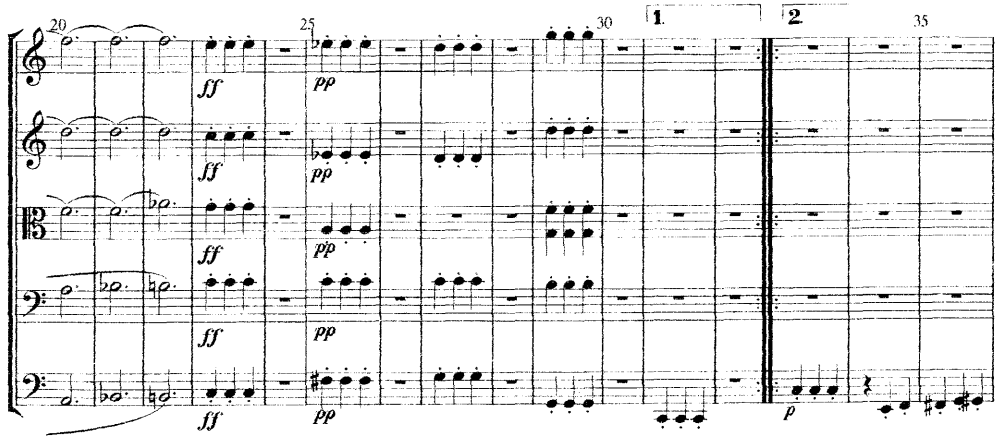
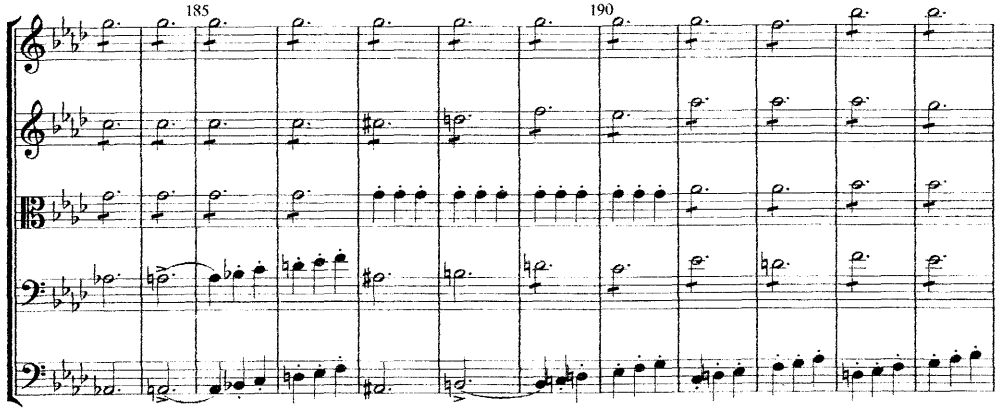
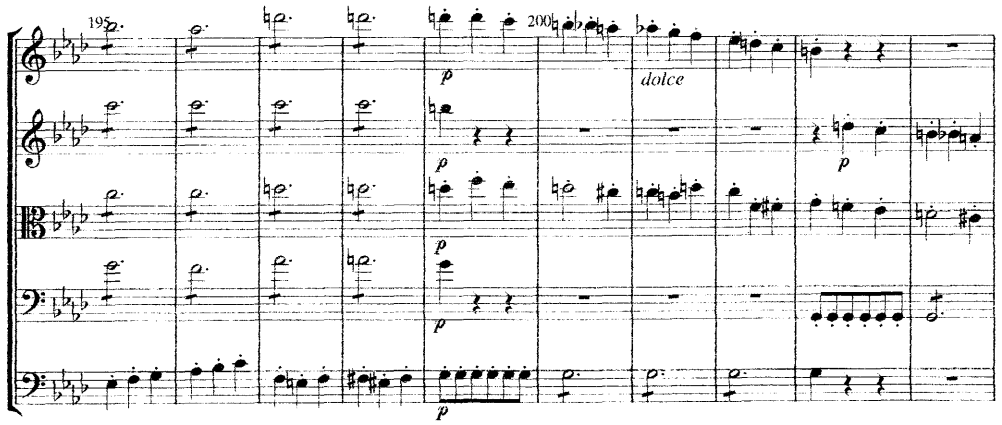
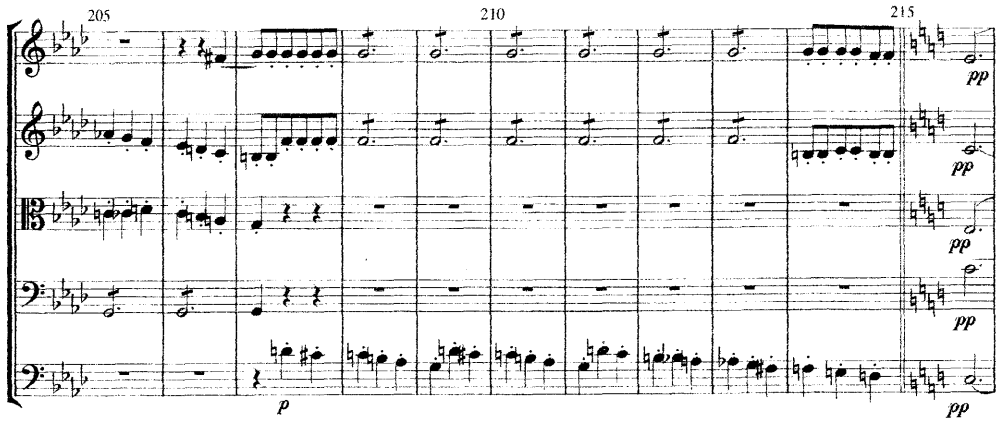
III

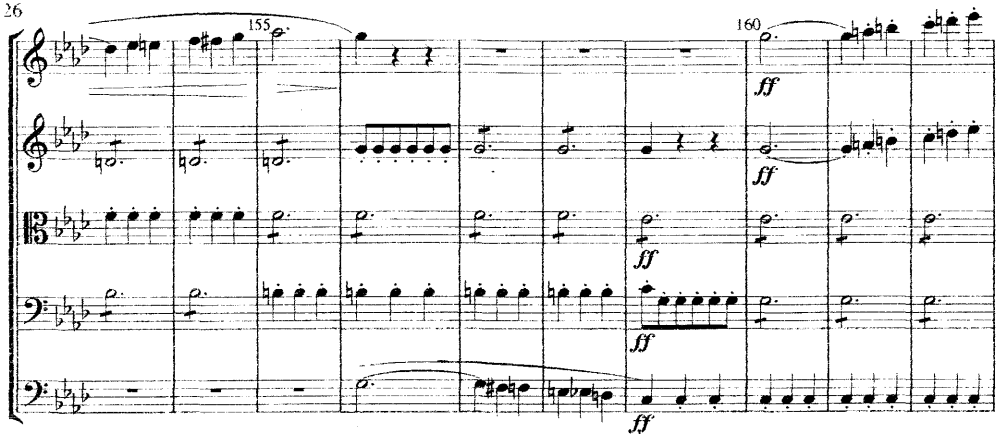








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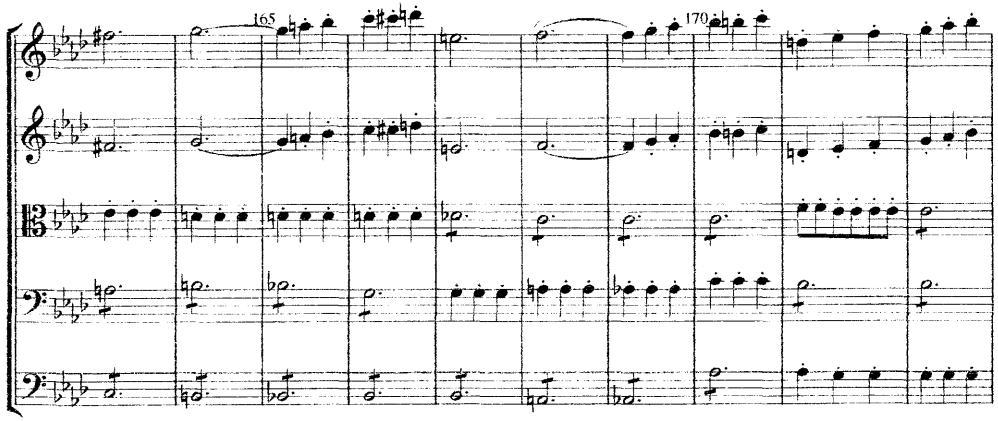
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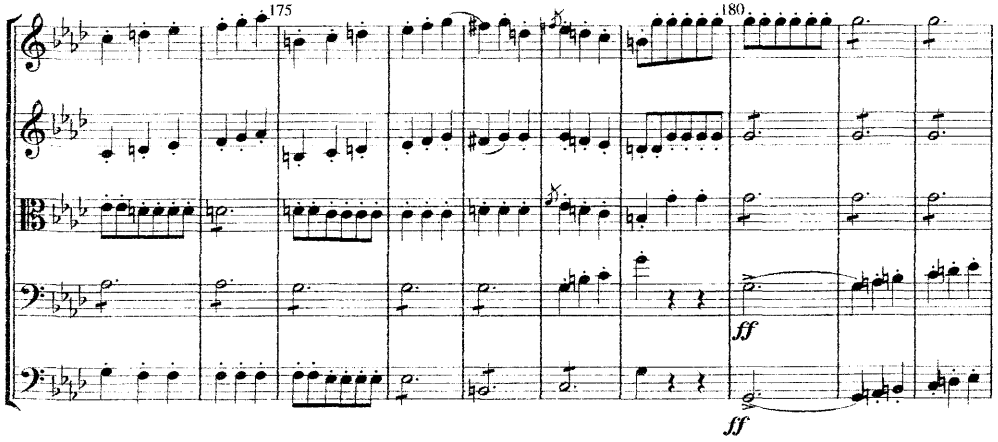
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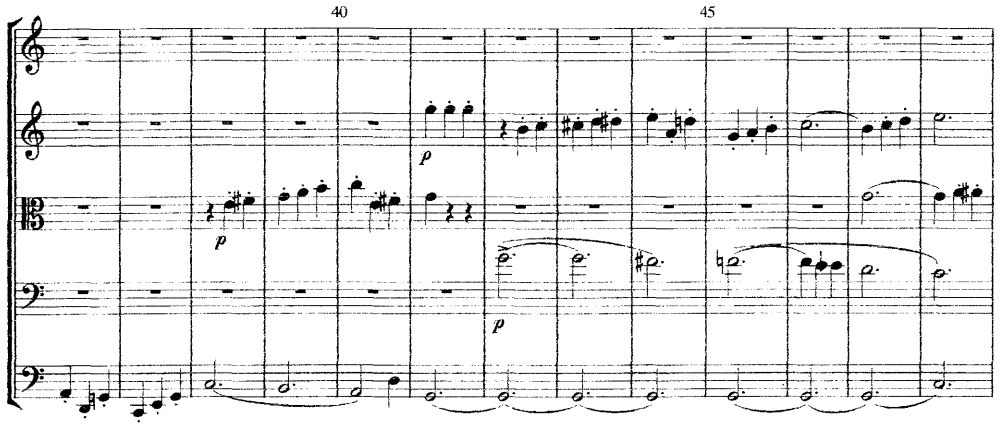
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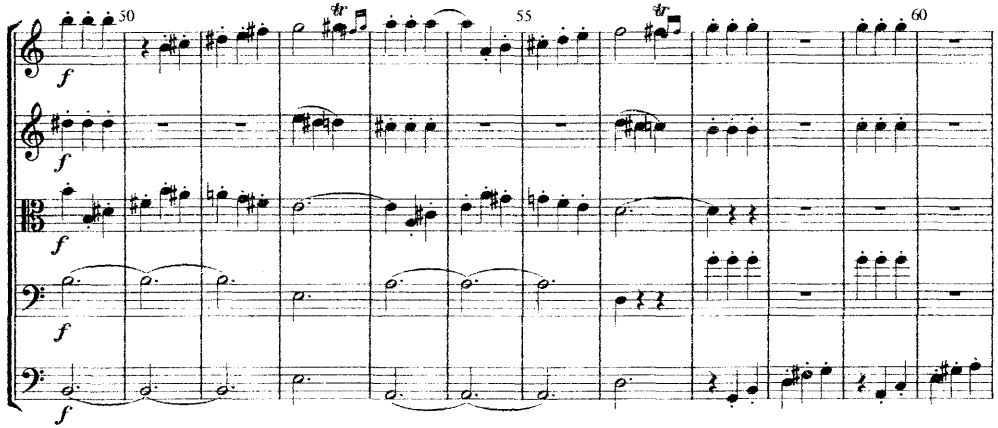
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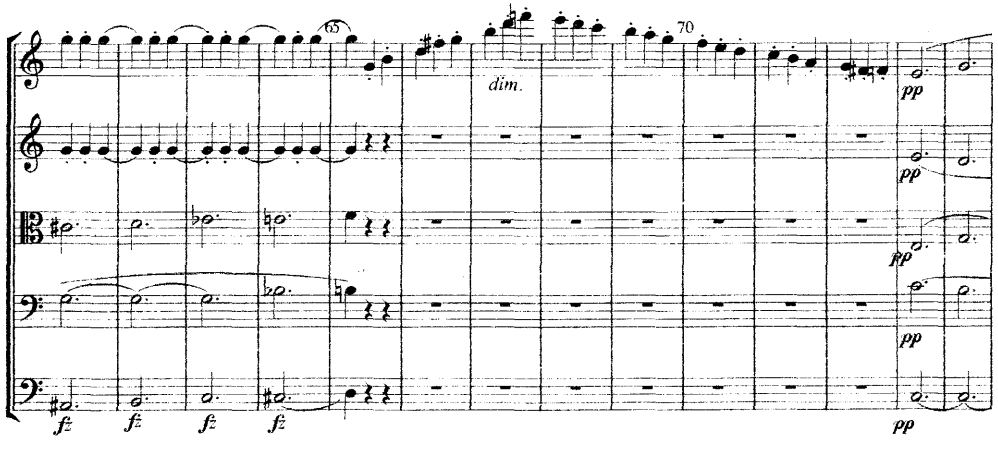
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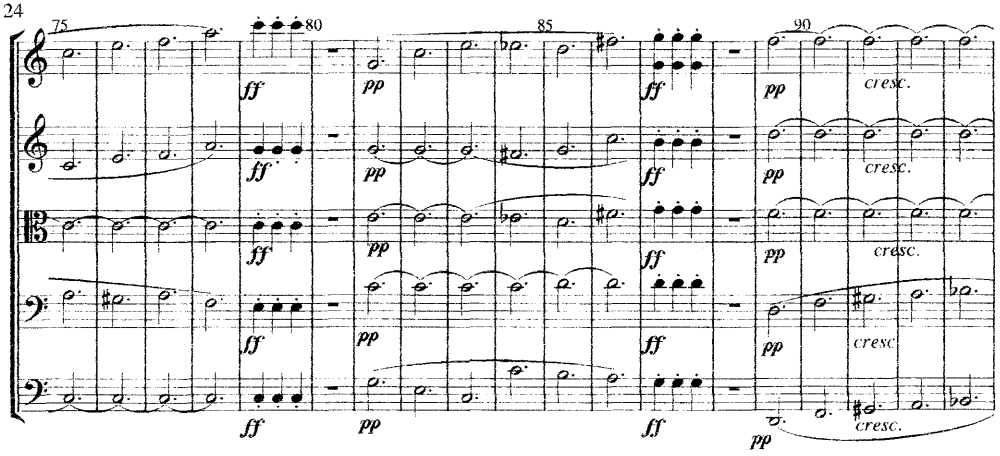
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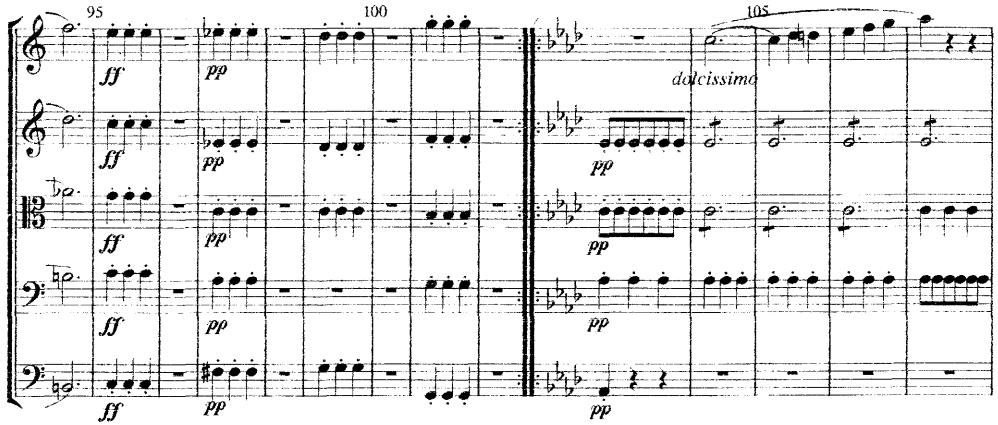
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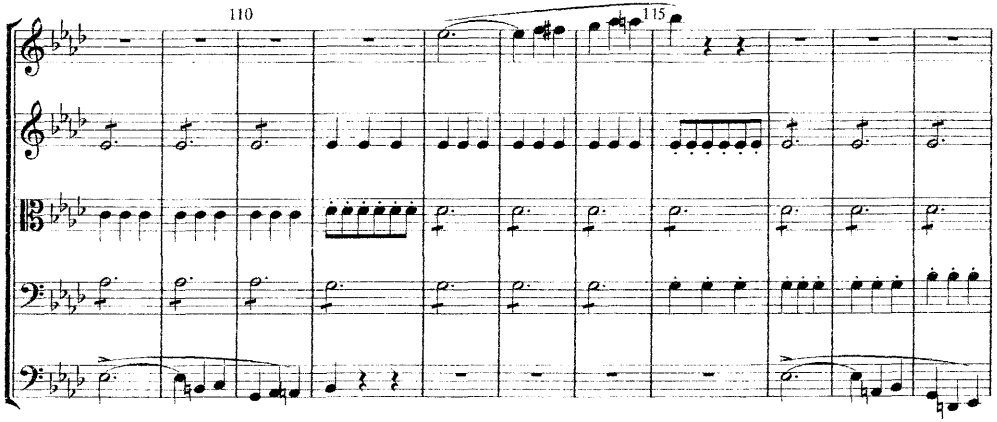
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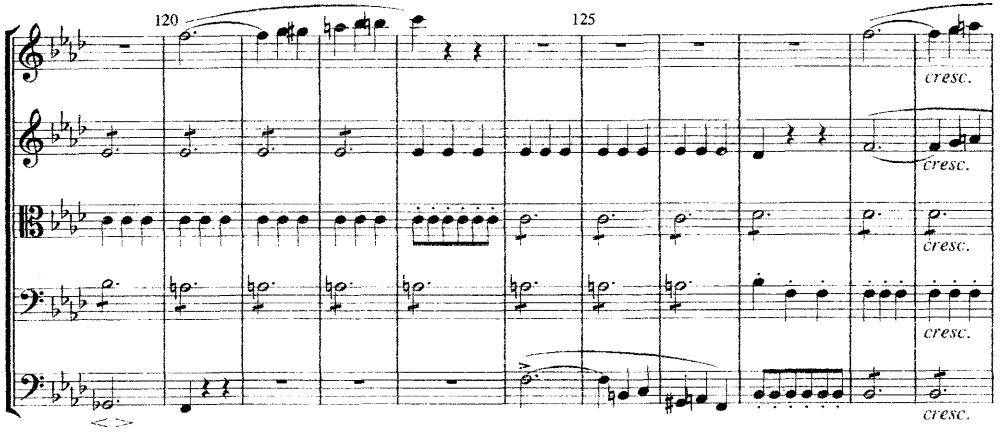
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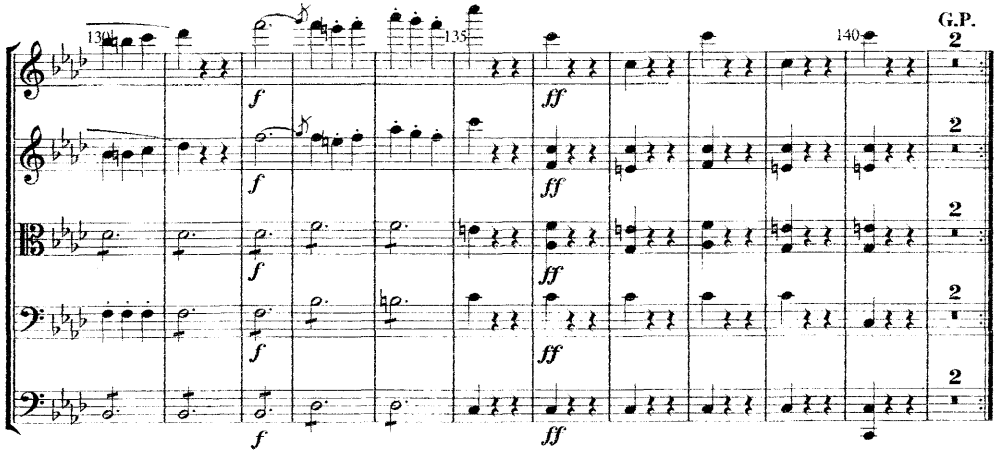
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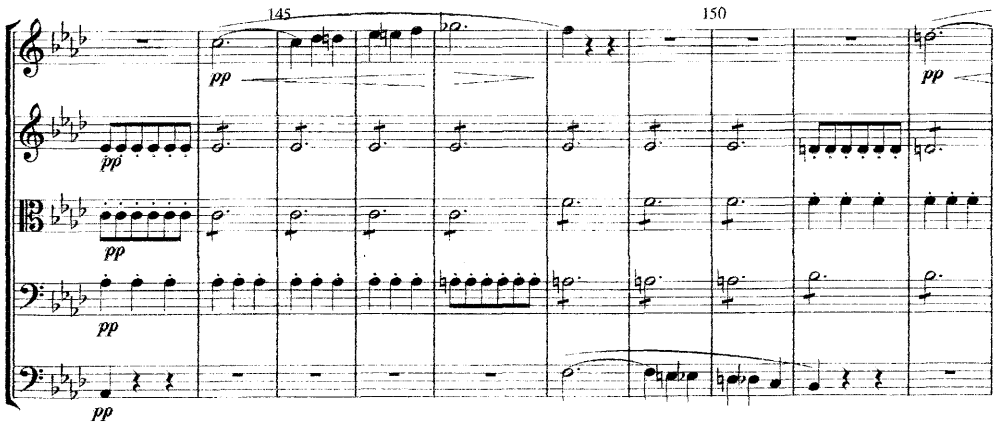
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George Onslow (1784 - 1853) was named after his paternal grandfather the first Earl of Onslow. His father Edward in 1780 became involved in a homosexual scandal and fled to France where in 1782 he married an aristocratic wife from the Auvergne. George, the eldest of his four sons, was born at Clermont-Ferrand in 1784.

He showed an early aptitude for music and in his teens had piano lessons from Cramer and Dussek. He spent a few years in Rotterdam and Hamburg where his father had taken refuge from the political upheavals in France, but returned to the Auvergne in 1800. There he became involved in amateur musical activities, learned the cello on which he eventually acquired a virtuosic technique, encountered the chamber music of Haydn, Mozart and Beethoven and set about teaching himself to write such works for himself. By 1807 he had written three string quintets, a piano sonata, three piano trios and three string quartets - all without any formal instruction in composition. In1808 however he went to Paris to study composition under Reicha.

In his lifetime his chamber music was widely available in several editions, widely performed and highly regarded. Pleyel called him the French Beethoven - but as publisher of his collected works he was perhaps not impartial. Berlioz however, with no commercial axe to grind, endorsed this description, and Schumann ranked his music with that of Mozart, Beethoven and Mendelssohn.

His first quintets were mostly scored for two cellos, but the story is told that on the occasion of a performance of one of these quintets the second cello failed to appear. Onslow's friend Dragonetti the famous double bass player was in the audience and offered to play the second cello part - an offer which Onslow was eventually obliged with much misgiving to accept. He was so impressed with the result that he thereafter regularly specified the double bass as an alternative for the lowest part.

MERTON MUSIC

ONSLOW

STRING QUINTET No.9

in C Op. 25

for

2 Violins, Viola, Cello and Double bass

or

2 Violins, Viola and 2 Cellos

or

2 Violins, 2 Violas and Cello

SCORE

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