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(Prices current September 2008)

VIOLIN I

Herrn Musikdirector
DR. MORITZ HAUPTMANN
 in Liebe und Dankbarkeit zugeeignet.
QUARTETT
 für
 zwei Violinen, Viola und Violoncello

S. JADASSOHN.

Op. 10.

*Eigentum des Verlegers.
 Eingetragen in das Vereins-Archiv.*

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No. 4902

QUARTETT.

Violino I.

Molto Allegro ed appassionato. M.M. ♩ = 152.

S. Jadassohn, 10^{tes} Werk.

The musical score for Violino I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamic markings such as *f*, *sf*, *ff*, *pp*, *dim.*, *dim. assai*, *pp*, *espress.*, *con passione*, *riten.*, *tempo*, *agitato*, and *sempre p e leggero*. Performance instructions include *con passione*, *espress.*, *dim.*, *espress.*, *espress.*, *p*, *f appassion.*, *espress.*, *tempo*, *sf cresc.*, *ff riten.*, *sf*, *sf*, *sf*, *sf*, *agitato*, *pp*, *sf*, *sempre p e leggero*, *p*, *50*, and *dim. assai pp*. Measure numbers 10, 20, 30, and 50 are indicated above the staves. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Violino I.

espress. *risoluto* *f* *sf* *più f* *molto cantabile ed espress.* *sf* *dimin.* *assai* *p* *pp* *p* *sf* *p* *con anima* *cresc.* *ff* *riten.* *Presto. M.M. $\text{♩} = 108$* *tempo* *sempre ff e con fuoco*

Violino I.

poco rall. *60* *tempo* *p espress.* *p* *70* *80* *pp* *90* *p* *p* *passionato* *100* *sempre staccato* *f* *p* *ff* *p* *dim. assai* *ff* *p* *dim. assai* *p scherzando* *110* *pp* *120* *3* *passionato ma espress.*

Violino I.

con passione

130

f

sf

140

sf *sf* *sf* *dim.* *nuen - do*

rallent. *tempo scherz. sempre stacc.*

pp

150

165

pp dim. assai

p

160

pp dim. assai

p

cres - - - cen - - - do - - - molto - - - al - - -

Violino I.

p

sf *p*

f con anima *cres - - - cen - - - do - - - al - - - f*

1.

p

2.

sf *sf*

rit. *tempo risoluto*

sf dim. *f* *p*

p espress.

FINALE.

Violino I.

Allegro ma non troppo. M.M. ♩ = 132.

tempo

f appass. *sf* *sf diminu.* *f appass.* *sf* *sf* *p* *espress.* *con espress.* *cresc.* *f* *ff* *p* *cres.* *ff* *diminu.* *p con espress.*

Violino I.

f risoluto *sf* *sf* *pp* *cres.* *poco* *al.* *ff* *pp* *ff* *pp* *sf* *f* *espress.* *sf* *f* *espress.* *sf* *f* *espress.*

Violino I.

Violino I. Musical score for page 6, featuring ten staves of music. The score includes various dynamics such as *p*, *f*, *pp*, and *ff*, along with performance instructions like *appass.*, *espress.*, *riten.*, *tempo*, *cres.*, *con*, *do*, *al*, *agitato*, *pp*, *dim. assai*, and *poco rall.*. Measure numbers 220, 230, 240, 250, 260, and 270 are indicated throughout the piece.

Violino I.

Violino I. Musical score for page 11, featuring ten staves of music. The score includes various dynamics such as *p*, *f*, *pp*, and *ff*, along with performance instructions like *cresc.*, *f con passione*, *rit.*, *tempo*, *dim.*, *ten.*, *p*, *pp*, *molto*, *delicat. espress.*, *ff*, *pizz.*, and *pp*. Measure numbers 80, 90, 100, 110, 120, 130, 140, 150, and 155 are indicated throughout the piece.

Violino I.

Allegretto un poco vivo. M.M. ♩ = 100.

Violino I.

Violino I.

Adagio ma non troppo. M.M. ♩ = 88.

p molto cantabile

p

cresc. sf p p pp espress.

20 con passione cresc.

p pp sf appass.

30 p f appass. p

espress. rit. smor . . . zan . . . do

tempo espress. p

40 p

cres . . . cen . . . do

50 molto . . . al . . . ff

Violino I.

sf sf sf sempre ff possibile

p dimin. pp

60

70 cres . . . cen . . . do . . . al . . . f

ritard. molto tempo

dimin . . . men . . . do dolce p

80 cresc.

p pp

90 sf appass. p

espress. p

f appass. p

99 smor . . . zan . . . do pp

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(Prices current September 2008)

QUARTETT.

Violino II.

S. Jadassohn, 10^{tes} Werk.

Molto Allegro ed appassionato.

The musical score for Violino II is written in G minor and 4/4 time. It begins with a tempo marking of 'Molto Allegro ed appassionato'. The score includes various dynamics such as *sf*, *p*, *f*, *pp*, and *cresc.*. There are also performance markings like *espress.*, *20*, *30*, *rit.*, and *tempo*, and an *agitato* section. The score is divided into measures, with some measures numbered 10, 20, and 30.

Violino II.

40 *p* *sempre p*
 50 *dim. assai pp*
 60 *tempo* *poco rallen. p tranquillo p*
 70 *p* *p*
 80 *pp*
 90 *p* *p* *appass. f*
 100 *sempre staccato* *p* *f* *p* *ff*
dim. assai *ff* *p*
scherzando *110* *p*
dim. assai *p*
pp *120*
risoluto *ff* *p* *130*

Violino II.

espress.
risoluto *f*
piu f *ff*
molto cantabile ed espress. *sf* *dimin. assai p*
pp *p* *f*
con anima *p* *cresc.*
ff
ff
 Presto.
 riten. tempo *sempre ff con fuoco*

Violino II.

FINALE.

Allegro ma non troppo.

rit. e dimin.

tempo

f appassionato *sf* *f* *sf*

risoluto *f* *p*

espress.

cresc. *f* *ff* *p*

cresc. *cen - do* *ff* *dimi - nu*

en - do *espress.* *pp* *pp*

sf *p*

f *con anima* *cresc.*

ff

1. *p* 2. *sf*

rit. tempo *sf* *sf* *dim. risoluto p*

Violino II.

f *sf* *ff* *sf*

tempo *cresc.* *f* *ff* *sf*

rall. *sf* *dimi - nu - en - do* *pp* *schertz. sempre stacc.*

pp *dim. assai*

pp *dim. assai*

pp *dim. assai*

cresc. *cen - do - al*

risoluto *f* *sf* *sf*

sf *pp*

cresc. *cen - do - poco - a -*

poco - al *ff* *pp*

ff *pp*

1

Violino II.

appass.
f
ff
 200
p.
sfp
fp
 210
f
sfp
espress.
 210
f
appass.
p
f *cres.* *cen.* *do*
 250 *tempo*
riten.
al. *ff*
pp
 240
p
 250
 260
dim. assai *pp*

Violino II.

80
cresc.
f con passione
 90
rit.
tempo
dimin.
dolce
 100
p
p
 110
ten.
p
pp
 120
 4
f
pp
 130
cresc. *molto*
pp
 140
delicat. espress.
ff
 150
pp
pizz.

Violino II.

Allegretto un poco vivo.

staccato
pp
10
pp
p
pp
20
p
pp
29
4
f
dim.
48
p
pp
cresc. molto
50
pp
50
60
delicat. espress. ff
70
dolce con anima.
pp
1
p

Violino II.

26⁴ tempo
poco rallen. espress. tranquillo
p
p
270
280
pp
pp
cresc. - - - do
290
300
p
ff
310
pp
dim. assai
320
p
scherz.
dim. assai
330
p
espress.
340
cresc. - - - do
350
rit.
tempo molto tranquillo poco rallen. tempo
p
pp

Violino II.

Adagio ma non troppo.

p *sf* *cresc.* *p* *pp* *cresc.* *p* *sf* *cresc.* *p* *f* *pp* *tempo* *pp* *cresc.* *do* *molto* *al* *sf* *sf* *sf*

Violino II.

sempre ff possibile *60* *p* *dim.* *pp* *70* *cresc.* *do* *dimi* *nu* *en* *do* *ritard. molto* *tempo* *p dolce* *80* *cresc.* *p* *90* *espress.* *pp* *cresc.* *sf* *99* *f* *p* *suor* *zau* *do* *pp*

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QUARTETT.

Viola.

Molto Allegro ed appassionato.

S. Jadassohn, 10^{tes} Werk.

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Viola.

pizz. *arco* 40 *sf* *leggiere* *sempre p* 50 *dim. assai* 1. 2. 3. 4. 5. 6. *pp* *poco rall.* *tempo* 70 *p* 80 *pp* 90 *p* *appass.* 100 *f* *sempre stacc.* *p* *dim. assai* *pizz.* *pp* *p* 110 *arco* *pp*

Viola.

risoluto *f* *piu f* *espress.* *sf* *dimin.* *assai* *p* *pp* *p* *sf* *con anima* *f* *ff* *tempo* *riten.* *Presto.* *sempre ff* *con fuoco* *pp* *p*

FINALE.

Viola.

Allegro ma non troppo.

ritard. e dimin. tempo

risoluto,

Viola.

Viola.

cresc.
f
ff
appass.
 200
p
sf p
f p
dim.
f p
 210
sf p
espress.
p
 220
p
f
p
 230
rit.
tempo
cres - cen - do - ul - ff
agitato
pp
pizz.
arco
 240
sf
sf
p
 250
pp

Viola.

p
pizz.
arco
pizz.
arco
cresc.
f
 90
rit.
tempo
dim.
p
 100
ten.
p
 110
ten.
p
 120
pp
mf
 130
dim.
p
pp
ten.
cresc. - molto
pp
 140
ff
 150
pp
 153
ff
pizz.

Viola.

Allegretto un poco vivo.

Musical score for Viola, left page, measures 1-70. The score is in 3/4 time and features a variety of dynamics and articulations. It begins with a *staccato* marking and *pp* dynamics. The piece includes several measures of *ten.* (tenuto) and *pp* dynamics. The score is marked with measure numbers 10, 20, 30, 40, 50, and 60. The dynamics range from *pp* to *mf* and *f*. The piece concludes with a *dolce con anima* marking and *p* dynamics.

Viola.

Musical score for Viola, right page, measures 71-330. The score continues from the left page and includes a variety of dynamics and articulations. It begins with a *dim. assai* marking and *pp* dynamics. The piece includes several measures of *pp* dynamics and *tempo* markings. The score is marked with measure numbers 260, 264, 270, 280, 290, 300, 310, 320, and 330. The dynamics range from *pp* to *ff*. The piece concludes with a *rit. tempo molto tranqu. poco rall. tempo* marking and *p* dynamics.

Viola.

Adagio ma non troppo.

10
20
30
40
50

p *sf* *cresc.* *p* *pp* *espress.* *pp* *cresc.* *sf* *p* *f* *p* *rit.* *pp* *tempo* *smor.* *2000* *cres.* *espress.* *pp* *cresc.* *f* *pp* *f* *pp* *f*

do - cen - do - molto - al - do

Viola.

60
70
80
99

sf *sf* *sf* *sempre ff possibile* *p* *dimin.* *pp* *f* *p dolce* *espress.* *pp* *cresc.* *f* *p* *ritard. molto* *pp* *smor.* *zan - do*

cres - cen - do
dimi - nu - en - do ritard. molto

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QUARTETT.

Violoncello.

S. Jadassohn, 10^{tes} Werk.

Molto Allegro ed appassionato.

The musical score is written for a single cello part. It begins with a dynamic marking of *sf* and a tempo marking of *Molto Allegro ed appassionato*. The score includes several dynamic changes, such as *f*, *p*, *espress.*, *dim.*, *appass.*, *cresc.*, *rit.*, *agitato*, and *pp*. Measure numbers 10, 20, and 30 are clearly marked. The piece concludes with a *pizz.* marking and a final *pp* dynamic.

Violoncello.

arco *sf* *p* *sf* *p* *sempre p*

pp *50* *poco rallen.*

tempo *p* *p* *70*

pizz. *p* *50* *pp* *90*

arco *appass.* *f*

100 *sempre staccato* *p* *f* *p*

ff *p* *dim. assai*

ff *p* *dim. assai*

pizz. *110* *1* *arco* *p*

Violoncello.

f *risoluto*

piu f

ff *espress.*

espress. *sfz* *dimin. assai* *p*

pp *p* *sf*

sfz *con anima* *f* *ff*

tempo *ff* *riten.*

Presto. *sempre ff con fuoco*

110 *1*

FINALE.

Violoncello.

Allegro ma non troppo.

rit. dim. *tempo* *risoluto*

f *sf* *f* *sf* *f*

p *cresc.*

f *ff* *p espress.*

cres - cen - do *ff* *dimin.* *p espress.*

pp *p*

sf *con anima* *f*

ff

1. *p*

2. *sf* *riten.* *dim.*

tempo

f *risoluto* *p*

Violoncello.

appass. ma espress.

risoluto *2* *121*

sf *risoluto*

p *1* *130*

1 *140* *dimi..*

appass. *f*

tempo *scherz. sempre staccato*

mi - - - en - - - do *rallent.* *pp* *150* *pizz.*

pizz.

arco *155* *pp* *dim. assai*

160 *arco* *pp* *dim. assai*

p *pizz.* *arco*

cresc. *f*

risoluto *170* *sf*

sf

180 *pp* *cres - - - cen - - - do - - - poco - - - a - - - poco - - - al - - -*

Violoncello.

184

ff *pp* *ff*

190

pp

cresc.

200

f *ff* *p*

espress. *dim.* 210

sf *f* *sf* *f* *sf* *f*

appass. *espress.*

p *espress.* *f* *sf* *p* *p*

220

f *p* *cresc.*

rit. *tempo* 230

agitato

pp *pizz.*

240

arco *sf* *p* *sf* 250

pp

Violoncello.

pizz. *p* *arco* *arco* 80 *pizz.*

90

arco *cresc.* *arco* *f*

rit. *tempo* 100

dim.

pp *p* *ten.*

110

p *pp* *p* *pp*

f *ten.*

120

dim. *p* *pp*

130

cresc. molto *pp* *ten.*

140

pp *p* *pp* *pp*

ff *p* *ff* 150

155

p *pp* *pizz.*

Violoncello.

Allegretto un poco vivo.

Violoncello.

Violoncello.

Adagio ma non troppo.

Musical score for Cello, page 6, measures 1-50. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a dynamic marking of *p*. The first system (measures 1-4) features a melodic line with slurs and accents. The second system (measures 5-8) includes dynamics *cresc.*, *sf*, *p*, and *sf*, with a measure number '10' above. The third system (measures 9-12) has dynamics *cresc.*, *p*, and *pp*, with a measure number '20' above. The fourth system (measures 13-16) features *cresc.*, *p*, *pp*, and *sf*. The fifth system (measures 17-20) has *p*, *f*, *p*, and *smor-zau-do*. The sixth system (measures 21-24) includes *rit.*, *tempo*, *p espress.*, and a measure number '40'. The seventh system (measures 25-28) has *cres* and *cen*. The eighth system (measures 29-32) has *do*, *molto*, and *al ff*. The ninth system (measures 33-36) has *sf sf sf* and *sempre ff possibile*.

Violoncello.

Musical score for Cello, page 7, measures 51-99. The score continues in the same key signature and time signature. The first system (measures 51-54) has a measure number '60' above. The second system (measures 55-58) includes dynamics *p*, *dimin.*, and *pp*. The third system (measures 59-62) has a measure number '70' above, dynamics *cres*, *cen*, and *do*, and triplets marked with '3'. The fourth system (measures 63-66) includes *ritard. molto*, *tempo*, *dimi-nuen*, *do*, and *p dolce*. The fifth system (measures 67-70) has a measure number '80' above and *p*. The sixth system (measures 71-74) includes *pp*, *cres*, *cen*, and *do*, with triplets. The seventh system (measures 75-78) has a measure number '90' above, *p*, and triplets. The eighth system (measures 79-82) has *p* and *pp sempre*. The ninth system (measures 83-86) has a measure number '99' above. The final system (measures 87-90) concludes the piece.

Solomon Jadassohn (1831-1902) was a German teacher, theorist and composer. In 1852 he settled in Leipzig as a teacher, became the conductor of choral and concert societies there. In 1871 he was appointed professor of harmony, counterpoint, composition and instrumentation at the Leipzig Conservatory and was made a Royal Professor in 1893.

Herrn Musikdirector
DR. MORITZ HAUPTMANN
in Liebe und Dankbarkeit zugeeignet.
QUARTETT
für
zwei Violinen, Viola, und Violoncello
von

S. JADASSOHN.

Op. 10.

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