



MERTON MUSIC

JANSA

STRING QUARTET

Op.51 No.1

VIOLIN I

From  
THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
0181-540 2708

Allegro

QUARTET

L. Jansa Op.51. No.1

Violin I

Measures 1-50 are shown across ten staves. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are marked at the beginning of their respective staves. The score includes dynamic markings such as *f*, *p*, *p dol.*, *cresc.*, *pp*, *poco cresc.*, *fp*, and *p dolce*. It also features trills (*tr*) and triplets (*3*).

VIOLIN I

10 *8va ad lib.* - - - *loco*  
190  
*p dolce*

200 205

210 *tr* *8va ad lib* 215

*loco* 220

225 230

235 240

245 250

255

260 265 270

VIOLIN I

55 60 3

65

70 75 *p* *fp*

80 85 *f* *p*

90

95

100 *decres.* *p* *f*

105 *tr*

110 *p dol.*

115 *tr* 3 *8va ad lib.* *dolce*

120 *loco* 125 1

VIOLIN I

4 *8va ad lib.* *loco* *fp* 130

*f* *p* 135

*f* 140 *f*

*p* 145

*f* 150

*p* *f* 155

*tr* 160 *sfz* *sfz*

VIOLIN I

95 *p* 9

*f* 100 *p* 105

*p* 110

*cresc.* *f* *p* 115 120

*f* 125 130

*b* 135 140 145

*dim.* *p* *f* 150 155

*p* *f* 160 165

*p* 170

*f* 175 180

185 *V.S.*



6 Andante VIOLIN I  
*m.v. cantabile*

5

1. 2. 10 *sfz p sfz p*

15 Minore *espress.*

20 *cresc.* 25 1. 2. *p*

30 35 *f p*

40 Maggiore *pp m.v.*

45 *espress.*

50

55

60

65 *cresc. f p pp*

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to facilitate page turns.



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VIOLIN II

From  
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VIOLIN II

4

Scherzo

5 10 15 20 25 30 35 40 45 50 tr 55

60 65 70 75 80

*p* *f* *f* *p* *f* *pp* *f* *p* *f* *p* *f* *tr* *f* *tr* *f* *tr* *f* *pp* *f* *dim.* *p* *f* *p*

Scherzo da capo senza rep.

VIOLIN II

5

Andante

5 10 15 20 25 30 35 40 45 50 55 60 65

*m.v.* *sfz* *p* *sfz* *p* *cresc.* *p* *f* *p* *pp* *m.v.* *f* *p* *cresc.* *f* *p* *pp*

1. 2. 1. 2.

Minore Maggiore



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VIOLA

From  
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VIOLA

Finale: Allegro

Musical score for Viola, page 6, measures 1-140. The score is in 2/4 time and features various dynamics including *p*, *f*, *sfz*, and *cresc.*. Measure numbers are indicated above the staff lines.

VIOLA

Musical score for Viola, page 3, measures 85-160. The score continues from the previous page and includes dynamics such as *p*, *f*, *decres.*, *tr*, *sfz*, and *p*. Measure numbers are indicated above the staff lines.



# VIOLONCELLO

Allegro

## QUARTET

L. Jansa Op.51. No.1

Violoncello

*f*

5 *p* *cresc.* 10

15 *p* *f*

20 *cresc.* 25 *pp*

30 *poco cresc.* *f* *p* *dolce*

35

40 *fp*

45 *f* *tr* *p* *f* 50

55 *f* *p* *f* *p* 60

65 *f*

70 75 *f*

VIOLONCELLO

2

Musical score for Violoncello, measures 75-150. The score consists of ten staves of music in bass clef. Measure numbers are indicated above the staves: 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145. Dynamics include *fp*, *f*, *decres. p*, *p*, *f*, and *p<sup>></sup>*. Trills are marked with *tr*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



VIOLONCELLO

6

125 *f* 130 135 140 145 *dim.* 150 *p* 155 160 *f* 165 170 *p* 175 *f* 180 185 190 195 200 205 210 *f* 215 220 *p* 225 230 235 240 245 250 *f* 255 *p* 260 265 270

VIOLONCELLO

150 *f* *sfz sfz sfz sfz* 155 *sfz sfz p f* 160 *sfz sfz* Scherzo 5 *p f* 10 3 15 *f* *p* 20 25 *f* 30 *p pp* 35 40 4 50 *f* 55 Trio 60 *p* 65 *f* 70 *dim.* 75 *p* 80

Scherzo da capo senza rep.

VIOLONCELLO

Andante

5

*m.v.*

10 *sfz p sfz p*

15 *Minore*

20 *cresc.*

25 *1.*

30

35 *f p*

40 *Maggiore*

45 *pp m.v.*

50

55

60 *cresc.*

65 *f p pp*

VIOLONCELLO

Finale: Allegro

5

5

*p f p*

10

15 *f*

20 *p*

25 *f*

30 *p*

35 *f*

40 *f*

45

50

55

60

65 *p*

70

75 *f*

80

85

90

95 *p*

100

105

110 *p*

115

120 *cresc. f*

V.S.

Leopold Jansa (1795 - 1875) was a Bohemian violinist and composer who became known for his violin playing while still at school in Brno. In 1817 he left to study law in Vienna, but being introduced to the city's musical and artistic society abandoned his university studies and devoted himself to perfecting his violin technique and took composition lessons with Förster. After a year as chamber musician to the Duke of Brunswick he returned in 1824 to Vienna and became a violinist in the court chapel. In 1834 he was appointed musical director and professor of the violin at the University of Vienna. He became leader of the famous Schuppanzigh Quartet after the death of Ignaz Schuppanzigh.

In 1851 he came to London as a member of a jury of string instrument specialists at the Great Exhibition, and while there gave a concert in aid of Hungarian emigrants which caused the Austrian Imperial court to deprive him of his rank and banish him from Austria. For nearly 20 years he remained in London as a teacher (his most famous pupil was Wilma Neruda) and concert player. He was pardoned in 1868 and returned to Vienna in 1870.

His published works include four violin concertos and eight string quartets. This quartet is one of three easy quartets "specially designed for such as cannot manage the higher positions." So there is nothing above the fourth position for the cello, or above the third for the other instruments.

# MERTON MUSIC

Leopold  
**JANSA**

String Quartet in C  
Op.51 No.1

PARTS

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