



MERTON MUSIC

LEE

THREE MEDIUM DUOS

Op. 125

For Violin & Violoncello

VIOLIN

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# THREE MEDIUM DUOS

VIOLIN

Sebastian Lee Op. 125

Moderato.

Duo No. 1

*mf espressivo*

*p legg.*

*dim. dolce*

*dim. cresc. sostenuto*

*P legg. ma tranquillo*

*poco cresc. p*

*p cresc.*

*f p*

*p cresc.*

*f f f*

VIOLIN

*poco cresc.*

*V con dolcezza*

*f f*

*molto cresc. f p*

*90*

*fivo*

*molto cresc.*

*molto cresc.*

*100*

*ff con fuoco ff ff*

**SCHERZANDO.**  
Tempo poco ritenuto.

35 *p*

40

45 *dolce* *cresc.*

50 *p* *cresc.*

55 *molto cresc.*

60

65 *Tempo I<sup>o</sup>* *grazioso*

70

1. *f* *cresc.*

2. *con dolente*

50 *dolce* *p*

55

60

65 *a tempo* *dim. e rit.* *p espressivo*

70 *dolce*

75

80 *cresc.* *sostenuto*

85 *p* *legg.* *p*

90 *poco cresc.* *p* *p*

95 *molto cresc.* *cresc.*

100 *f* *f* *ff* *ff*

Lento ma non troppo.

espressivo

p delicato

dim. con dolcezza p

cresc. dolente

poco dim. e rit.

35 a tempo dolce sempre

cresc. f p tranquillo dolce

50 p perdendosi rit. pp

RONDO.

Allegretto.

grazioso

p scherzando

cresc. cresc.

Allegretto con vivo.

grazioso

elegante

cresc. con dolcezza

cresc.

cresc. sempre cresc.

f grazioso

cresc. cresc. f vs.

*Poco Andante.*  
*con dolcezza*  
*poco cresc.*  
*espress.*  
*p delicato*  
*p dolce*  
*poco rit.*  
*a tempo*  
*p*  
*poco cresc.*  
*p*  
*con*  
*anima*  
*cresc.*  
*a tempo.*  
*p dolce*  
*rit.*  
*dim.*  
*pp*

*f*  
*f*  
*grazioso*  
*cresc.*  
*p*  
*cresc.*  
*p*  
*f*  
*grazioso*  
*3*  
*50*  
*p legg.*  
*scherzando*  
*55*  
*cresc.*  
*60*  
*cresc.*  
*f*  
*f*  
*f*  
*legg.*  
*65*  
*cresc.*  
*legg.*  
*70*  
*f*  
*cresc.*  
*f*  
*75*  
*cresc.*  
*ff*  
*ff*  
*ff*

Duo No. 2

Moderato.

*tranquillo e espress.*

*dolce*

*cresc.*

*f*

*dim. e ril.*

*p*

*dolce*

*a tempo*

*cresc.*

*rit.*

*a tempo*

*con elegante e tranquillo*

*leggiro*

*cresc.*

*f*

*f risoluto*

*cresc.*

*f*

*ff*

*ff*

*p*

*espress.*

*cresc.*

*cresc.*

*f risoluto*

*cresc.*

*f con fuoco*

*cresc.*

*mf*

*dolce*

*dolce*

*f*

*pespressivo*

*delicato*

*a tempo*

*rit.*

*f*

*cresc.*

*cresc.*

*ff con fuoco*

*ff*



**Allegro con spirito.**

Duo No. 3

*mf*

*p*

*sempre cresc.*

*cresc.* *f* *p* *sostenuto* *espressivo*

*cresc.* *poco rit.*

*a tempo* *f*

*ff* *ff* *ff*

*ff* *con espress.*

*f* *risoluto* *f*

*dim. e rit.* *a tempo* *dolce*

*p dolce*

*cresc.* *f* *espress.*

*a tempo* *rit.* *tranquillo*

*molto cresc.*

*f* *risoluto*

*ff con fuoco* *ff* *ff*

**Adagio.** *dolce* *espressivo*

*dolce*

*dim.* *p* *pp*

**Poco piu animato.**

25 30 35 40 45 50 55 60

*mf* *f* *mf* *dim.* *p* *Tempo I!* *pp* *pp* *dolce* *dolce* *dim.* *p* *pp*

**RONDO.**  
**Allegretto.**

5 10 15 20 25 30

*grazioso* *legg.* *p* *f* *poco dim. e rit.* *a tempo* *p* *poco cresc.*

35 40 45 50 55 60 65 70 75 80 85 90 95 100 105

*cresc.* *f* *p* *legg. e tranquillo* *cresc.* *f* *p* *dim.* *p* *f* *grazioso* *cresc.* *a tempo* *poco rit. e dim.* *cresc.* *f* *f poco stretto* *molto cresc.* *ff* *ff*





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Violoncello musical score for page 3, measures 42-100. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics and articulations:

- Measures 42-45: *cresc.* (crescendo), *f* (forte).
- Measures 46-50: *dolce* (dolce).
- Measures 51-60: *p* (piano), *a tempo*.
- Measures 61-70: *dim. e rit.* (diminuendo e ritardando), *p* (piano).
- Measures 71-75: *espress.* (espressivo).
- Measures 76-80: *p* (piano), *sostenuto* (sostenuto).
- Measures 81-90: *p e legg.* (piano e leggiero), *p* (piano).
- Measures 91-95: *f* (forte), *cresc.* (crescendo), *f* (forte).
- Measures 96-100: *f* (forte), *ff* (fortissimo), *ff* (fortissimo).

The score includes numerous fingering numbers (1-5) and slurs throughout the piece.

VIOLONCELLO

Lento ma non troppo

5  
10  
15  
20  
25  
30  
35  
40  
45  
50  
55

*p*  
*p*  
*dim.*  
*p*  
*cresc.*  
*p*  
*a tempo*  
*poco dim. e rit.*  
*p*  
*sempre cresc.*  
*p*  
*dolce*  
*p*  
*perdendosi*  
*rit.*  
*pp*

RONDO.

Allegretto.

5

*p*

VIOLONCELLO

55  
60  
65  
70  
75  
80  
85  
90  
95  
100  
105

*f*  
*molto cresc.*  
*Tempo I*  
*p*  
*f*  
*p*  
*cresc.*  
*sempre cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*f*  
*molto cresc.*  
*ff*  
*ff*  
*ff*  
*ff*

VIOLONCELLO

**RONDO.**  
Allegretto con vivo

Musical score for the Rondo section, measures 1-30. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The first line (measures 1-5) features a melodic line with fingerings (1, 2, 4, 2, 1, 2, 1, 2, 1) and a bass line. The second line (measures 6-10) continues the melodic development. The third line (measures 11-15) shows a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The fourth line (measures 16-20) includes a *V* (ritardando) marking and a piano (*p*) dynamic. The fifth line (measures 21-25) features a *sempre cresc.* (always crescendo) instruction. The sixth line (measures 26-30) ends with a fortissimo (*f*) dynamic.

**SCHERZANDO.**  
Tempo poco ritenuto.

Musical score for the Scherzando section, measures 31-50. The tempo is marked *Tempo poco ritenuto*. The section begins at measure 35 with a piano (*p*) dynamic. The first line (measures 35-40) shows a melodic line with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1). The second line (measures 41-45) continues with a fortissimo (*f*) dynamic. The third line (measures 46-50) features a *poco dim.* (poco decrescendo) instruction. The fourth line (measures 51-55) ends with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction.

VIOLONCELLO

Musical score for the cello part, measures 1-75. The piece is in 2/4 time. The first line (measures 1-5) begins with a *molto delicato* instruction and a piano (*p*) dynamic. The second line (measures 6-10) includes a *legg.* (leggiero) instruction and a *poco cresc.* instruction. The third line (measures 11-15) features a piano (*p*) dynamic and a *cresc. f* instruction. The fourth line (measures 16-20) continues with a piano (*p*) dynamic and a *cresc.* instruction. The fifth line (measures 21-25) includes a *pespress.* (poco espressivo) instruction and a *cresc.* instruction. The sixth line (measures 26-30) features a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The seventh line (measures 31-35) continues with a piano (*p*) dynamic. The eighth line (measures 36-40) includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The ninth line (measures 41-45) continues with a piano (*p*) dynamic. The tenth line (measures 46-50) features a piano (*p*) dynamic and a *p delicato* instruction. The eleventh line (measures 51-55) includes a *legg.* instruction and a piano (*p*) dynamic. The twelfth line (measures 56-60) features a *legg.* instruction and a fortissimo (*f*) dynamic. The thirteenth line (measures 61-65) continues with a fortissimo (*f*) dynamic and a *cresc.* instruction. The fourteenth line (measures 66-70) features a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The fifteenth line (measures 71-75) ends with a fortissimo (*ff*) dynamic and a *cresc.* instruction.





VIOLONCELLO

Allegro con spirito.

Duo No. 3

mf

sempre cresc.

f

p

a tempo

poco rit.

f

35

40

ff

ff

ff

ff

ben sostenuto

45

p

cresc.

f

f con fuoco

60

cresc.

mf

65

VIOLONCELLO

risol.

f

dim. e rit.

a tempo

p

60

65

70

p

75

cresc.

f

rit.

a tempo

p

85

molto cresc.

90

f

f

Adagio.

p

10

15

dim.

p

pp

V.S.

VIOLONCELLO

**Poco piu animato.**

*mf*

*cresc.* *f*

*mf*

*dim.* *p* *pp*

*40* **Tempo I<sup>o</sup>**

*dim.* *p*

*45* *50*

*55* *60*

*dim.* *p* *pp*

**RONDO.**  
**Allegretto.**

*p*

*mf* *lusingando* *f* *mf*

*30* *25*

*30* *a tempo*

*poco dim. e rit.* *p*

VIOLONCELLO

*30* *35*

*f* **Scherzando**

*cresc.* *f* *p legg. e tranquillo*

*45* *50*

*f* *mf*

*55* *60*

*p*

*60* *65*

*dim.* *p* *cresc.*

*70* *75*

*mf* *f* *mf*

*80* *85*

*poco rit. e dim.*

**a tempo**

*p*

*90* *95* *100*

*f* *f* *poco stretto*

*105*

*molt. cresc.* *f* *ff* *ff*

Sebastian Lee (1805 - 1887) was a German cellist and composer. He made his debut in Hamburg in 1831, toured Europe for several years and settled in Paris in 1837 as solo cellist at the Opera. He retired to Hamburg in 1868 and devoted the rest of his life to teaching and composition.

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## PARTS

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