

Frau Margarethe Keinecke  
"geeignet"

# QUINTETT

für  
**Pianoforte**  
zwei Violinen, Viola und Violoncell  
composé

von  
**S. JADASSOHN.**  
Op. 70.

Eigentum der Verleger für alle Länder.

*Leipzig: Breitkopf & Härtel*

Pr. 12 Mark.

Eingetragen in das Vereinsarchiv.

Carolo Gall.

16208

# QUINTETT.

S. Jadassohn, Op. 70.

Allegro energico. M. M. ♩ = 96 = 100.

Violino I.

Violino II.

Viola.

Violoncello.

Allegro energico. M. M. ♩ = 96 = 100.

Pianoforte.

*f* energico ma molto pesante

*rit. molto* a tempo animato

*f marc. ed energico*

*rit. molto* a tempo animato

*f marc. ed energico*

*largamente*

*f marc. e stacc. sempre*

*p dim.*

*p dim.*

*p dim.*

*pizz.*

*p dim.*

*f dolce cantabile*

*p dim.*

*p dim.*

*p dim.*

*arco*

*p dim.*

*f dolce cantabile*

*f dolce cantabile*

*f dolce cantabile*

*f dolce cantabile*

*f*

*ped.*

*ped.*

*ped.*

*ped.*

Violin I: *p*, arco  
 Violin II: *p*, arco  
 Cello: *p*  
 Double Bass: *p*  
 Piano: *p*

Violin I: *mf dim.*, arco, pizz.  
 Violin II: *mf dim.*, arco, pizz.  
 Cello: *mf dim.*, arco, pizz.  
 Double Bass: *mf dim.*, arco, pizz.  
 Piano: *f*

Violin I: *p*, *f cresc.*, *ff*  
 Violin II: *p*, *f cresc.*, *ff*  
 Cello: *p*, *f cresc.*, *ff*  
 Double Bass: *p*, *f cresc.*, *ff*  
 Piano: *p*, *f marcato*, *piu f*, *ff*

Violin I: *pesante e vigoroso*  
 Violin II: *pesante e vigoroso*  
 Cello: *pesante e vigoroso*  
 Double Bass: *pesante e vigoroso*  
 Piano: *pesante e vigoroso*

Tempo: *poco più mosso. ♩ = 152 = 160.*  
 Violin I: *largamente*, pizz.  
 Violin II: *largamente*, pizz.  
 Cello: *largamente*, pizz.  
 Double Bass: *largamente*, pizz.  
 Piano: *largamente*, *p stacc.*

Violin I: *p*, arco  
 Violin II: *p*, arco  
 Cello: *p*  
 Double Bass: *p*  
 Piano: *p*

System 1: Four staves of music. The first three staves are for strings, and the fourth is for piano. Dynamics include *p*, *f*, and *arco*. A section marker  $\Lambda$  is present.

System 2: Four staves of music. Dynamics include *ff*, *p*, *più f*, and *mf*. A section marker  $\Lambda$  is present. The piano part includes the instruction *f ma dolce ed espress.*

System 3: Four staves of music. Dynamics include *mf* and *pizz.*

System 4: Four staves of music. Dynamics include *p*, *rit.*, and *f martellato*. A section marker  $\Lambda$  is present. The tempo is marked *Tempo I.*

System 5: Four staves of music. Dynamics include *più f* and *pesante*. The tempo is marked *Tempo I.*

System 6: Four staves of music. Dynamics include *rit.*, *p*, *più f*, and *pizz.*. The tempo is marked *poco più mosso*.

Musical score for the first system, measures 1-12. It includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p*, *cresc.*, and *f*. There are first and second endings marked with \* and R.W. and a section labeled 'G'.

Musical score for the second system, measures 13-24. It includes vocal lines and piano accompaniment. The piano part continues with complex rhythmic patterns. Dynamics include *p*, *p arco*, *f dolce cantabile espress.*, and *p molto espress.* There are first and second endings marked with \* and R.W. and a section labeled 'B'.

6

*p espress.* *cresc.*

*p espress.* *cresc.*

*p espress.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*♯* *♯* *♯* *♯* *♯* *♯*

*molto* *f con passione*

*molto* *f marcato*

*molto* *f marcato*

*molto cresc.* *f con passione*

*f con passione*

*♯* *♯* *♯* *♯* *♯* *♯*

*più f e cresc.* *ff*

*più f e cresc.* *ff*

*più f e cresc.* *ff*

*più f e cresc.* *ff*

*più f e cresc.* *ff*

*♯* *♯* *♯* *♯* *♯* *♯*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*marcatissimo*

*♯* *♯* *♯* *♯* *♯* *♯*

*molto assai* *f cresc.*

*molto assai* *f cresc.*

*molto assai* *f cresc.*

*molto assai* *ff*

*ff*

*♯* *♯* *♯* *♯* *♯* *♯*

*ff*

*ff*

*ff*

*ff*

*ff*

*♯* *♯* *♯* *♯* *♯* *♯*

ff con passione agitato  
ff con passione agitato  
ff con passione agitato  
ff con passione agitato  
ff con passione agitato

♩. ♩. \* ♩. \* ♩. \* ♩. \*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

ff

ff

♩. \* ♩. \* ♩. \* ♩. \*

ff  
ff  
ff  
ff

♩. \* ♩. \* ♩. \* ♩. \*

rit. Tempo I.  
1. 2.  
p  
pizz.  
p

rit. Tempo I.  
1. 2.  
f marcato sf mf

arco

f

**C**

*p cantabile espress.*

*p* *cresc.* *pizz.*

*pp sempre* *f* *p* *pp dim.*

*f marcato*

**D**

*ff* *p* *pizz.* *ff* *p*

*dim.* *pp* *f dol. cantabile*

*p* *dimin.* *f dol. cantabile*

*cresc.* *f dolce cantabile* *sempre cresc.* *arco* *sempre cresc.*



First system of musical notation on page 12. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *pp*, *tr*, *cresc.*, and *f*. The piano part is marked *pp sempre*.

Second system of musical notation on page 12. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *dim.*, *p*, *f*, *calando*, and *a tempo*. The piano part includes *dim.*, *p*, *f*, and *ped.* markings.

Third system of musical notation on page 12. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *dim.*, *p*, *f*, *calando*, and *a tempo*. The piano part includes *dim.*, *p*, *f*, *ped.*, and *ten.* markings.

First system of musical notation on page 17. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *ff con passione*, *passione*, *cresc.*, and *ff con passione*.

Second system of musical notation on page 17. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *ff con passione*, *cresc.*, and *ff*. The piano part includes *ped.* markings.

Third system of musical notation on page 17. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *ff* and *ped.*. The piano part includes *ped.* markings.

Musical score for page 18, consisting of four systems of staves. The first system includes a vocal line and piano accompaniment with dynamics *ff* and *ff*. The second system features piano accompaniment with dynamics *f* and *dimin.*, and a bass line with *Red.* and asterisk markings. The third system includes piano accompaniment with dynamics *p espress.* and *p espress.*, and a bass line with *Red.* and asterisk markings. The fourth system features piano accompaniment with dynamics *p* and *cresc.*, and a bass line with *Red.* and asterisk markings.

Musical score for page 31, consisting of four systems of staves. The first system includes a vocal line and piano accompaniment with dynamics *pizz.* and *p*. The second system features piano accompaniment with dynamics *arco*, *p saltato*, and *arco*, and a bass line with *Red.* and asterisk markings. The third system includes piano accompaniment with dynamics *pp sempre* and *pp sempre*, and a bass line with *Red.* and asterisk markings. The fourth system features piano accompaniment with dynamics *cresc.*, *dim.*, *sf*, *p*, and *dim.*, and a bass line with *Red.* and asterisk markings.

Die Viertel, wie vorher die Halben.

Die Viertel, wie vorher die Halben.

calando

calando

Red. 16208

30

Musical score for page 30, measures 1-12. The score includes vocal lines and piano accompaniment. Dynamic markings include *p* and *cresc.*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

Musical score for page 30, measures 13-24. The score includes vocal lines and piano accompaniment. Dynamic markings include *p*, *cresc. molto*, and *pizz.*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

Musical score for page 30, measures 25-36. The score includes vocal lines and piano accompaniment. Dynamic markings include *arco*, *ff*, and *p*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

Musical score for page 19, measures 1-12. The score includes vocal lines and piano accompaniment. Dynamic markings include *cresc.* and *p cresc.*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

Musical score for page 19, measures 13-24. The score includes vocal lines and piano accompaniment. Dynamic markings include *più f marc. ff* and *cresc. molto*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

Musical score for page 19, measures 25-36. The score includes vocal lines and piano accompaniment. Dynamic markings include *ff* and *p*. The piano part features a rhythmic pattern of chords marked with *Rd.* and asterisks.

**L**

*mf espress.*

*mf espress.*

*mf espress.*

*poco mf*

**L**

*Ad.* \* *Ad.* \*

*f energico pesante*

*f energico pesante*

*f energico pesante*

*f energico pesante*

*f energico pesante*

*Ad.* \* *Ad.* \*

*Ad.* \* *Ad.* \*

*ten.*

*ten.*

*ten.*

*ten.*

*pp*

*pp*

*mp*

*mp*

*pp*

*mp*

*ten.*

*Ad.* \* *Ad.* \*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*ff*

*ff*

*ff*

*ff*

*Ad.* \* *Ad.* \*

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*Ad.* \* *Ad.* \*

First system of musical notation on page 28. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* and *f*. The piano part features a complex texture with many chords and moving lines.

Second system of musical notation on page 28. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *pp*, *f*, and *ff*. The piano part continues with intricate chordal textures.

Third system of musical notation on page 28. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *pp*, *mp*, and *ten.*. The piano part features a more rhythmic and melodic texture.

Adagio sostenuto. M. M. ♩ = 60-63.

First system of musical notation on page 21. It features piano accompaniment with dynamics *p* and *cantabile espress.*. The tempo is marked *Adagio sostenuto. M. M. ♩ = 60-63.*

Second system of musical notation on page 21. It features piano accompaniment with dynamics *molto espress.* and *p teneramente*. The tempo is marked *Adagio sostenuto. M. M. ♩ = 60-63.*

Third system of musical notation on page 21. It features piano accompaniment with dynamics *molto espress.* and *p teneramente*. The tempo is marked *Adagio sostenuto. M. M. ♩ = 60-63.*

un poco animando **M**

*molto espress.* *passionato espress.*

*molto espress.* *passionato espress.*

*molto espress.* *passionato espress.*

*cresc. con molto espress.* *passionato espress.*

*molto espress. cresc.* *p*

**M**

*ten.*

*molto cresc. ff espress.* *mf cresc.*

*molto cresc. ff espress.* *mf cresc.*

*molto cresc. ff espress.* *mf cresc.*

*ten.* *ff espress.* *mf cresc.*

16208

**SCHERZO.**

Allegro non troppo vivo. M. M.  $\text{♩} = 96-100.$

*p*

*p*

*p*

*p*

Allegro non troppo vivo. M. M.  $\text{♩} = 96-100.$

*ten.*

*p* *ten.*

*ten.* *p* *ten.* *ten.*

*ten.* *p* *ten.* *ten.*

*ten.* *p* *ten.* *ten.*

*pp sempre* *pp* *pp*

*ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

*espress.* *ten.* *p*

*ten.* *p*

*p*

16208

*espress.*  
*espress.*  
*pp*

*pp*   *p*   *pp*

*Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**

*pp*   *espr.*  
*pp*  
*p poco cresc. pp*

*Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**

*p*  
*p*  
*p*

*Q.w. \**

**N**  
*ff con passione*  
*ff con passione*  
*ff con passione*  
*ff con passione*  
*ff con passione*  
*con gran espressione*  
*con gran passione*  
*p tenuto molto tranquillo*

*ff*   *ff*   *ff*   *ff*   *ff*   *ff*   *ff*   *ff*

*Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**

*espress.*  
*espress.*  
*molto espress.*   *espress.*  
*f dolce espress.*

*Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**

*pp*  
*pp*  
*pp*  
*p espress. pp*  
*pp*  
*pp*

*Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**   *Q.w. \**

*p espress.*

*molto espress.*

♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩. \*♩.

*p*

*molto espress.*

*p espress.*

*p*

*cresc.*

*dim.*

*p*

♩. \*♩. \* ♩. \* ♩. \* ♩. \* ♩.

*molto espress.*

*molto espress.*

*p teneramente*

*f espress.*

♩. \*♩. \* ♩. \* ♩. \* ♩. \* ♩.

16208

*cresc. molto ff*

*mf cresc.*

*cresc. molto ff*

*mf cresc.*

*cresc. molto ff*

*mf cresc.*

*cresc. molto ff*

*mf cresc.*

♩. \*♩. \* ♩. \* ♩. \* ♩. \* ♩.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff con passione*

*dim.*

♩. \*♩. \* ♩. \* ♩. \* ♩. \* ♩.

*espress.*

*molto espress.*

*p teneramente*

*f espress.*

♩. \*♩. \* ♩. \* ♩. \* ♩. \* ♩.

16208



MERTON

MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS (VnVc)</b>				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS (VnVaVc unless specified)</b>				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S		Score		1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S		Score		0.95
130			F 41/5	444 1.15
130S		Score		0.95
157	REINECKE		c 249	666 2.45
146	SHIELD	3 Trios (1796)	566	2.60
146S		Score		2.20
<b>QUARTETS (2Vn2VaVc)</b>				
113	ARENSKY	a 35a	7777	2.90
101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
161		c 80	5555	2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5	6666	1.80
139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
135	GODARD	A 27	6555	2.90
158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
134		d 42	3222	0.80
143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
164	HERZOGENBERG	G 42/3	5555	2.45
110	HURLSTONE	Fantasia	5555	1.25
107	JANSA	C 51/1	4444	1.70
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER	C 72/1	7333	3.20
116S		Score		2.35
128		A flat 72/3	7444	2.55
128S		Score		2.10
129		F 85/1	7555	3.10
129S		Score		2.60
117	Ignaz LACHNER	G 104	4333	1.55
118		a 105	3222	1.80
132		B flat Op.posth	3333	2.10
159	MOZART	Six early quartets (K.168 - K.173)	5333	2.60
160		Volume 1	5333	3.60
142	ONSLow	g 9/1	6555	2.20
142S		Score		1.80
153		e 21/2	6555	2.25
153S		Score		2.35
163		e 36/1	7555	2.40
163S		Score		2.30
136	OUSELEY	d	5444	1.90
136S		Score		1.75
137		C	5444	1.55
137S		Score		1.45
103	RAFF	c 192/1	7666	3.55
167	RHEINBERGER	F 147	5444	3.20
144	RODE	G 18	6336	1.90
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

**QUINTETS (2Vn2VaVc unless specified)**

150	ONSLow	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2VnVaVc/VaVc/Db	d 24	64464	3.00
152		2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score			2.85
138	RHEINBERGER	a 82	54444	3.30	
138S		Score			3.50
105	STANFORD	F 35	87767	3.90	
141	VEIT	A 29	65555	3.30	

**SEXTETS (2Vn2Va2Vc)**

131	WILM	b 27	644444	4.30
131S		Score		1.10

**OCTETS (2x2VnVaVc)**

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

**SPECIAL OFFERS**

All 96 titles	195
Parts only - no scores	140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

Musical score for page 34, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *p*, *ten.*, and *pp*. It also contains performance markings like *pp sempre* and *pp*. The piano part includes a section with repeated chords marked with *Qw.* and asterisks. The vocal lines are marked with *ten.* and *p*.

Musical score for page 51, featuring piano accompaniment. The score is marked with *Più presto.* and includes dynamics such as *ff*. It contains several systems of music, including a section with repeated chords marked with *Qw.* and asterisks. The piano part includes a section with repeated chords marked with *Qw.* and asterisks.

Tempo I.

*f con gran espress.*

*f con gran espress.*

*f con gran espress.*

*f con gran espress.*

Tempo I.

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*cresc.*

*mf cresc. molto sempre più f*

*cresc.*

*mf cresc. molto sempre più f*

*cresc.*

*mf cresc. molto sempre più f*

*mf cresc. molto sempre più f*

*mf cresc. molto sempre più f*

*mf cresc. molto sempre più f*

*mf cresc. molto sempre più f*

*mf cresc. molto sempre più f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Musical score for page 36, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ten.*, *mp*, *pp*, *cresc.*, *f cresc.*, and *ff*. The piano part features a prominent bass line with repeated rhythmic patterns marked with *Qw.* and asterisks. The vocal lines are marked with *ten.* and *mp*.

Musical score for page 49, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff*, *p*, *pp*, *espress.*, *dol.*, and *rall.*. The piano part features a complex texture with repeated rhythmic patterns marked with *Qw.* and asterisks. The vocal lines are marked with *pp* and *dol.*.

First system of musical notation on page 35, including vocal staves and piano accompaniment.

Second system of musical notation on page 35, including piano accompaniment with *pp* dynamics.

Third system of musical notation on page 35, including vocal lines with *cresc.* and *p* markings.

Fourth system of musical notation on page 35, including piano accompaniment with *cresc. sempre* marking.

Fifth system of musical notation on page 35, including vocal lines with *molto espress.* and *ff* markings.

Sixth system of musical notation on page 35, including piano accompaniment with *ff* and *p* markings.

First system of musical notation on page 37, including vocal lines and piano accompaniment.

Second system of musical notation on page 37, including piano accompaniment with *p* and *ff* dynamics.

Third system of musical notation on page 37, including piano accompaniment with *ff* dynamics.

Fourth system of musical notation on page 37, including piano accompaniment with *ff* and *p* markings.

Fifth system of musical notation on page 37, including piano accompaniment with *p* marking.

Sixth system of musical notation on page 37, including piano accompaniment with *p* marking.

pizz. arco  
 pizz. arco  
 pizz. arco  
 pizz. arco

cresc. molto sf ff sf  
 Red. \* Red. \* Red. \* Red. \*

pizz. pizz. pizz. pizz.

sf p Red. \*

arco pp arco pp arco pp arco pp

p p

espress.

espress. amabile dolce Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

cresc. molto espress. cresc. cresc. Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

cresc. molto espress. cresc. Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

f dolce espress. f dolce espress. f dolce espress. f dolce espress.

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*sempre ff*  
*sempre ff*  
*sempre ff*  
*sempre ff*  
*ff marc.*

*pizz.*  
*mf pizz.*  
*mf pizz.*  
*mf pizz.*  
*mf*

*p teneramente*  
Ped. \* Ped. \* Ped. \* Ped. \*

*arco pp*  
*arco pp*  
*arco pp*  
*arco pp*  
*espress.*

*pp*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*pizz.*  
*p pizz.*  
*p pizz.*  
*p pizz.*  
*p*  
8.....

**FINALE.**

*Allegro agitato. M. M. ♩ = 116-120.*

*f passionato*  
*f passionato*  
*f passionato*  
*f passionato*  
*f passionato*

*Allegro agitato. M. M. ♩ = 116-120.*

*f martell.*  
*f martell.*  
*f martell.*  
*f martell.*

*f martell.*  
*f martell.*  
*f martell.*  
*f martell.*

*marcatiss.*  
*marcatiss.*

Musical score for measures 1-10. The piece is in a minor key with a 3/4 time signature. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Musical score for measures 11-20. The piece is marked *f espress.* and *mf*. It includes a section marked **V**. The piano accompaniment continues with complex rhythmic patterns.

Musical score for measures 21-30. The piece is marked *f marc.* and *più f*. It includes a section marked **V**. The piano accompaniment continues with complex rhythmic patterns.

Musical score for measures 1-10. The piece is in a minor key with a 3/4 time signature. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Musical score for measures 11-20. The piece is marked *f marc.* and *cresc. ff*. It includes a section marked **V**. The piano accompaniment continues with complex rhythmic patterns.

Musical score for measures 21-30. The piece is marked *f marc.* and *più f*. It includes a section marked **V**. The piano accompaniment continues with complex rhythmic patterns.



*f marc. e pass.*

*espress.* *pizz.*

*espress.*

*mf* *espress.*

*arco* *cresc. assai* *arco*

*arco* *cresc. molto*

*cresc. molto*

*cresc. molto* *f marc.*

*marc.*

*marc.*

*marc.*

*marc.*

*p teneramente*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*pp dol. espress.*

*pp*

*pp*

*dol. espress.*

*smorz.*

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*espress. dolce*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f con espress.*  
*f con espress.*  
*f con espress.*  
*f con espress.*

*cresc. con molto espress.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f dolce espress.*  
*f dolce espress.*  
*f dolce espress.*  
*f dolce espress.*  
W

Ped. \* Ped. \* Ped. \* Ped. \* W Ped. \* Ped. \* Ped. \*

*pp*  
*pp*  
*pp*  
*pp*  
*cresc.*

*pp*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*pp*  
*pp*  
*pp*  
*pp*

*pp*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*molto cresc.*  
*molto cresc.*  
*molto cresc.*  
*molto cresc.*  
*ff*  
*ff*  
*ff*  
*ff*

*molto cresc.*  
*sf*  
*sf*  
*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*pp dim.*  
*pp dim.*  
*pp dim.*  
*pp dim.*  
*ff*  
*ff*  
*ff*  
*ff*

*sf*  
*p*  
Ped. \* Ped. \*

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S			Score	0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S			Score	0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S			Score	1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S			Score	0.95
130			F 41/5	444 1.15
130S			Score	0.95
157	REINECKE		c 249	666 2.45
146	SHIELD	3 Trios (1796)		566 2.60
146S			Score	2.20
<b>QUARTETS</b> (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S			Score	1.65
161			c 80	5555 2.75
161S			Score	2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S			Score	0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S			Score	2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S			Score	1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S			Score	2.35
128			A flat 72/3	7444 2.55
128S			Score	2.10
129			F 85/1	7555 3.10
129S			Score	2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
159	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
160			Volume 1	5333 3.60
142	ONSLOW		g 9/1	6555 2.20
142S			Score	1.80
153			e 21/2	6555 2.25
153S			Score	2.35
163			e 36/1	7555 2.40
163S			Score	2.30
136	OUSELEY		d	5444 1.90
136S			Score	1.75
137			C	5444 1.55
137S			Score	1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S			Score	1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S			Score of both	1.05
145	SHIELD		3 Quartets	4444 2.60
145S			Score	2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S			Score	1.55
127			A (1785)	7444 2.35
127S			Score	1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S			Score	2.15
109			G 34	8666 3.10

**QUINTETS** (2Vn2VaVc unless specified)

150	ONSLOW		2VnVaVcVc/Db	a 58	65564	3.20
150S			Score			3.65
151			2VnVaVc/VaVc/Db	d 24	64464	3.00
152			2VnVaVc/VaVc/Db	C 25	54454	3.20
152S			Score			2.85
138	RHEINBERGER		a 82	54444		3.30
138S			Score			3.50
105	STANFORD		F 35	87767		3.90
141	VEIT		A 29	65555		3.30

**SEXTETS** (2Vn2Va2Vc)

131	WILM		b 27	644444	4.30
131S			Score		1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR		e 87	86665444	5.85
149S			Score		3.40

**SPECIAL OFFERS**

All 96 titles	£	195
Parts only - no scores		140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

QUINTETT.

S. Jadassohn, Op. 70.

**VIOLINO I.**

**Allegro energico.** *rit. a tempo animato.*

**1. Tempo I.** **2.**

VIOLINO I.

1 C

*p*

*cresc.*

*pp sempre*

*ff* *p* *dim.*

*dolce catabile*

*pp* *f*

*sempre cresc. - ff* *ff*

*con passione agitato*

*pp* *cresc. molto assai* *f*

*ff*

1 D

2

7

1

1

1

1

3

5

5

F



VIOLINO I.

*molto espress.* *ff con passione*

*cresc.* *ff*

*p espress.* *cresc.*

*più f - ff marcato*

*sf sf sf sf sf sf*

*mf espress.* *f*

*energico pesante*

Adagio sostenuto.

10 *molto*

*molto espress.*

*un poco animando*

*passionato* *molto cresc.*

VIOLINO I.

*f espress.* *f dolce espress.*

*pp* *cresc.*

*pp* *molto cresc.*

*ff sf* *ff* *pp dim.* *f marc. e pass.*

*espress.* *pizz.* *arco*

*f*

*cresc. ff*

*sempre ff*

*pizz.* *mf*

VIOLINO I.

*ff* *p* *pizz.* *arco* *ff* *pizz.* *p* *arco* *pp* *pizz.* *p*

**FINALE.**

*Allegro agitato.*

*f passionato* *f martellato* *f espress.* *f marcato* *dolce espress.* *pp*

VIOLINO I.

*ten.* *ff espress.* *mf cresc.* *sf* *ff con passione* *espress.* *pp* *espress.* *p* *p* *molto espress.* *molto cresc. f* *mf* *sf* *ff* *espress.* *pp* *p*

**SCHERZO.**

*Allegro ma non troppo vivo.*

*p* *ten.* *ten.* *ten.* *espress.* *p* *f* *sf* *sf* *pp* *f* *ff*

pp

ten.

ten.

pp

cresc.

f cresc.

ff

pp

f ff

ff

pizz.

1 arco

ff

pizz.

1

2

Die Viertel wie vorher die Halben.

arco

2

p saltato

tr.

tr.

f

calando

a tempo

sf

dim.

sf

pp

tr.

tr.

f

sf

dim.

calando a tempo

p

f

dim.

p

ten.

mf

espress.

fp dim.

p

tr.

tr.

f

Tempo I.

sf

dim.

p

p

ten.

ten.

ten.

espress.

p

f sf sf

pp

f ff

pp

ten.

ten.

mp

pp

cresc.

f cresc.

ff

pp

f ff

sf

2



MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S			Score	0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S			Score	0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S			Score	1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S			Score	0.95
130			F 41/5	444 1.15
130S			Score	0.95
157	REINECKE		c 249	666 2.45
146	SHIELD		3 Trios (1796)	566 2.60
146S			Score	2.20
<b>QUARTETS</b> (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S			Score	1.65
161			c 80	5555 2.75
161S			Score	2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S			Score	0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S			Score	2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S			Score	1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S			Score	2.35
128			A flat 72/3	7444 2.55
128S			Score	2.10
129			F 85/1	7555 3.10
129S			Score	2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
159	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
160			Volume 1	5333 3.60
142	ONSLow		g 9/1	6555 2.20
142S			Score	1.80
153			e 21/2	6555 2.25
153S			Score	2.35
163			e 36/1	7555 2.40
163S			Score	2.30
136	OUSELEY		d	5444 1.90
136S			Score	1.75
137			C	5444 1.55
137S			Score	1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S			Score	1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S			Score of both	1.05
145	SHIELD		3 Quartets	4444 2.60
145S			Score	2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S			Score	1.55
127			A (1785)	7444 2.35
127S			Score	1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S			Score	2.15
109			G 34	8666 3.10

**QUINTETS** (2Vn2VaVc unless specified)

150	ONSLow		2VnVaVcVc/Db	a 58	65564 3.20
150S			Score		3.65
151			2VnVaVc/VaVc/Db	d 24	64464 3.00
152			2VnVaVc/VaVc/Db	C 25	54454 3.20
152S			Score		2.85
138	RHEINBERGER		a 82	54444 3.30	
138S			Score		3.50
105	STANFORD		F 35	87767 3.90	
141	VEIT		A 29	65555 3.30	

**SEXTETS** (2Vn2Va2Vc)

131	WILM		b 27	644444 4.30
131S			Score	1.10

**OCTETS** (2x2Vn2VaVc)

149	SPOHR		e 87	86665444 5.85
149S			Score	3.40

**SPECIAL OFFERS**

All 96 titles	195
Parts only - no scores	140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

QUINTETT.

VIOLINO II.

S. Jadassohn Op. 70.

*Allegro energico. a tempo animato*

*marc. ed energico*

*poco più mosso*

*pesante e vigoroso*

*largamente*

*f cantab. espress.*

*molto cresc. f marc.*

*più f cresc.*

*rit. Tempo I.*

VIOLINO II.

1 C

*p*

*cresc.* *f*

*pp sempre*

1 D *p* *dim.* 2

*pp* *f dolce cantabile*

*sempre cresc.* *ff* *con pass. agitato* *ff*

*f*

3 *ff* *pp*

*cresc. molto* *f* *ff* *ff*

3 6

G *ff* *p* *cresc.*

VIOLINO II.

rit. Tempo I.  
*f* *p* *f martellato*  
*p* *più f*  
*ff* *rit.* poco più mosso  
*pizz.* *arco* *p*  
*2* *pizz.* *arco* *f*  
*mf dim.* *p* *p* *f cresc.*  
*ff* *1* *p dim.* **H** **13**  
*p dim.* *f dolce cant.*  
*1* *3* *sul G.* *p* *molto espress.*  
*espress.* *cresc.* *ff con passione*  
*cresc.* *1* *ff*  
*1* *3* *ff*

VIOLINO II.

*p espress.* *cresc.* *- più f marc. ff* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

**L<sub>A</sub>** *mf espress.* *mf espress.* *f energico*

*pesante*

Adagio sostenuto.

10

*molto espress.*

**M** *un poco animato* *pass. espress.*

*molto espress.* *pass. espress.*

*ten.* *molto < f* *mf cresc.* **N** *fz* *ff con*

*espress.* **4** *passione* *espress.*

*pp* **8** *p*

*molto espress.* *cresc. molto*

VIOLINO II.

*cresc. ff*

*sempre ff*

*pizz. mf* **3** *arco pp*

*cresc.* *f dol. espr.*

*pp* *cresc.* *p*

*cresc. con espr.* *molto espr.* *ff sff* *ff sff*

*p* **3** *pp dol. espress.*

*rit. a tempo* *dim.* *dol. rall.* *f con gran espress.*

**Più presto.** *f cresc. molto più f* *ff* *ff*

*ff*

**FINALE.**

*Allegro agitato.*

*f passionato*

*f martellato*

*f*

*espr.* *f marc.*

*più f marc.* *pp*

*p* *f espress.*

*f dolce espress.* *pp*

*pp* *molto cresc.* *f sfz*

*sfz* *pp dim.* *f marc. e p*

*espr.*

*pizz.* *arco* *cresc. molto*

*f marcato*

*ff* *mf cresc.* *sf* *ff*

*espress.*

*pp* *p*

**SCHERZO.**

*Allegro non troppo vivo.*

1 2 3 4 5 6

*p*

*ten.* *ten.* *ten.*

*ten.* *p*

*espress.* *p* *p*

*f sf sf* *pp* *f ff* *pp*

*ten.* *mp* *ten.*

*ten.* *pp* *mp*

*pp* *cresc.* *f cresc.* *ff*

*pp* *f* *ff* *f*

VIOLINO II.

*ff* *p stacc.* *pizz.* *1*

*stacc.* *R* *arco* *ff* *pizz.*

*Die Viertel wie vorher die Halben.* *2* *2* *arco tr.* *tr.* *pp saltato*

*p* *f* *sf* *dim.*

*a tempo* *tr.* *tr.* *p* *calando*

*f* *sf* *dim.* *p* *calando a tempo*

*f* *dim.* *p*

*ten.* *2* *fp dim.* *p* *tr.* *tr.*

*f* *sf* *dim.*

*calando a tempo* *Tempo I.* *p* *ten.* *ten.* *ten.*

VIOLINO II.

*ten.* *espr.* *p*

*1* *p* *f* *f* *sf* *1* *S* *p*

*f* *ff* *pp* *ten.*

*pp* *ten.*

*ten.* *pp*

*mp* *pp* *cresc.* *f cresc.*

*T* *ff* *pp* *f* *ff*

*2* *sf* *ff*

*p* *stacc.*

*pizz.* *arco* *1* *ff*

*pizz.* *1* *p* *arco* *pp*

*pizz.* *p*

MERTON MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S			Score	0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S			Score	0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S			Score	1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S			Score	0.95
130			F 41/5	444 1.15
130S			Score	0.95
157	REINECKE		c 249	666 2.45
146	SHIELD	3 Trios (1796)	566	2.60
146S			Score	2.20
<b>QUARTETS</b> (2Vn2VaVc)				
113	ARENSKY		a 35a	7777 2.90
101	BAZZINI		d 75	5555 2.20
101S			Score	1.65
161			c 80	5555 2.75
161S			Score	2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666 1.80
139	FIBICH		G 8	5555 2.35
115	GADE		D 63	6555 2.45
115S			Score	0.90
135	GODARD		A 27	6555 2.90
158	GRIEG		F (Unfinished)	7666 2.55
158S			Score	2.40
133	HAYDN		E flat 1/2	3222 0.80
134			d 42	3222 0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222 0.95
166	HERMANN		e 8	4444 2.45
164	HERZOGENBERG		G 42/3	5555 2.45
110	HURLSTONE		Fantasia	5555 1.25
107	JANSA		C 51/1	4444 1.70
107S			Score	1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333 1.35
116	KROMMER		C 72/1	7333 3.20
116S			Score	2.35
128			A flat 72/3	7444 2.55
128S			Score	2.10
129			F 85/1	7555 3.10
129S			Score	2.60
117	Ignaz LACHNER		G 104	4333 1.55
118			a 105	3222 1.80
132			B flat Op.posth	3333 2.10
159	MOZART		Six early quartets (K.168 - K.173)	5333 2.60
160			Volume 1	5333 3.60
142	ONSLow		g 9/1	6555 2.20
142S			Score	1.80
153			e 21/2	6555 2.25
153S			Score	2.35
163			e 36/1	7555 2.40
163S			Score	2.30
136	OUSELEY		d	5444 1.90
136S			Score	1.75
137			C	5444 1.55
137S			Score	1.45
103	RAFF		c 192/1	7666 3.55
167	RHEINBERGER		F 147	5444 3.20
144	RODE		G 18	6336 1.90
144S			Score	1.60

122	RUBINSTEIN		G 17/1	4444 2.40
123			c 17/2	5444 2.10
124S			Score of both	1.05
145	SHIELD		3 Quartets	4444 2.60
145S			Score	2.20
119	SPOHR		g 4/2	6444 1.60
120			c 45/2	7444 2.60
147			a 74/1	7555 2.80
148			B flat 74/2	7556 2.75
156			d 74/3	6555 2.90
165	STANFORD		G 44	7666 2.85
111	SVENDSEN		a Op.1	7777 3.10
112	SWAN HENNESSY		Suite Op.46	5533 1.70
102	VANHAL		E flat (1786)	6644 2.35
102S			Score	1.55
127			A (1785)	7444 2.35
127S			Score	1.90
104	VOLKMANN		c 35	7777 3.00
108			g 14	7666 2.90
108S			Score	2.15
109			G 34	8666 3.10

**QUINTETS** (2Vn2VaVc unless specified)

150	ONSLow		2VnVaVc/Db	a 58	65564 3.20
150S			Score		3.65
151			2VnVaVc/VaVc/Db	d 24	64464 3.00
152			2VnVaVc/VaVc/Db	C 25	54454 3.20
152S			Score		2.85
138	RHEINBERGER		a 82	54444 3.30	
138S			Score		3.50
105	STANFORD		F 35	87767 3.90	
141	VEIT		A 29	65555 3.30	

**SEXTETS** (2Vn2Va2Vc)

131	WILM		b 27	644444 4.30
131S			Score	1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR		e 87	86665444 5.85
149S			Score	3.40

**SPECIAL OFFERS**

All 96 titles	£	195
Parts only - no scores		140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

QUINTETT.

VIOLA.

S. Jadassohn, Op.70.

The musical score for the Viola part of 'Quintett' by S. Jadassohn, Op.70, is presented in 16 staves. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with the tempo marking 'Allegro energico' and 'a tempo animato'. The first staff features a dynamic of *f marc. ed energico* and includes first and second endings. The second staff continues with a dynamic of *poco più mosso* and includes the instruction 'pesante e vigoroso'. The third staff is marked 'pizz.' and 'arco'. The fourth staff has a dynamic of *p*. The fifth staff is marked 'A' and includes dynamics *f*, *ff*, and *p*. The sixth staff is marked 'pizz.' and includes dynamics *mf*, *p*, and *f dol. cantabile*. The seventh staff is marked 'B' and includes dynamics *espress.*, *dim.*, and *mf*. The eighth staff includes the instruction 'molto espress.' and dynamics *espress.*. The ninth staff includes the instruction 'cresc.' and dynamics *f marc.*. The tenth staff includes the instruction 'più f e cresc.' and dynamics *ff*. The eleventh staff includes dynamics *ff*. The twelfth staff includes the instruction 'rit.' and 'Tempo I.'. The thirteenth staff includes dynamics *p*. The fourteenth and fifteenth staves continue the piece with various dynamics and articulations. The sixteenth staff concludes the piece with a dynamic of *p*.

VIOLA.

1 C *p* *cresc.*

*pp sempre*

*ff*

D *p* *dim.* *pp*

*f dol. cantabile* *sempre cresc.*

E *ff* *ff con passione agitato*

*f*

*pp* *cresc. molto assai* *f cresc.*

F *ff* *ff*

*ff*

*p* *cresc.* *f* *rit.* *p*



Tempo I.

*f martellato*

*più f* *ff*

*rit.* *poco più mosso.* *pizz.* *arco*

*p* *2* *pizz.*

*f* *mf dim.* *p* *p*

*f cresc.* *ff* *p dim.*

**H** *p dim.* *f dolce cantabile*

**I** *p*

*2* *espress.* *cresc.-*

*ff* *cresc.-*

**K** *ff*

*3* *3* *2* *ff*

VIOLA.

*p espress.* *cresc. molto - - più f marc. ff*

*sf sf sf sf sf sf sf*

*sf sf sf mf espress. mf espress. f energico pesante*

Adagio sostenuto.

10

*molto espress.* *un poco animando*  
*M 1 espress. molto*

*molto espress.*

*cresc. cresc. ff espress. mf cresc. fz*

*espress. espress.*

*pp p p*

*molto espress. cresc. cresc.*

*ff mf sf ff*

*espress. pp*

VIOLA.

*pizz. mf* *arco pp espress.*

*p p*

*cresc. f dolce espress.*

*pp p*

*cresc. con espress. molto espress. ff sf ff*

*sf p pp*

*dol. dim. dolciss. rall. rit.*

Tempo I.  
*f con gran espr. cresc.*

*Più presto. ff*

*mf cresc. ff*

*ff sf*

VIOLA.

*pp* *p* *f espress.* *f dol. espress.* *pp* *molto cresc.* *ff* *sfz* *sfz* *pp* *f marc. e pass.* *X* *pizz.* *cresc. molto* *f marcato* *ff* *sempre ff*

VIOLA.

**SCHERZO.**  
*Allegro non troppo vivo.* *p* *ten.* *ten.* *ten.* *ten.* *p* *1* *1* *P* *pp* *f* *sf* *sf* *f* *ff* *pp* *2* *pp* *ten.* *ten.* *ten.* *ten.* *mp* *1* *mf* *cresc.* *f cresc.* *ff* *pp* *f* *ff* *ff* *pizz.* *1* *Rarco* *ff* *pp* *1* *2* *3* *4*

VIOLA.

Die Viertel wie vorher die Halben.

3  
pp saltato  
cresc.  
f  
calando a tempo  
sf dim. sfp pp  
cresc. a tempo f sf dim. sfp calando  
f dim.  
mf ten. fp dim. fp dim.  
p tr cresc. a tempo calando  
sf dim. p dim. p p  
ten. ten.  
ten.  
1 1 S  
p f sf sf pp f ff  
pp  
ten. ten. w w w w  
mp

VIOLA.

mp pp cresc.  
f cresc. ff pp f ff  
ff  
pizz. 1 arco  
ff  
pizz. 1 p p  
arco pizz. p

FINALE.  
Allegro agitato.

f passionato  
f martell.  
espress.  
piu f  
4

VIOLONCELLO.

*f marc. < ff*

*sempre ff* *mf* *pizz.*

*arco* *pp* *espress.*

*cresc. molto espress.* *f dolce espress.*

*pp* *cresc. con espress. cresc.* *ff*

*sfz* *p* *2*

*pp* *dolce* *dim.* *dolce rall.* *1*

Tempo I. *f con gran espress.* *Più Presto.* *mf*

*cresc. molto sempre più f ff* *ff sempre*

*ff* *sf*

QUINTETT.

VIOLONCELLO.

Allegro energico.

S. Jadassohn, Op.70.

*1* *7 rit.* *a tempo animato*

*f marc. ed energico.*

*3* *3* *3* *pesante e vigoroso* *largamente*

*poco più mosso* *pizz.* *1*

*p*

*A* *arco* *1* *pizz.* *15*

*f* *ff* *p*

*dolce cantabile espress.*

*f* *2.*

*B* *largamente.*

*dim.* *molto espress.*

*espress.* *molto cresc. f con passione*

*1* *più f e cresc.* *ff* *ff*

*rit.* *1. a tempo* *2. pizz.*

*p* *2*

VIOLONCELLO.

arco  
cantabile espress.  
f p pp dim.  
1 C  
pizz. dim.  
1 D  
9 arco  
f espress. sempre  
E 3  
cresc. ff ff  
1  
2  
ff  
pp cresc. molto assai  
F 1  
ff ff  
1  
G ff  
rit. Tempo I.  
p f martellato

VIOLONCELLO.

arco  
ff cresc. p  
pizz. 1  
arco pp pizz. p  
FINALE.  
Allegro agitato.  
f passionato  
f martellato  
espress.  
più f marc.  
4  
pp dolce espress. p  
W  
f espress. f dolce espress.  
pp cresc. pp  
molto cresc. ff sfz sfz p ff  
espress.  
marc. e passione  
cresc. molto 8

VIOLONCELLO.

Violoncello score page 6, featuring multiple staves of music with various dynamics and performance instructions. The score includes markings such as *f*, *dim.*, *p*, *mf*, *arco*, *pizz.*, *tr.*, *cresc.*, *cal.*, *a tempo*, *ten.*, *espress.*, *pp*, *mp*, *ff*, and *mf*. It also contains first and second endings and a section marked *marc.* at the bottom.

VIOLONCELLO.

Violoncello score page 3, featuring multiple staves of music with various dynamics and performance instructions. The score includes markings such as *piu f*, *rit.*, *poco piu mosso*, *pizz.*, *ff*, *p*, *arco*, *f*, *mf dim.*, *pizz.*, *p dim.*, *arco*, *p dim.*, *f dolce cantabile*, *espress.*, *molto espress*, *cresc.*, *pp*, *ff*, *cresc.*, *pp*, *f*, *ff*, *mf*, *marc.*, *molto cresc. piu f*, *ff*, *f*, *f*, *f*, *f*, *mf*, *f*, *energico pesante*, and *ff*. It also contains first and second endings and a section marked *marc.* at the bottom.

VIOLONCELLO.

Adagio sostenuto.

*cantabile*

*molto espress.*

*cresc. molto espress.*

**M1** *un poco animato*  
*p assai espress.*

**N** *cresc. sf ff*

*ten. ff*

*molto espress.*

*p espress. pp*

*molto espress.*

*cresc. ff*

*mf*

*sf*

*espress.*

*poco cresc. pp*

**SCHERZO.**

Allegro non troppo vivo.

*p*

*ten.*

*ten.*

*ten.*

*p*

VIOLONCELLO.

*espress.*

*p*

*f*

**1 P** *sf*

*pp*

*f ff*

**2** *pp*

*ten. S.*

*mp*

*ten. w*

*pp*

*cresc.*

*f cresc.*

*ff*

*pp*

*f*

*ff*

*p*

*ff*

*p*

*pizz.*

**1 R** *arco*

*ff*

*cresc.*

*pizz.*

**1**

*p*

**2**

*Die Viertel wie vorher die Halben.*

**3** *arco*

*tr*

*tr*

*cresc.*

*f*

*p saltato*

*calando a tempo*

*tr*

*tr*

*sf dim.*

*sf p*

*dim.*

*p*

*cresc.*

*f*

*sf dim.*

*p*

*dim.*

*calando a tempo*

**1**



Frau Margarethe Keinecke  
zugeignet

# QUINTETT

für

Pianosorte

zwei Violinen, Viola und Violoncell

componirt

von

S. JADASSOHN.

Op. 70.

Eigenthum der Verleger für alle Länder.

*Leipzig, Breitkopf & Härtel.*

Pr. 12 Mark.

*Eingetragen in das Vereinsarchiv*

*Sach. f. H.*

16208

MERTON COPYING  
SERVICE

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 5706

Frau Margarethe Keinecke  
angeeignet?

# QUINTETT

für  
Pianoforte

zwei Violinen, Viola und Violoncell

componirt

von

## S. JADASSOHN.

Op. 70.

Eigentum der Verleger für alle Länder.

*Leipzig: Breitkopf & Härtel.*

Pr. 12 Mark.

Eingetragen in das Vereinsarchiv

Carl Sch. Galle.

16208