



Mike Magatagan

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Quintet I for String Quintet (Opus 88 No 1) Reicha, Anton

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title: Quintet I for String Quintet [Opus 88 No 1]
Composer: Reicha, Anton
Arranger: Magatagan, Mike
Copyright: Public Domain
Publisher: Magatagan, Mike
Instrumentation: 3 violins, viola, and cello
Style: Classical
Comment:

Anton Reicha (1770-1836) was a Bohemian-born, later naturalized French composer of music very much in the German style. A contemporary and lifelong friend of Beethoven, he is now remembered for his substantial early contributions to the string quintet literature and his role as teacher of pupils including Liszt and Hector Berlioz. He was also an accomplished theorist who wrote several treatises on various aspects of composition of... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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Quintet I

from "6 Quintetti"

Anton Reicha (Opus 88 No. 1), 1818

I. Introduction (Andante ♩ = 96)

Arranged for String Quintet by Mike Magatagan 2015

Violin 1
mf

Violin 2
mf
mp

Violin 3
or Viola
mf
f

Viola
mf
mp

Cello
mf

V1
f
mp

V2

V3
mp

Va

Vc
f
mp

V1
mf
f

V2
mf
f

V3
mf
f

Va
mf
f

Vc
mf
f

II. Allegro ma non troppo (♩ = 140)

Violin 1 *mf*

Violin 2

Violin 3 or Viola

Viola

Cello

The first system of the score shows the beginning of the piece. Violin 1 has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and A5. The other instruments (Violin 2, Violin 3 or Viola, Viola, and Cello) are marked with a flat line, indicating they are silent in this section.

5

V1

V2 *mp* *mf* *tr* *mp*

V3 *mp* *mp*

Va *mp* *mp*

Vc *mp* *mp*

The second system of the score starts at measure 5. Violin 1 (V1) is silent. Violin 2 (V2) has a half note G4, followed by a melodic line of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It includes a trill (tr) on G4. Violin 3 (V3) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Viola (Va) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Cello (Vc) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *mp* and *mf*.

13

V1 *mf*

V2

V3

Va

Vc

The third system of the score starts at measure 13. Violin 1 (V1) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Violin 2 (V2) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Violin 3 (V3) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Viola (Va) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Cello (Vc) has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *mf*.

21

V1 *dim.* *mp*

V2 *p*

V3 *mf*

Va *p*

Vc *p*

28

V1

V2 *mf*

V3 *mf*

Va *mf*

Vc *mf*

35

V1 *mf* *tr*

V2 *mf* *tr*

V3

Va

Vc

43

51

58

p *cresc.* *mf*

66

V1

V2

V3

Va

Vc

mf

mp

mp

f

74

V1

V2

V3

Va

Vc

81

V1

V2

V3

Va

Vc

87

V1

V2

V3

Va

Vc

mf *cresc.* *f*

93

V1

V2

V3

Va

Vc

mp *tr* *mf* *mp* *mp*

99

V1

V2

V3

Va

Vc

p *p* *p*

107

V1
V2
V3
Va
Vc

mp *mp* *mp* *mp* *cresc.*

115

V1
V2
V3
Va
Vc

(cresc.) *mf* *mf* *cresc.* *f* *f* *f*

mf *cresc.* *f*

122

V1
V2
V3
Va
Vc

mp *mp* *mf* *mf* *mf* *mf* *mf* *mf*

137

V1

V2

V3

Va

Vc

mp

144

V1

V2

V3

Va

Vc

mp

150

V1

V2

V3

Va

Vc

mf

mf

156

V1

V2 *mf*

V3

Va *mp*

Vc *mp*

162

V1

V2 *mf*

V3 *mf*

Va

Vc *mp* *cresc.* *mf*

168

V1 *mf*

V2 *mp*

V3 *mp*

Va *mp*

Vc *dim.* *mp*

174

V1

V2

V3

Va

Vc

tr

mf

f

180

V1

V2

V3

Va

Vc

mf

f

186

V1

V2

V3

Va

Vc

mf

f

192

V1
V2
V3
Va
Vc

199

V1
V2
V3
Va
Vc

205

V1
V2
V3
Va
Vc

mp
mp
mp

210

V1

V2

V3

Va

Vc

mf

216

V1

V2

V3

Va

Vc

mf

mp

f

mp

224

V1

V2

V3

Va

Vc

mf

mp

233

V1

V2

V3

Va

Vc

mf

mf

mf

240

V1

V2

V3

Va

Vc

mf

mf

mf

mp

mp

mp

mp

247

V1

V2

V3

Va

Vc

mf

mf

mf

mp

mp

mp

mp

254

V1 *mp*

V2 *mp*

V3 *mf*

Va

Vc *mf*

261

V1 *mf*

V2 *mf*

V3 *mf*

Va *mf*

Vc *mf*

268

V1

V2

V3

Va

Vc

274

V1
V2
V3
Va
Vc

mp *p* *cresc.*

280

V1
V2
V3
Va
Vc

mf *mf* *mf* *mf* *mf*

(cresc.) *(cresc.)* *(cresc.)* *(cresc.)*

286

V1
V2
V3
Va
Vc

mp *mp* *mp* *mp*

295

V1
V2
V3
Va
Vc

303

V1
V2
V3
Va
Vc

p
p
mp
p
p
p

311

V1
V2
V3
Va
Vc

mp
mp

318

V1 *p*

V2

V3

Va *p*

Vc *mp*

mp

325

V1 *cresc.* *mf*

V2 *cresc.* *p* *mp*

V3 *cresc.* *p* *p*

Va *cresc.* *p* *p*

Vc *cresc.* *p* *p*

p

p

p

331

V1

V2 *mf*

V3 *mp*

Va *mp* *mf*

Vc *mp*

338

V1
V2
V3
Va
Vc

mp
mp
mp
mp
mp

344

V1
V2
V3
Va
Vc

mf cresc.
mf cresc.
mf
mf cresc.
mf

cresc.
cresc.
cresc.
cresc.
cresc.

f *ff*
f *ff*
f *ff*
f *ff*
f *ff*

rit.

III. Andante poco Allegretto (♩ = 40)

Violin 1
Violin 2
Violin 3
or Viola
Viola
Cello

mf
mf
mf
mf
mf

10

V1

V2

V3

Va

Vc

mf

20

V1

V2

V3

Va

Vc

28

V1

V2

V3

Va

Vc

$\underline{\underline{3}}$

35

V1
V2
V3
Va
Vc

43

V1
V2
V3
Va
Vc

52

V1
V2
V3
Va
Vc

61

V1

V2

V3

Va

Vc

p *cresc.* *mf*

70

V1

V2

V3

Va

Vc

p *cresc.* *mf*

79

V1

V2

V3

Va

Vc

86

V1
V2
V3
Va
Vc

91

V1
V2
V3
Va
Vc

95

V1
V2
V3
Va
Vc

100

V1
V2
V3
Va
Vc

106

V1
V2
V3
Va
Vc

112

V1
V2
V3
Va
Vc

118

V1

V2 *mp*

V3 *mp*

Va *mp*

Vc *mp*

124

V1

V2

V3

Va

Vc *mf*

131

rit.

V1

V2 *mf*

V3 *mf*

Va *mf*

Vc *mf*

IV. Menuetto Allegro vivo (♩ = 160)

Violin 1
Violin 2
Violin 3 or Viola
Viola
Cello

11
V1
V2
V3
Va
Vc

22
V1
V2
V3
Va
Vc

35

V1

V2

V3

Va

Vc

p

p

p

1.

45

V1

V2

V3

Va

Vc

p

p

p

p

mp

2.

54

V1

V2

V3

Va

Vc

p

p

p

p

62

V1 *mp*

V2

V3 *p*

Va

Vc *p*

70

V1 *p*

V2 *p*

V3 *p*

Va *mp*

Vc *p*

78

V1 *mp*

V2 *p*

V3 *p*

Va

Vc *p*

86

V1 *p*

V2

V3

Va *mp*

Vc

94

V1 *mp*

V2 *p*

V3 *p*

Va *p*

Vc *p*

105

V1

V2

V3

Va

Vc

116

V1
V2
V3
Va
Vc

p
p
p

129

V1
V2
V3
Va
Vc

mp
p

138

V1
V2
V3
Va
Vc

mp
p
p
mp
p

150

V1
V2
V3
Va
Vc

mp
mp
mp
mp
mp
mf
mp

162

V1
V2
V3
Va
Vc

mf
f
mf
mf
f
mp
mp
mp
f
mp

175

V1
V2
V3
Va
Vc

cresc.
cresc.
cresc.
mp
cresc.
f
f
f
f
f
string.
f

V. Finale (Allegro $\text{♩} = 72$)

Musical score for measures 1-10. The score is for Violin 1, Violin 2, Violin 3 or Viola, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Allegro with a quarter note equal to 72 beats per minute. The first ending is marked with a '1.' and the second ending with a '2.'. Dynamics include *mf* for Violin 1 and *p* for the other instruments.

Musical score for measures 11-18. The score is for Violin 1 (V1), Violin 2 (V2), Violin 3 (V3), Viola (Va), and Cello (Vc). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *mf* for V1, *p* for V2, V3, and Va, and *mp* for Vc.

Musical score for measures 19-26. The score is for Violin 1 (V1), Violin 2 (V2), Violin 3 (V3), Viola (Va), and Cello (Vc). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *p* for V1, V2, and V3, and *mp* for Va and Vc.

28

V1
V2
V3
Va
Vc

p *mf* *p*

36

V1
V2
V3
Va
Vc

mf *mf* *mf* *mf* *mf*

1. 2.

44

V1
V2
V3
Va
Vc

mf *mf* *mf* *mf* *mf*

56

V1

V2

V3

Va

Vc

mp

mp

mp

68

V1

V2

V3

Va

Vc

mf

mf

mf

80

V1

V2

V3

Va

Vc

92

V1 *p* *mp* *p*

V2 *p* *mp* *mf*

V3 *mf* *p*

Va *p* *mp* *p*

Vc *p* *mp* *p*

102

V1 *mf*

V2 *p*

V3 *mp* *p*

Va *mp* *p*

Vc *mp* *p*

112

V1 *mp*

V2 *mp*

V3 *mp*

Va *mp*

Vc *mp*

122

V1 *mf*

V2 *mp* *cresc.* *mf*

V3 *mp* *cresc.* *mf*

Va *mp* *cresc.* *mf*

Vc *p* *cresc.* *mf*

132

V1

V2 *mp*

V3 *mp*

Va *p*

Vc *p*

142

V1 *mf*

V2 *p* *cresc.* *mf*

V3 *p*

Va *p*

Vc *mp* *dim.* *p*

152

V1 *mf*

V2 *mp*

V3 *mp* *mf*

Va

Vc *mp* *p*

162

V1 *mp*

V2 *mp*

V3 *mp*

Va *mf*

Vc *mp*

172

V1

V2 *mf*

V3 *mf*

Va

Vc *mp*

182

V1 *mf*

V2

V3

Va

Vc *p* *mp*

192

V1 *mf*

V2

V3

Va

Vc *mf*

202

V1 *mf*

V2 *mf*

V3 *mf*

Va *mf*

Vc *mf*

213

V1
V2
V3
Va
Vc

cresc. *f*

227

a Tempo

V1
V2
V3
Va
Vc

mf

239

V1
V2
V3
Va
Vc

mp

251

V1
V2
V3
Va
Vc

mf

263

V1
V2
V3
Va
Vc

275

V1
V2
V3
Va
Vc

p *cresc.* *mp* *p*
p *cresc.* *mp* *p*
p *cresc.* *mp* *p*
mp *cresc.* *mp* *p*

284

V1
V2
V3
Va
Vc

cresc. *mp*

mp

292

V1
V2
V3
Va
Vc

mp *p* *p* *mp*

300

V1
V2
V3
Va
Vc

mf *mp*

308

V1

V2 *p* *mp*

V3 *p* *mp*

Va *p*

Vc *p*

314

V1

V2

V3

Va *mp*

Vc *mp*

320

V1 *mf* 3 3 *p*

V2 *mp* *p*

V3 *mp* *p*

Va *mf*

Vc *mp* *mp*

329

V1 *mf* *p* *mf* *mp*

V2 *mp* *p* *mp* *mp*

V3 *mp* *p* *mp* *mp*

Va *mp* *mf*

Vc *mf* *mp* *mf*

339

V1 *p* *mp*

V2 *p* *mp*

V3 *p* *mp*

Va

Vc

349

V1 *cresc.* *f*

V2 *cresc.* *f*

V3 *cresc.* *f*

Va *cresc.* *f*

Vc *cresc.* *f*