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Gade

Quartett No. 1

D dur, Op. 63

Violine I

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QUARTETT

(Nº 1, D dur)

für 2 Violinen, Viola und Violoncell.

1

Violino I.

Allegro moderato.

Niels W. Gade, Op. 63.

p dolce
mf
p
mf
f
mf
f
mf
tr
mf
f
dim.
fz
f
dim. dol.
p
f
dim.
B
mf
dim.
p dol.
f
p
f
fz
fz
dim.
mf
dim.
p
dim.
p
dim.
C
mf
cresc.
f
con fuoco
cresc.

Violino I.

Violino I musical score, measures 1-24. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked *p* (piano) at the beginning and *f* (forte) later. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece features a series of eighth and sixteenth notes, often beamed together, and some measures with rests. The dynamics range from *p* to *f*, with *dim.* (diminuendo) and *p dolce* (piano dolce) markings. The score is divided into measures by vertical bar lines, and some measures are numbered (1, 2, 3, 5). The key signature changes to two sharps (D major) at measure 17, indicated by a sharp sign on the F line.

Measures 1-24. Dynamics: *p*, *f*, *fz*, *p*, *f*, *f*, *dim.*, *f*, *f*, *dim.*, *mf*, *dim.*, *p*, *p dolce*, *p*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *p*, *dolce*.

Violino I. Musical score, page 3. The score consists of 13 staves of music in G major (one sharp). It features various musical notations including slurs, ties, trills, and dynamic markings. The dynamics range from piano (p) to fortissimo (f). The piece concludes with a final double bar line.

Dynamic markings and performance instructions include:

- mf* (mezzo-forte)
- f* (forte)
- dim.* (diminuendo)
- p* (piano)
- p dolce* (piano dolce)
- cresc.* (crescendo)
- fz* (forzando)
- tr.* (trill)
- G* (key signature change to G major)
- 1* (first ending)

Allegretto vivace.
scherzando

This musical score for Violino I consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo and character are marked 'Allegretto vivace' and 'scherzando'. The score features a variety of musical notations including slurs, accents, and dynamic markings. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic and a crescendo/decrescendo hairpin. The third staff features piano (*p*), fortissimo (*ff*), and piano (*p*) dynamics. The fourth staff includes a forte (*f*) dynamic and a crescendo/decrescendo hairpin. The fifth staff features a piano (*p*) dynamic and a forte (*f*) dynamic. The sixth staff includes a piano (*p*) dynamic and a crescendo/decrescendo hairpin. The seventh staff features a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The eighth staff includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The ninth staff features a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The tenth staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The score concludes with a piano (*p*) dynamic and a crescendo/decrescendo hairpin.

Violino I.

5

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of ten staves of music, all in G major (one sharp). The notation is written for a single melodic line, possibly for a piano or violin. The piece is marked with a large 'I' at the top right, indicating the first ending or a specific section. The music features a variety of dynamics, including piano (p), forte (f), and mezzo-forte (fz), as well as softer markings like 'dim.' (diminuendo) and 'dolce' (sweetly). Articulation is provided through slurs, accents, and trills (tr). The piece begins with a piano (p) dynamic and a series of eighth and sixteenth notes, followed by a forte (f) section with more complex rhythmic patterns. The middle section includes a 'dim. dolce' passage, and the final section features trills and a return to forte dynamics. The notation is clear and detailed, with many notes beamed together and various ornaments.

Andante, poco lento.

dolce cantabile

Violino I musical score, measures 1-10. The tempo is Andante, poco lento, and the mood is dolce cantabile. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *mf dolce*. The notation features slurs, ties, and triplets. A key signature change to two flats (B-flat and E-flat) occurs at measure 6, marked with a 'K'. The piece concludes with a final crescendo in measure 10.

ff *p dolce*

L *riten.* *Tempo* *p*

mf *p* *mf*

f *dim.*

p *fz* *fz*

mf dolce

p *p* *p*

f *dim.* *p*

f *dim.* *p*

pp *pp*

Violino I.

Finale.

Moderato sostenuto. **Allegro con brio.**

p *f* *M* **Allegro con brio.**

Sostenuto. *fz* *p* *f*

f

fz

dim. **N** *mf dolce* *p*

mf

f *dim.* *pp*

pp *mf*

p

fz *fz* *fz*

fz *fz*

Violino I. musical score, page 9. The score is written for Violino I and consists of 12 staves of music. The key signature is G major (one sharp). The tempo is marked *Sostenuto.* and *Allegro con brio.* The dynamics include *fz*, *f*, *dim.*, *p*, *dolce*, *cresc.*, *f*, *fz con fuoco*, *pp*, and *f*. The score includes various musical notations such as slurs, accents, and staccato marks. The piece concludes with a first ending marked '1'.

Violino I musical score, page 10. The score is written in treble clef with a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes various dynamics, articulations, and performance instructions. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The articulations include accents, slurs, and trills. The performance instructions include *dim* (diminuendo), *mf dolce* (mezzo-forte dolce), and *cresc.* (crescendo). The score ends with a double bar line and a final *ff* dynamic.

Key features of the score include:

- Staff 1: *f* (forte) dynamic, starting with a series of eighth notes.
- Staff 2: *fz* (forzando) dynamic, featuring a series of eighth notes.
- Staff 3: *dim mf dolce* (diminuendo mezzo-forte dolce) instruction, featuring a series of eighth notes.
- Staff 4: *p* (piano) and *mf* (mezzo-forte) dynamics, featuring a series of eighth notes.
- Staff 5: *f* (forte) and *pp* (pianissimo) dynamics, featuring a series of eighth notes.
- Staff 6: *pp* (pianissimo) and *mf* (mezzo-forte) dynamics, featuring a series of eighth notes.
- Staff 7: *p* (piano) dynamic, featuring a series of eighth notes.
- Staff 8: *cresc.* (crescendo) and *f* (forte) dynamics, featuring a series of eighth notes.
- Staff 9: *tr* (trill) marking, featuring a series of eighth notes.
- Staff 10: *f* (forte) dynamic, featuring a series of eighth notes.
- Staff 11: *ff* (fortissimo) dynamic, featuring a series of eighth notes.
- Staff 12: *ff* (fortissimo) dynamic, featuring a series of eighth notes.

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Sonate, Hmoll. Op. 23 (s) 6 Mk. 90 Pf.
Sonate, Gdur. Op. 25 (s) 6 Mk. 90 Pf.

Hans Pfitzner

Sonate, Fismoll. Op. 1 (zs)

Sergei Wassiljewitsch Ra

Sonate, Gmoll. Op. 19 (zs)
Prélude. Op. 23 Nr. 10 (Brandouff) (m)

Carl Reinecke

Sonate Nr. 2, Ddur. Op. 89 (m) 3 Mk. 80 Pf.
Klage aus König Manfred, Cdur. (l) 1 Mk. 30 Pf.
Drei Stücke aus König Manfred (Grimm) (xl) 1 Mk. 30 Pf.
Nr. 1. Grazie des Tanzes. — 2. Fromme Dulderin. — 3. In Kerkersnacht.
Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l) 1 Mk. 30 Pf.
Drei Stücke. Op. 146 (m—zs) 3 Mk. 90 Pf.
Nr. 1. Trio. — 2. Gavotte. — 3. Echerzo.
Sonate Nr. 3, Gdur. Op. 238 (m) 5 Mk. 90 Pf.

Anton Rubinstein

Sonate, Ddur. Op. 18 (zs) 5 Mk.
Violinsonate Nr. 2, Amoll (Grüsmacher). Op. 19 (zs) 5 Mk. 90 Pf.
Sonate Nr. 2, Gdur. Op. 39 (zs) 5 Mk.
Sonate, Fmoll. Op. 49 (zs) 5 Mk.

Philipp Scharwenka

Zwei Stücke. Op. 98 (m) 2 Mk. 60 Pf.
Nr. 1. Elégie. — 2. Caprice slave.

Georg Schumann

Sonate, Emoll. Op. 19 (s) 5 Mk. 90 Pf.

Hans Sitt

Konzert, Amoll. Op. 34 (s) 4 Mk. 50 Pf.

Robert Volkmann

Romanze, Emoll. Op. 7 (m) 1 Mk. 30 Pf.

Adolf Wallnöfer

Meditation über das Adagio aus Beethovens Sonate in Cismoll.
Op. 27, 2 (Quasi una Fantasia) (m) 1 Mk. 30 Pf.

Streich=Septette und =Quintette.

Christian Barnekow

Quintett, Gmoll für 2 Violinen, Bratsche und 2 Violoncelle.
Partitur 3 Mk. Stimmen 6 Mk.

Hakon Børresen

Septett für 2 Violinen, 2 Bratschen und 2 Violoncelle, Gdur.
Partitur 6 Mk., Stimmen 7 Mk. 20 Pf.

Felix Weingartner

Quintett, Edur für 2 Violinen, 2 Bratschen und Violoncell.
Partitur (Taschenformat) 2 Mk. Stimmen 15 Mk.

Streich=Quartette.

Ferruccio Busoni

Zweites Quartett, Dmoll. Partitur 3 Mk. Stimmen 3 Mk. 60 Pf.

Benjamin Godard

Zweites Quartett, Adur. Partitur 2 Mk. Stimmen 3 Mk. 60 Pf.

Hugo Rann

Quartett, Fdur. Op. 40. Partitur 3 Mk. Stimmen 3 Mk. 60 Pf.
Quartett Nr. 2 (in Ddur). Op. 41. Partitur 3 Mk.
Stimmen 3 Mk. 60 Pf.

Streich=Quartette.

Edouard Lalo

Quartett, Esdur. Op. 19. Stimmen 3 Mk. 60 Pf.

Ludolf Nielsen

Quartett, Adur. Op. 1. Partitur 3 Mk. Stimmen 2 Mk. 40 Pf.
Quartett Nr. 2, Cmoll. Op. 5. Partitur (Taschenformat) 2 Mk.
Stimmen 6 Mk

Vítězslav Novák

Quartett, Ddur. Op. 35. Partitur (Taschenformat) 2 Mk.
Stimmen 6 Mk.

Leone Sinigaglia

Quartett, Partitur (Taschenformat) 1 Mk.
Stimmen 8 Mk. 40 Pf.

Felix Weingartner

Quartett, Dmoll. Op. 24. Partitur 3 Mk. Stimmen . 6 Mk.
Quartett, Fmoll. Op. 26. Partitur 3 Mk. Stimmen . 6 Mk.
Quartett Nr. 3, Fdur. Op. 34. Partitur 3 Mk. Stimmen 6 Mk.

Philipp Wolfrum

), Adur. Op. 13. Stimmen 4 Mk. 80 Pf.

Streich=Quartette und =Quintette.

Heinrich von Herzogenberg

Quintett, Cdur. Op. 17 10 Mk. 80 Pf.

Salomon Jadassohn

Quintett, Cmoll. Op. 70 9 Mk. 60 Pf.
Quintett Nr. 3, Gmoll. Op. 126 9 Mk. 60 Pf.

Bruno Mengelini

Quintett, Ddur 10 Mk. 80 Pf.

Felix Weingartner

Septett, Emoll für Pianoforte, 2 Violinen, 2 Bratschen und
Violoncell. Op. 33. 12 Mk.

Klavier=Quartette.

Adolf Barjanský

Quartett, Cmoll. Op. 5 8 Mk. 70 Pf.

Christian Barnekow

Quartett, Ddur. Op. 12 9 Mk. 60 Pf.

Hermann Gock

Quartett, Edur. Op. 6 8 Mk. 70 Pf.

Klavier=Trios.

Hans Huber

Trio Nr. 1, Esdur. Op. 20 7 Mk. 80 Pf.
Trio Nr. 2, Edur. Op. 65 7 Mk. 80 Pf.

Salomon Jadassohn

Trio Nr. 2, Edur. Op. 20 4 Mk. 20 Pf.
Trio Nr. 3, Cmoll. Op. 59 4 Mk. 20 Pf.
Trio Nr. 4, Cmoll. Op. 85 7 Mk. 80 Pf.

Hugo Rann

Trio, Bdur. Op. 32 7 Mk. 20 Pf.

Désiré Pâque

Vierte Suite für Pianoforte, Violine und Viola. 4 Mk. 20 Pf.

Carl Reinecke

Trio, Ddur. Op. 38 4 Mk. 20 Pf.
Trio, Amoll. Op. 188 4 Mk. 20 Pf.
Trio Nr. 2, Cmoll. Op. 230 7 Mk. 80 Pf.
Trio, Bdur. Op. 274. Für Pianoforte, Violine und Viola.
7 Mk. 80 Pf.

Camille Saint-Saëns

Liszt, Ophéus. Symphonische Dichtung Nr. 4 . 2 Mk. 10 Pf.

Philipp Scharwenka

Trio, Cismoll. Op. 100 7 Mk. 80 Pf.
Trio, Gdur. Op. 112 7 Mk. 80 Pf.
Duo für Violine, Viola und Pianoforte, Adur . 4 Mk. 20 Pf.

Kaver Scharwenka

Großes Trio, Fisdur. Op. 1 7 Mk. 20 Pf.

Philipp Wolfrum

Trio für Pianoforte, Violine und Viola, Hmoll. Op. 24 4 Mk. 80 Pf.