

## Quadrilles

Transcribed by John Morrison, 2005

[illegible]

## No. 3

*f* *f* CODA *ff* D.S.

## No. 4

*f* *f* *p* *DC.*

## No. 5

*p* *ff* *mf* *DC.*

This part is for Clarinet in Bb.  
Also available for Clarinet in A.

# L'Assomoir

## Quadrilles

Edward Elgar, 1879  
Transcribed by John Morrison, 2005

### No. 1

Clarinet in Bb

*ff* *p* *ff* *p* *cresc.* *ff* *CODA* *p* *ff* *p* *DC.* *ff*

### No. 2

*f* *p* *DC.* *f*

## No. 3

*f* *p* CODA *f* *cresc.* *ff* D.S.

## No. 4

*f* *p* 1st & 3rd time *f* *cresc.* D.C. *ff*

## No. 5

*p*

*ff*

*mf*

*f* *mf* *D.C.*

3

4

This part is for Clarinet in A.  
Also available for Clarinet in Bb.

# L'Assomoir

## Quadrilles

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### No. 1

Clarinet in A

*ff* *p* *ff* *p* *ff* *p* *cresc.* *ff* *ff* *p* *ff* *p* *ff* *p* *ff* *DC.* *ff*

### No. 2

*f* *p* *mf* *p* *f* *DC.*

2.

## L'Assomoir - Clarinet in A

## No. 3

6/8

*f*

*p*

CODA

*f*

*cresc.*

*ff*

D.S.

## No. 4

2/4

*f*

*p*

*f*

*p*

1st & 3rd time

8

D.C.

2nd & 4th time

*p*

D.C.

## No. 5

The musical score for No. 5 is written for Clarinet in A and consists of five staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a piano (*p*) dynamic and features a series of eighth notes. The second staff starts with a fortissimo (*ff*) dynamic and contains sixteenth-note patterns. The third staff continues with sixteenth-note figures and includes accents. The fourth staff begins with a mezzo-forte (*mf*) dynamic and features slurs and accents. The fifth staff starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and concludes with a double bar line and the marking *DC.* (Da Capo). The score includes various musical notations such as slurs, accents, and dynamic markings.



# L'Assomoir

## Quadrilles

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### No. 1

Cornet I in Bb

*ff* *p* *ff* *p* *ff* *p* *cresc.* *ff* *CODA* *p* *f* *p* *f* *p* *DC.* *ff*

### No. 2

*f* *p* *Solo* *DC.* *p* *f*

**No. 3**

*f* *pp*

CODA

*f*

D.S.

**No. 4**

*f* *f* *f*

1st & 3rd time  
Solo  
*mf*

*pp*

*p* DC.

2nd & 4th time  
8 8 DC.

## No. 5

*pp*

*sim.*

*ff*

*Solo*

*p*

*pp*

*D.C.*

# L'Assomoir

## Quadrilles

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### No. 1

Cornet II in Bb

*ff* *p* *ff* *ff* *cresc.* *ff* *p* *f* *DC.* *ff*

### No. 2

*f* *p* *DC.* *p* *f*

### No. 3

*f* *pp* *pp* *DC.* *f* *f*

**No. 4**

*f*

*1st & 3rd time*  
*Solo*  
*mf*

*pp*

*p*

*DC.*

*2nd & 4th time*  
*p*

*DC.*

**No. 5**

*pp*

*ff*

*Solo*  
*p*

*pp*

*DC.*

# L'Assomoir

## Quadrilles

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### No. 1

Euphonium

*ff* *ff* *p* *ff* *ff* *p* *f* *p* *f* *ff* *D.C.*

### No. 2

*f* *2nd time only* *f* *1st & 2nd time . . . 2nd time only . . . 1st & 2nd D.C.* *p* *f* *f*

### No. 3

*f* *p* *mf* *p* *mf* *f* *f* *f* *D.S.*

## No. 4

First system of musical notation for No. 4. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff begins with a forte (*f*) dynamic and a crescendo hairpin, followed by eighth and quarter notes. The second staff begins with a forte (*f*) dynamic and continues with similar rhythmic patterns. The system concludes with a decrescendo hairpin and a piano (*p*) dynamic.

Second system of musical notation for No. 4. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff is marked "1st & 3rd time" and "8", showing a sequence of eighth notes. The second staff is marked "2nd & 4th time" and "p", showing a sequence of eighth notes. Both staves end with a double bar line and a "DC." (Da Capo) instruction.

## No. 5

First system of musical notation for No. 5. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff begins with a piano (*pp*) dynamic and features a long, sustained note. The second staff begins with a fortissimo (*ff*) dynamic and features a sequence of eighth notes.

Second system of musical notation for No. 5. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff begins with a mezzo-forte (*mf*) dynamic and features a sequence of eighth notes. The second staff begins with a mezzo-forte (*mf*) dynamic and features a sequence of eighth notes. Both staves end with a double bar line and a "DC." (Da Capo) instruction.

Euphonium part  
transposed for Horn in F.

# L'Assomoir

## Quadrilles

Edward Elgar, 1879

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### No. 1

Horn in F

*ff* *ff* *p* *ff* *ff* *CODA* *p* *f* *p* *f* *ff* *DC.*

### No. 2

*f* *2nd time only* *f* *1st & 2nd time* *2nd time only* *p* *f* *DC.*

### No. 3

*f* *p* *mf* *CODA* *f* *f* *D.S.*



2.

## L'Assomoir - Horn in F (for Euphonium)

## No. 4

*f* *p*

*f*

*1st & 3rd time* *pp* *DC.*

*2nd & 4th time* *p* *DC.*

## No. 5

*pp*

*ff*

*mf* *p* *DC.*

*mf* *pp*

# L'Assomoir

## Quadrilles

## Edward Elgar, 1879

Transcribed by John Morrison, 2005

# No. 1

Piano

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a main melody. The piano introduction consists of two measures: the first measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note; the second measure has a treble clef with an A4 quarter note and a bass clef with an A2 quarter note. The main melody begins in the third measure with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and quarter notes. The piano introduction is marked with a piano (*p*) dynamic. The main melody is marked with a forte (*f*) dynamic. The score is written for a single melodic line on a grand staff.

Measures 1-5 of "The Wind" by Gustav Mahler. The score is in 3/4 time, key of D major. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include "cresc." and "ff".

## CODA

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single staff with a treble clef. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'f' (forte) dynamic. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'f' (forte) dynamic. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'f' (forte) dynamic.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final cadence. The score is marked with a forte (ff) dynamic and a piano (p) dynamic. The tempo is marked 'Allegretto'. The score is for a single system, with a total of 16 measures.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five measures. The first four measures are marked with a piano (p) dynamic. The fifth measure is marked with a fortissimo (ff) dynamic. The score ends with a double bar line and a "DC." (Da Capo) instruction.

## No. 2

ff

f

p

p

f

## No. 3

*p*

*p*

**CODA**

*ff*

*Brass*

*f*

**D.S.**

## No. 4

*f* *p* *f*

*1st & 3rd time* 1 2 3 4 5 6 7 8

*p* *p*

1 2 3 4 5 6 7 *DC.*

*pp*

*2nd & 4th time* *f*

*DC.*

## No. 5

*pp*

*ff*

*mf*

*p* *mf*

*pp* *DC.*

# L'Assomoir

## Quadrilles

Edward Elgar, 1879

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### No. 1

Violin I

*ff* *p* *ff* *p* *ff* *p* *cresc.* *ff*

CODA

*p* *ff* *p* *ff* *p* *ff* *p* *ff* *D.C.* *ff*

### No. 2

*ff* *mf* *p* *f* *mf* *p* *mf* *f* *D.C.* *f*

## No. 3

*pizz.*  $\%$

*mf* *p*

*CODA* *f*

*cresc.* *ff* *D.S.*

8va

## No. 4

*f* *p*

*f*

1st & 3rd time

1 2 3 4 5 6 7 8

*p* *pp* *DC*

2nd & 4th time

*p* *tr* *DC*



## No. 5

Violin 1 score for No. 5, L'Assomoir. The score consists of seven staves of music in 2/4 time. The key signature has one sharp (F#). The piece begins with a piano (*pp*) dynamic and a *sim.* (sostenuto) marking. The dynamics fluctuate throughout, including *ff*, *mf*, *p*, and ending with a double bar line and *DC.* (Da Capo) instruction.

# L'Assomoir

## Quadrilles

Edward Elgar, 1879

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### No. 1

Violin II

*ff* *p* *ff* *p* *cresc.* *CODA* *ff* *p* *ff* *p* *DC.* *ff*

### No. 2

*f* *p* *DC.* *f*

2.

## L'Assomoir - Violin 2

## No. 3

*pizz.*  $\text{\textcircled{S}}$

*mf* *p*

*f* *f*

*CODA*

*ff* *D.S.*

## No. 4

*f* *p*

*1st & 3rd time*

*p* *pp* *D.C.*

*2nd & 4th time*

*p* *D.C.*

## No. 5



*pp*

*ff*

*mf* *p*

*mf* *pp* *DC.*

# L'Assomoir

## Quadrilles

Edward Elgar, 1879

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### No. 1

Viola (ad lib.)

ff

p

ff

p

ff

cresc.

CODA

ff

p

ff

p

ff

p

DC.

ff

Detailed description: This block contains the musical notation for the first piece, 'No. 1', for Viola (ad lib.). The score is written in 3/8 time with a key signature of one sharp (F#). It consists of six staves. The first staff begins with a forte (ff) dynamic and features a melodic line with a trill. The second staff continues the melody with a piano (p) dynamic. The third staff features a crescendo (cresc.) leading to a forte (ff) dynamic. The fourth staff is marked 'CODA' and begins with a forte (ff) dynamic. The fifth staff features a piano (p) dynamic. The sixth staff concludes with a forte (ff) dynamic and a double bar line.

### No. 2

f

p

DC.

f

Detailed description: This block contains the musical notation for the second piece, 'No. 2'. The score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of four staves. The first staff begins with a forte (f) dynamic. The second staff features a piano (p) dynamic. The third staff concludes with a double bar line. The fourth staff begins with a forte (f) dynamic and ends with a double bar line.

## No. 3

*pizz.*  $\text{mf}$   $p$   $\text{ff}$  *CODA* *f* *f* *D.S.*

## No. 4

*f* *p* *1st & 3rd time* *p* *2* *3* *4* *5* *6* *7* *8* *1* *2* *3* *4* *5* *6* *7* *pp* *DC.* *2nd & 4th time* *p* *DC.*

## No. 5

*pp*

*ff*

*mf*

*p*

*mf*

*pp*

*D.C.*

# L'Assomoir

## Quadrilles

Edward Elgar, 1879

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### No. 1

Violoncello

Violoncello

*ff* *p* *ff* *p*

CODA

*cresc.* *ff* *p* *ff*

*p* *ff* *p*

DC.

### No. 2

*f*

*p*

DC.

*f*

### No. 3

*f* *p*

CODA

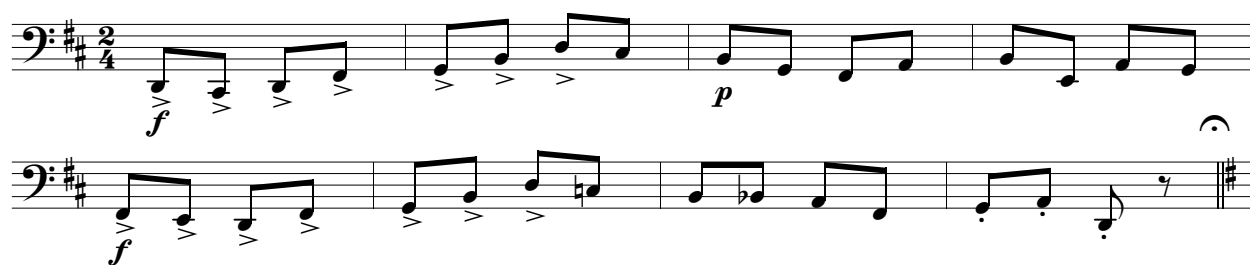
*f*

DC.

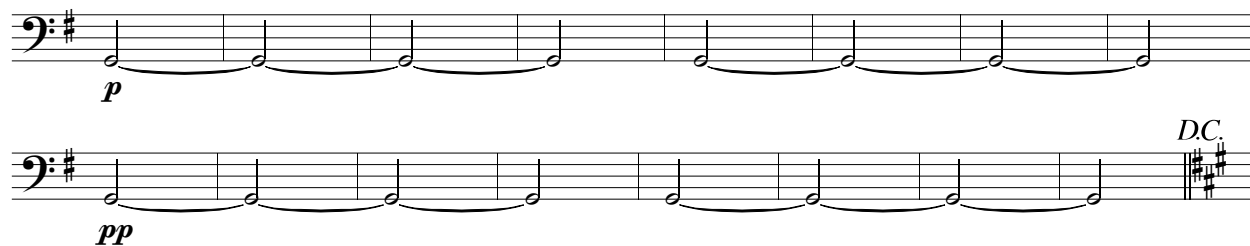
*ff*



## No. 4



1st &amp; 3rd time



2nd &amp; 4th time



## No. 5



# L'Assomoir

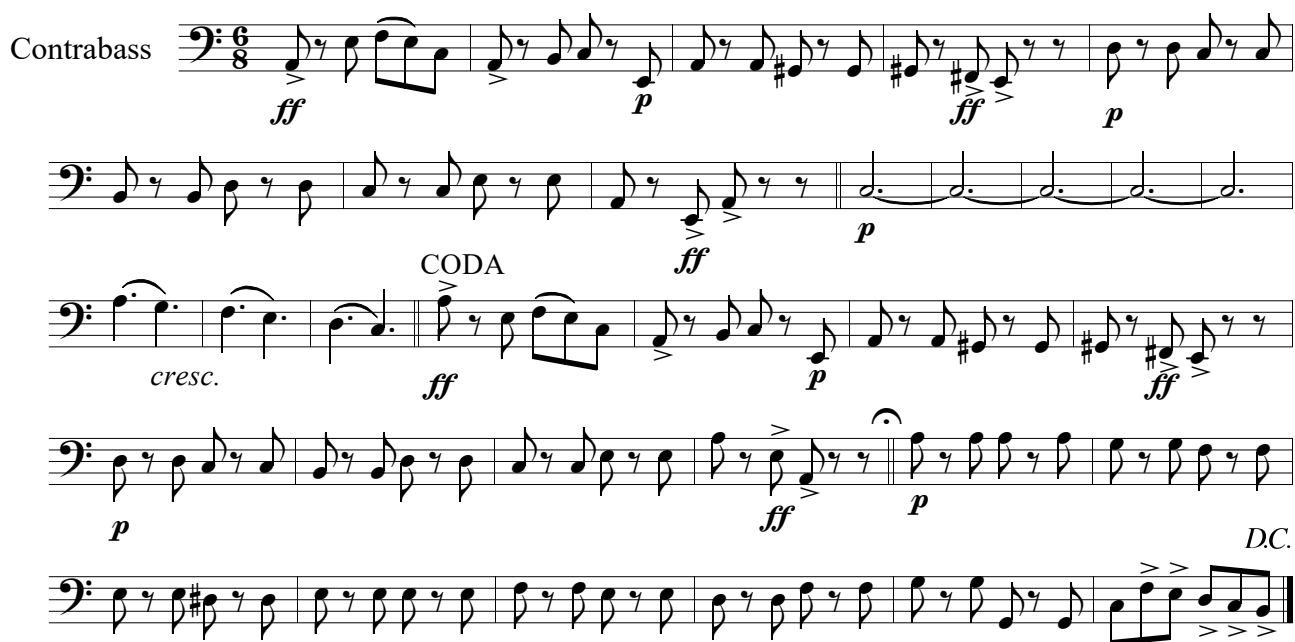
## Quadrilles

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### No. 1

Contrabass



*ff* *p* *ff* *p*

*ff* *p*

*cresc.* *ff* *p* *ff*

*p* *ff* *p*

*D.C.*

### No. 2



*f*

*p*

*D.C.* *f*

### No. 3



*f* *p*

*CODA* *f* *p*

*D.S.* *ff*

2.

## L'Assomoir - Double Bass

## No. 4

*2nd & 4th time*

## No. 5

