

Quintetto  
M.<sup>o</sup> de Marin. Harpe.





# Nocturne en Quintetto

Pour la HARPE

Deux Violons, Alto et Violoncello

Composé par

M. DE MARIN

ŒUVRE XIV

*N.B. La Partie de Harpe peut se jouer aussi sur le Forte-Piano.*

Prix 7<sup>fr</sup> 10<sup>cs</sup>

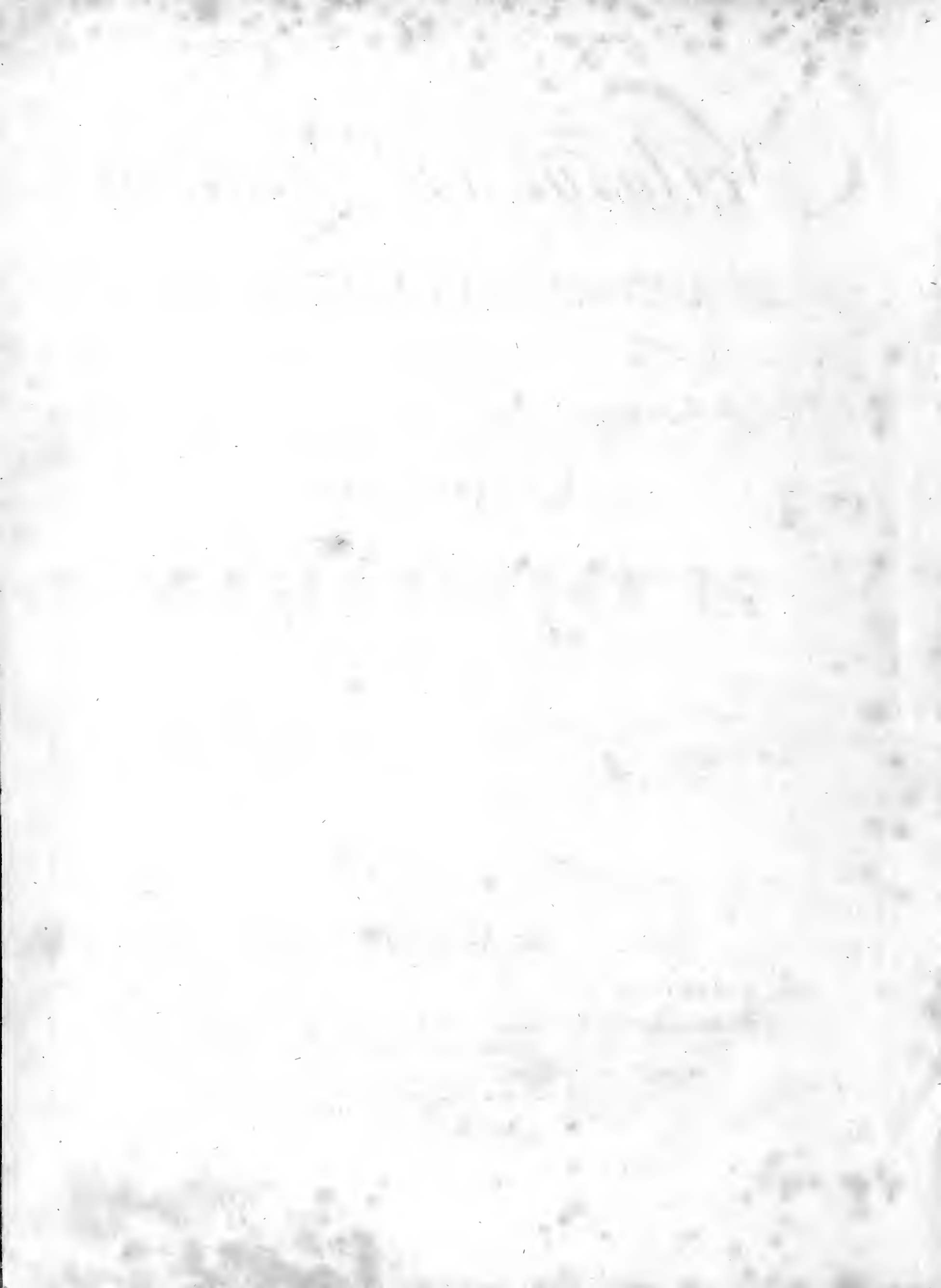
A PARIS

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A la Manufacture de Harpes et Forte-Piano Rue de Thionville N.º 1840.*

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*Cousineau Père et Fils*



HARPE.  
INTRODUCTION.

NOCTURNE  
OU  
QUINTETTO.

Adagio.

pp°

rF

rF

rinf smorzando

rinf

rinf

rF

rinf

rinf

rF

rinf

rinf

8

rF

Andantino  
quasi Adagio

dolce

Cantabile

tr

P

P

P

P

F etoufé

P

expressivo

VS



solo

dol smorzando legato

expressivo

tr F pp rF < rF < rF <

expressivo

rF F tr tr tr

expressivo

F tr tr tr tr P

etoufe

F FF rF F FF

pp

pp rF rF rF

rinf

rinf rinf rinf rinf

First system of musical notation. Treble clef: *rinf*, *a tempo*, *tr*, *5*, *ritardendo*. Bass clef: *rinf*, *rinf*.

Second system of musical notation. Treble clef: *F*, *6*, *expressivo*, *rinf*, *3*, *6*, *rF*, *rF*, *rF*, *rF*. Bass clef: *rinf*, *expressivo*.

Third system of musical notation. Treble clef: *rF*, *6*, *6*, *8va*, *6*. Bass clef: *7*, *legato*, *cres*, *cres*.

Fourth system of musical notation. Treble clef: *6*, *loco*, *6*, *6*, *6*, *6*, *6*, *6*, *6*, *6*. Bass clef: *deces*, *3*, *FF*.

Fifth system of musical notation. Treble clef: *8va*, *6*, *6*, *6*, *6*, *6*, *6*. Bass clef: *rF*, *PP*, *expressivo*, *6*, *6*, *6*.

Sixth system of musical notation. Treble clef: *6*, *6*, *loco*, *6*, *6*, *6*, *6*, *6*, *6*, *3*. Bass clef: *6*, *6*, *6*, *6*, *6*, *6*, *6*, *ritardendo.*

a Tempo

smorzando

Segue subito.

Allegro agitato un poco presto

PP



First system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include **FF** (fortissimo) and **pp** (pianissimo). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include **rF** (ritardando fortissimo), **PP** (pianissimo), and **F** (fortissimo). The piece continues with intricate melodic and harmonic textures.

Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include **cres** (crescendo), **rF** (ritardando fortissimo), and **F** (fortissimo). The music shows a clear build-up in intensity.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include **FF** (fortissimo). The texture becomes denser with more complex chordal structures.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. The tempo changes to **Adagio**. Dynamics include **pp** (pianissimo), **expressivo**, and **rF p** (ritardando piano). The music becomes more lyrical and expressive.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. The music continues with a focus on melodic clarity and dynamic control.

Seventh system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include **pp** (pianissimo) and **smorzando** (diminuendo). The piece concludes with a **3.3** marking, likely indicating a triplet or a specific rhythmic pattern.

MINUETTO.

Vivace  
ma non troppo.

First system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamic markings include *P* and *rF*.

Second system of musical notation. Dynamic markings include *pp* and *F*.

Third system of musical notation. Includes a fermata in the bass staff and dynamic marking *F*.

Fourth system of musical notation. Includes a fermata in the bass staff and the instruction *espressivo*.

Fifth system of musical notation. Dynamic markings include *pp* and *cres.*

Sixth system of musical notation. Dynamic markings include *F* and *rF*. Includes first and second endings labeled *1.F.* and *2.F.*

TRIO.

Musical notation for the first system of the Trio section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *P* and *etoufé* in the first half, and *PP* in the second half.

Musical notation for the second system. It includes the instruction *expressivo*. The system concludes with first and second endings, labeled *1.F.* and *2.F.* in both staves.

Musical notation for the third system. It features the instruction *etoufé* and repeated *rF* markings throughout both staves.

Musical notation for the fourth system. It includes *rinf* markings, *etoufé*, an *8va* (octave) marking with a wavy line, and a *loco* marking.

Musical notation for the fifth system. It includes *F* and *rF* markings, and *PP* dynamics at the end of the system.

Musical notation for the sixth system. It includes *etoufé*, first and second endings (*1.F.*, *2.F.*), and the instruction *DA CAPO. al primo Minuetto.*



COSAQUE en RONDEAU.

Allegro,  
quasi presto,  
brillante.

8<sup>va</sup>  
F

rinf pp loco

rinf

F F

etoufe

SOLO legato 8<sup>va</sup> 3 F F F

legato 3

loco

8va

expressivo

m.F.

PP

PP

rinf

loco

FF

FF

etoufé

8va

FF

FF

loco

expressivo

3

3

FF rF rF rF rF P rF rF rF rF  
 FF P  
*expressivo*

FF FF  
 FF *etoufé*

1 PP PP

rF rF rF  
*expressivo* P legato

8<sup>va</sup> FF FF  
 3 3

P

PP PP  
 3-3



First system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand provides harmonic support with chords. Performance markings include *rinf*, *expressivo*, and *rinf*.

Second system of musical notation. The right hand continues with a *loco* passage. The left hand has a section marked *etoufé*. Performance markings include *F*, *legato*, and *8va*.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand has several chords marked *F*. Performance markings include *3* and *F*.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand has several chords marked *F*. Performance markings include *3* and *F*.

Fifth system of musical notation. The right hand has a *loco* passage. The left hand has several chords marked *F*. Performance markings include *loco*, *8ve*, and *F*.

Sixth system of musical notation. The right hand has a *loco* passage. The left hand has several chords marked *F*. Performance markings include *expressivo* and *m f*.

Seventh system of musical notation. The right hand has a *loco* passage. The left hand has several chords marked *F*. Performance markings include *rinf*.

loco

F

F

etoufé

FF

rF

rF

rF

rF

rF

rF

rF

legato

3

3

3

3

3

decrés

PP

rF

rF

rF

rF

rF

rF

P

P

rinf

rinf

FF

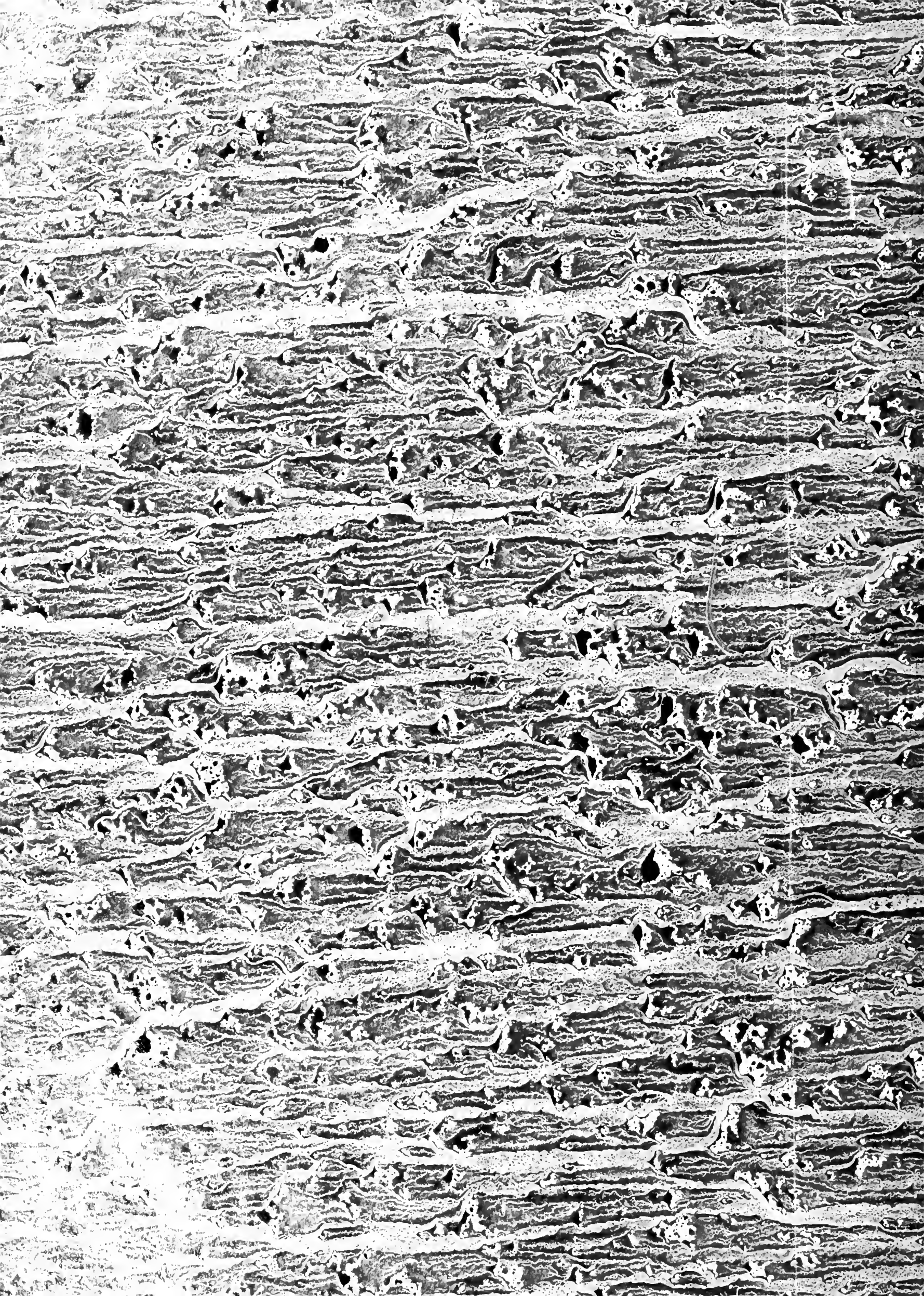
etoufé

FF

FIN.









Quintetto  
per  
G. de Marin  
(Violino primo.)





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Pour la HARPE

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ŒUVRE XIV

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VIOLINO PRIMO.

INTRODUCTION.

QUINTETTO Adagio. Solo espressivo.  
con sordini.

solo rF rF rF rF rF tr tr

PP

Segue

Solo dol

Andantino quasi adagio.

tr tr

tr

PP express: smorz F PP

Cres

tr solo. expr: smorz P expr: F PP

tr F tr tr tr tr

F

solo PP expr PP

FF

rF rF rF PP FF

dol dol

F PP

ten segue PP rF rF rF rF rF rF rF rF

FF FF solo P

cres cres

F FF PP

rF rF rF

FF

tenu: tenu: Adagio Solo espressivo.

PP

rF rF



VIOLINO PRIMO

Vivace ma non troppo

MINUETTO

TRIO

Majeur.

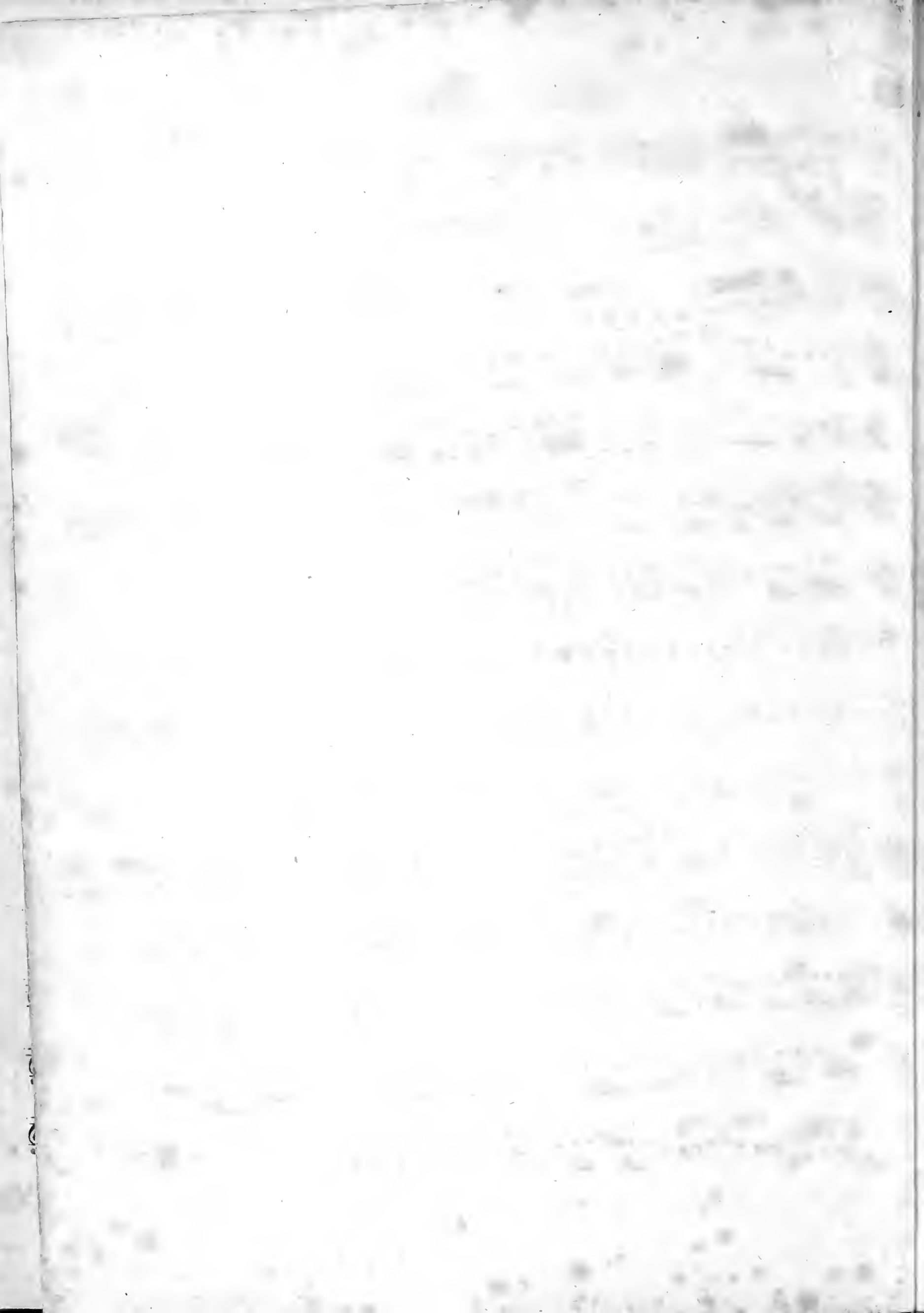
Da Capo al primo Minuetto.

COSAQUE, EN RONDEAU.

Allegro quasi presto.

VIOLINO PRIMO.

FF  
solo. dol:  
PP  
PP  
sotto voce.  
FF  
solo brillante.  
P  
expr  
Solo  
PP  
tr  
tr  
tr  
tr  
express.  
PP  
PP  
PP  
F  
rF  
rF  
rF  
rF  
rF  
rF  
P  
rF  
1  
solo  
PP  
rF  
rF  
rF  
4  
solo  
PP  
3  
3  
rF  
PP  
4  
PP  
FF  
PP  
PP solo espressivo  
FF  
FIN











Quintetto  
per  
G. de Marin  
(violino secondo.)





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Composé par

M. DE MARIN

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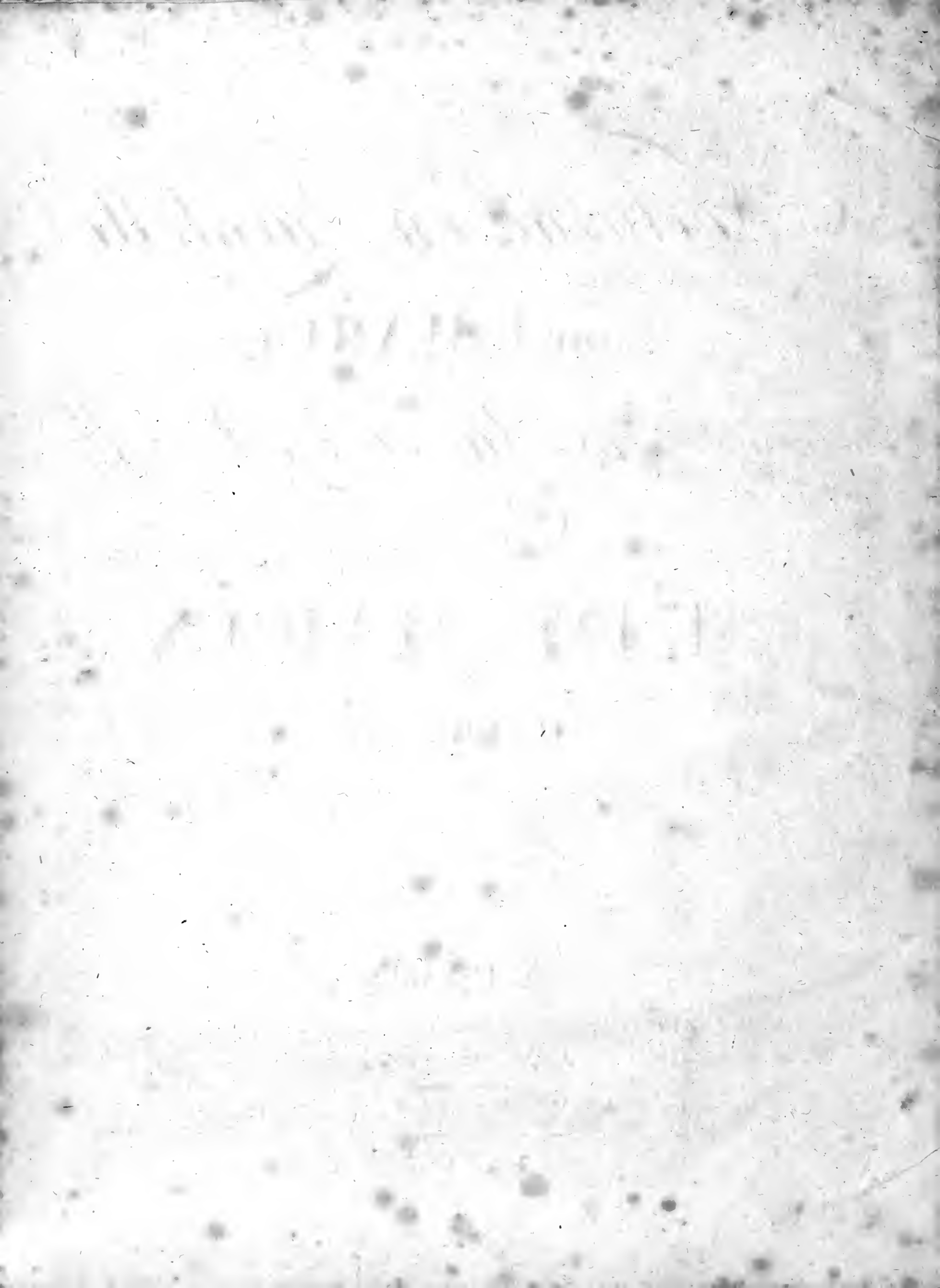
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VIOLINO SECONDO.

INTRODUCTION.

QUINTETTO

Adagio. solo espressivo.

solo

con sordini.

First staff of music with notes, rests, and dynamic markings like rF and PP.

Second staff of music with notes and rests.

Andante quasi adagio.

Third staff of music with notes, rests, and dynamic markings like P and 8.

Fourth staff of music with notes, rests, and dynamic markings like PP and F.

express

Fifth staff of music with notes, rests, and dynamic markings like F and tr.

Sixth staff of music with notes, rests, and dynamic markings like PP, solo, tr, and FF.

Seventh staff of music with notes, rests, and dynamic markings like rF.

Eighth staff of music with notes, rests, and dynamic markings like PP and F.

Ninth staff of music with notes, rests, and dynamic markings like FF and ten.

Tenth staff of music with notes, rests, and dynamic markings like PP, smorz, and segue subito.

All. agitato un poco presto.

Eleventh staff of music with notes, rests, and dynamic markings like rF and FF.

Twelfth staff of music with notes, rests, and dynamic markings like FF and sostenuto.

Thirteenth staff of music with notes, rests, and dynamic markings like rF and p.

Fourteenth staff of music with notes, rests, and dynamic markings like PP and solo.

Fifteenth staff of music with notes, rests, and dynamic markings like rF and ten.

Sixteenth staff of music with notes, rests, and dynamic markings like Adagio, FF, smorzando, and ten.

VIOLINO SECONDO

Vivace ma non troppo.

MINUETTO

First line of the Minuetto section, starting with a treble clef, a 3/4 time signature, and a key signature of one flat. The music begins with a piano (*p*) dynamic, followed by a forte (*F*) dynamic, and then a pianissimo (*pp*) dynamic.

Second line of the Minuetto section, featuring dynamics of *F*, *FP*, *FP*, *F*, *P*, and *F*.

Third line of the Minuetto section, featuring dynamics of *F*, *P*, *F*, *P*, *F*, and *PF*.

Fourth line of the Minuetto section, marked *express:* and featuring a forte (*F*) dynamic. It includes first and second endings.

TRIO

Majeur

First line of the Trio section, starting with a treble clef, a 3/4 time signature, and a key signature of two sharps. It begins with a pianissimo (*pp*) dynamic and is marked *express:*.

Second line of the Trio section, featuring first and second endings and dynamics of *F* and *rF*.

Third line of the Trio section, marked *4 staccato* and featuring repeated forte (*rF*) dynamics.

Fourth line of the Trio section, marked *4* and *pp*, featuring a forte (*F*) dynamic and first and second endings. The instruction *D.C. al primo Minuetto.* is present.

All<sup>o</sup> quasi presto.

COSAQUE.

First line of the Cosaque section, starting with a treble clef and a common time signature. It begins with a piano (*p*) dynamic.

Second line of the Cosaque section, marked *3* and *pp*, featuring a forte (*F*) dynamic.

Third line of the Cosaque section, marked *4* and *p*, featuring a pianissimo (*pp*) dynamic and a forte (*F*) dynamic.

Fourth line of the Cosaque section, featuring dynamics of *F* and *FF*, and a final forte (*F*) dynamic.

VIOLINO SECONDO.

sotto voce

FF

expressivo

FF

sostenuto

PP

rF

rF

rF

rF

rF

rF

F

PP

pp<sup>mo</sup>

4

4

PP

F

FF

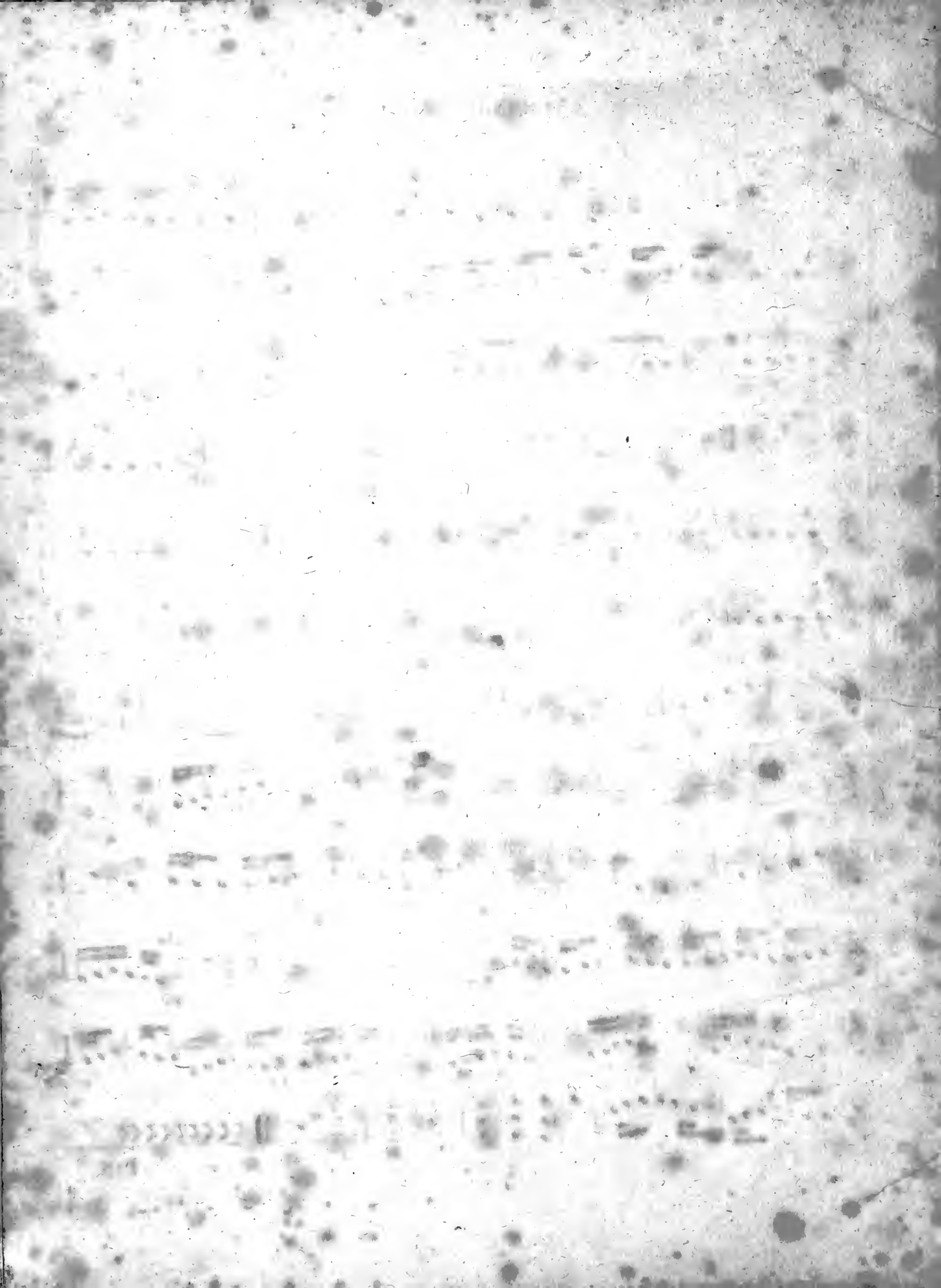
solo

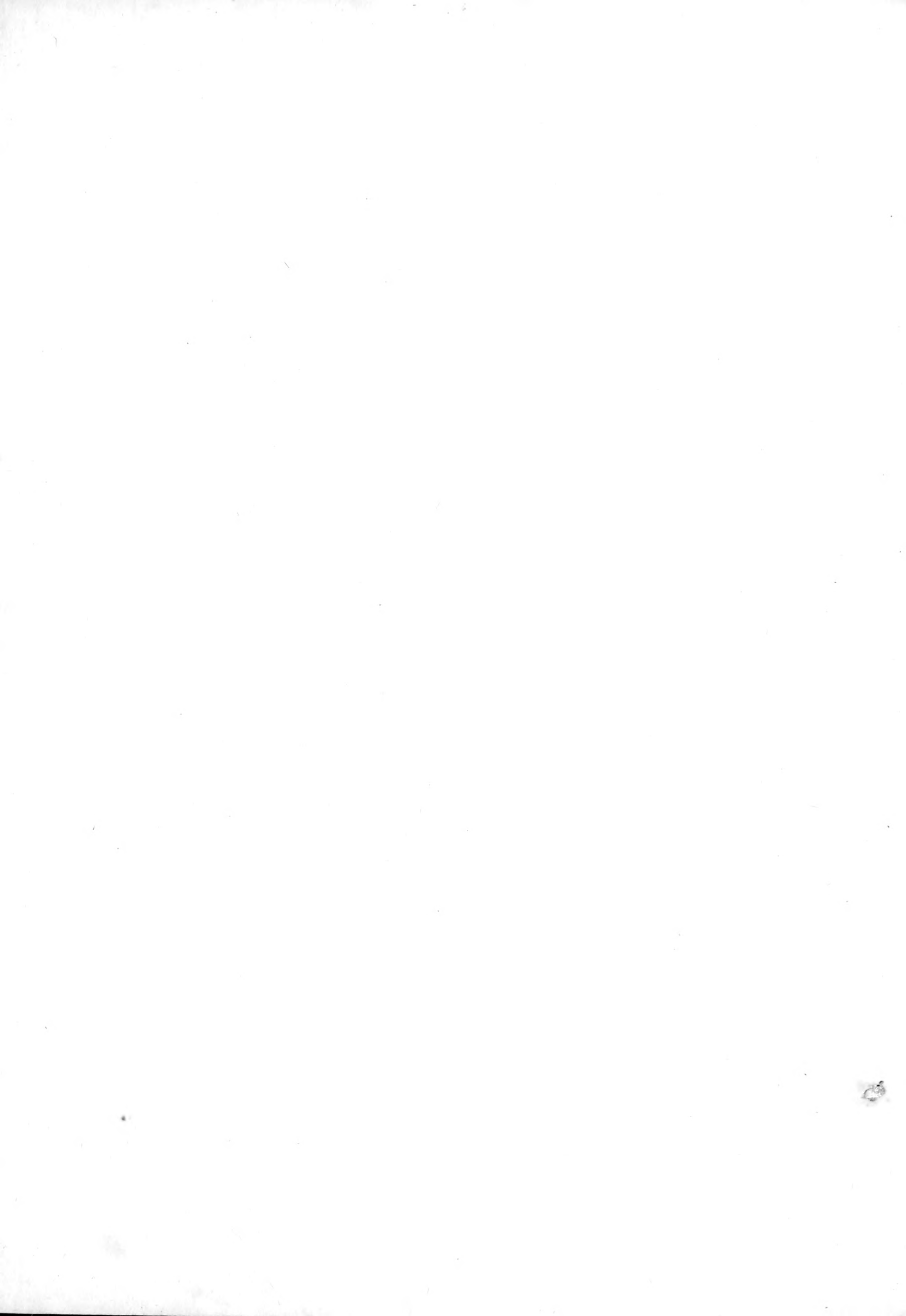
PP

FF

FIN



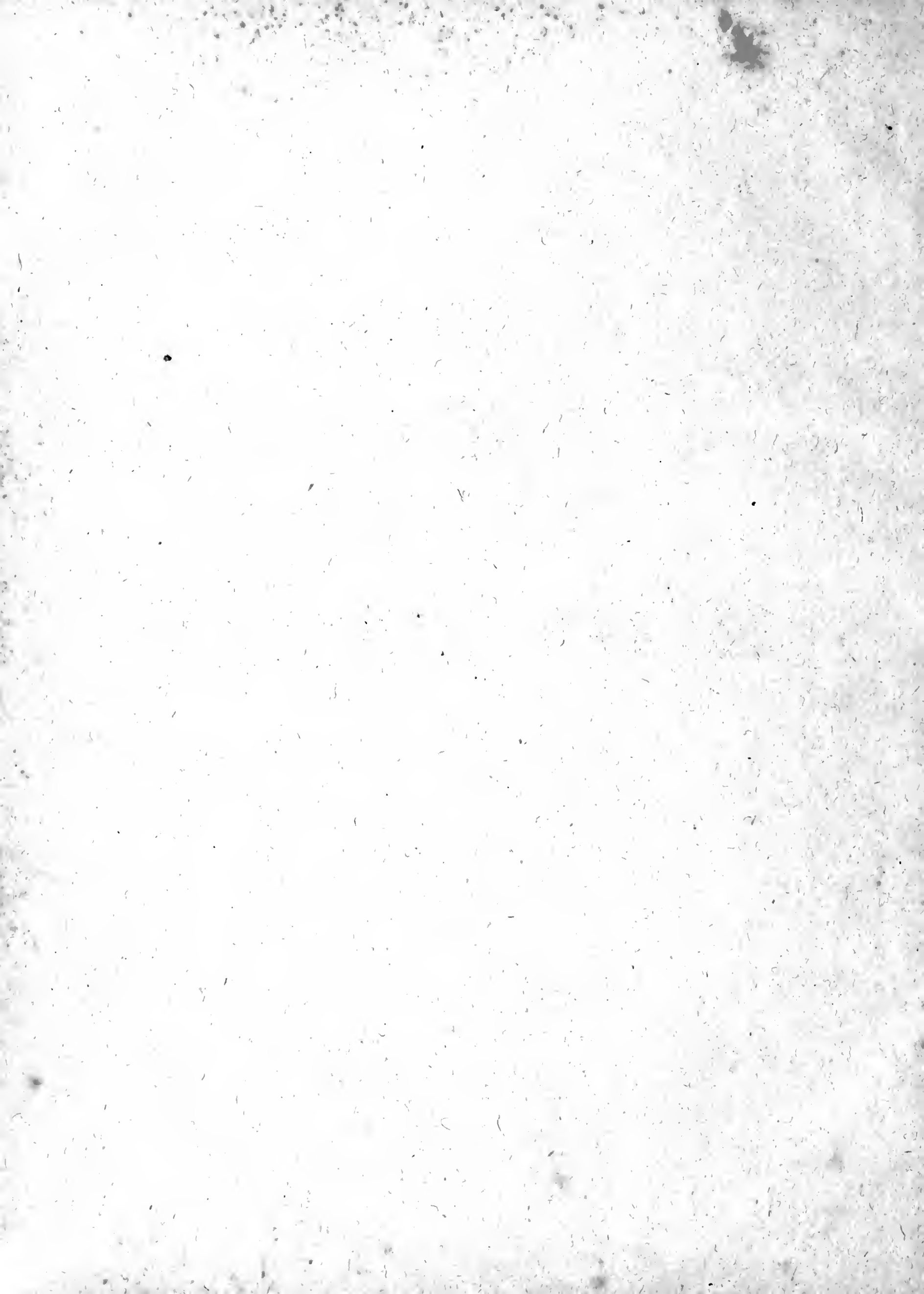








Quintetto  
per  
No. 1. de Marin  
(Alto.)



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ALTO VIOLA.

INTRODUCTION.

Adagio.

QUINETTO

con sordini.

segue subito

All<sup>o</sup> agitato un poco presto.

sostenuto

PP rF rF

solo

FF rinf.

Adagio 2 solo

ten. ten. PP

Vivace ma non troppo.

MINUETTO.

P F PP

F P FP FP P F P rF F

P FP FP F P PP

cres F 1 2

TRIO.

Majeur.

pp expr. pp expr.

F rF rF

4 stacc: rF rF rF

4 pp 1 2

D.C. al primo Minuetto.

ALTO VIOLA.

Allegro quasi presto.

COSAQUE.

4

p

pp

F

4

p

5

F

F

FF

solo

sotto voce.

rF

FF

FF

sostenuto

PP

PP<sup>mo</sup>

rF

rF

rF

rF

rF

rF

rF

PP

4

5

F

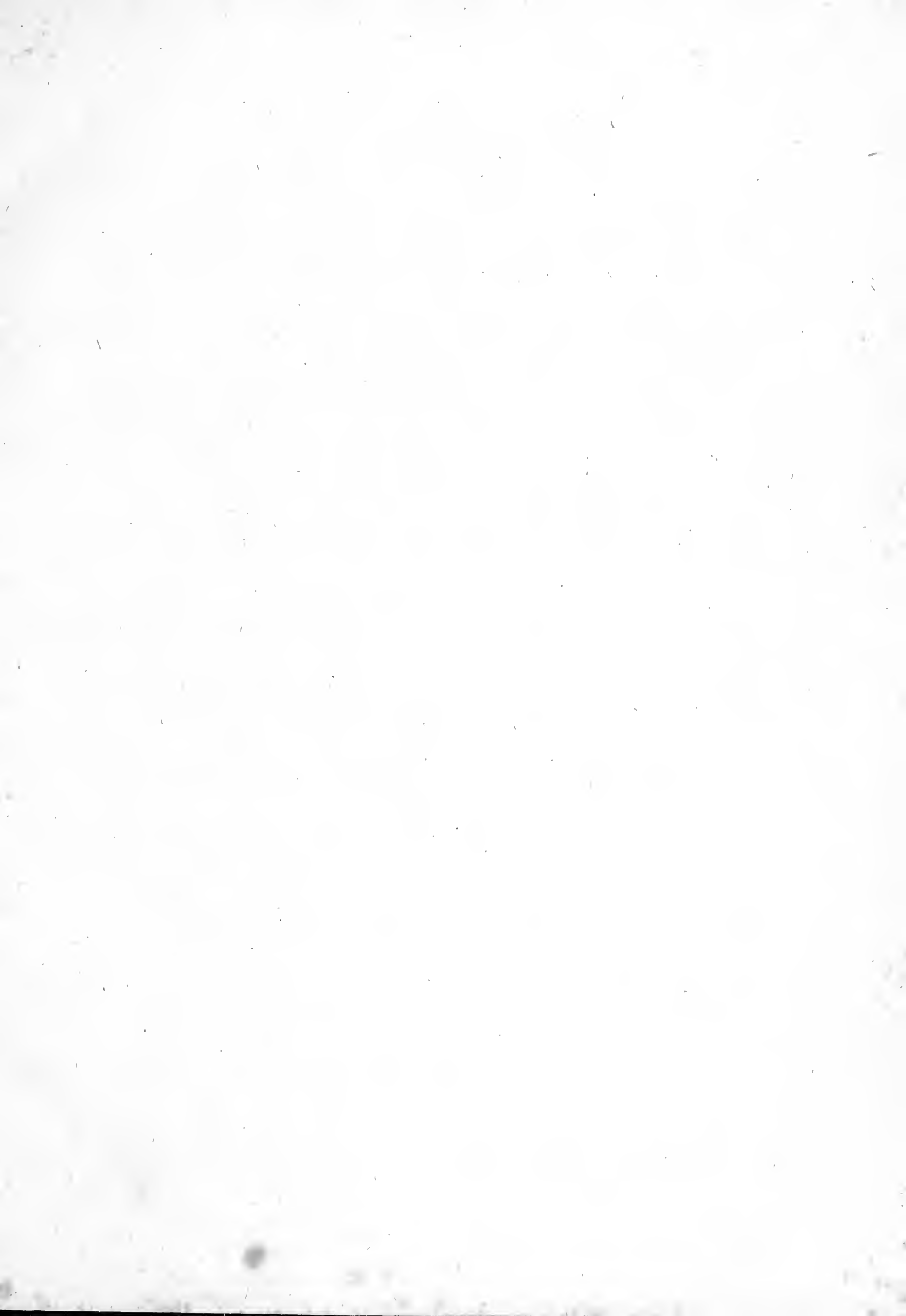
FF

P

FF

FIN.









Quintetto 50  
pat  
C. de Marin.  
(ricione. no.)





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VIOLONCELLO

TRIO *Majeur*  
pp *express*

1 2 F rF rF rF rF rF 4  
rF rF rF PP D.C. al primo Minuetto

Allegro quasi presto. COSA QUE 4 PP

F rF rF 4 5 PP F F  
4 sotto voce

FF FF sostenuto... solo PP PP  
sur la 3<sup>e</sup> corde

rFP rFP rF rF rF rF rF rF rF rF rF PP 1  
PP 4 PP

5 F F F  
rF rF rF P P FF

FF FIN







