

SECONDO

Hungarian March  
from *La damnation de Faust*, Op. 24

HECTOR BERLIOZ (1803–69)  
arranged by Michael Aston

**Allegro marcato**

Secondo

*f*

3

5

*p*

10

*cresc.*

*f*

14

PRIMO

Hungarian March  
from *La damnation de Faust*, Op. 24

HECTOR BERLIOZ (1803–69)  
arranged by Michael Aston

**Allegro marcato**

Primo

SECONDO

Étude No. 5, 'La chasse'  
from *Grandes études de Paganini*

FRANZ LISZT (1811–86)  
arranged by Michael Aston

**Allegretto**

Secondo

5

10

15

20

PRIMO

Étude No. 5, 'La chasse'  
from *Grandes études de Paganini*

FRANZ LISZT (1811–86)  
arranged by Michael Aston

**Allegretto**

Primo

*p non legato*

1 2 3 1 3 5 1 2 2 1

5

1 2 1 4 3

10

15

8va

20

8va

SECONDO

Intermezzo  
from Piano Quartet No. 2, Op. 2

FELIX MENDELSSOHN (1809–47)  
arranged by Michael Aston

**Allegro moderato**

Secondo

*mp*

5

*mf*

10

15

*mp*

20

*f*

PRIMO

Intermezzo  
from Piano Quartet No. 2, Op. 2

FELIX MENDELSSOHN (1809–47)  
arranged by Michael Aston

**Allegro moderato**

The musical score is written for the Primo part of a piano quartet. It consists of five systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The score begins with a *mf* dynamic. The first system (measures 1-4) features a melodic line in the treble staff with slurs and accents, while the bass staff has rests. The second system (measures 5-8) continues the melodic line in the treble staff. The third system (measures 9-12) shows the bass staff with a *p* dynamic, featuring a melodic line with slurs and accents. The fourth system (measures 13-16) has the treble staff with a *mf* dynamic and the bass staff with a melodic line. The fifth system (measures 17-20) features the treble staff with a *f* dynamic and the bass staff with a melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.