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Ludolf Nielsen

Quartett in A dur

für 2 Violinen, Viola und Violoncell

Op. 1

Partitur

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KAMMER MUSIK
—
LUDOLF NIELSEN
QUARTETT IN A DUR
für 2 Violinen, Viola und Violoncell
OP.1

Partitur
3 M. n.

4 Stimmen
je 60 Pf. n.

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Quartett in A dur

für 2 Violinen, Viola und Violoncell.

An Olaf Björwig.

Ludolf Nielsen, Op.1.

Allegro, ma non troppo.

4

A

B

C rit. *tranquillo* accel.

A musical score for orchestra and piano. The score consists of five staves. The top staff is for the piano, featuring a treble clef, a key signature of two sharps, and a common time signature. The piano part includes dynamic markings such as *poco tranquillo*, *a tempo*, and *poco a poco rit.*. The middle four staves are for the orchestra, each with a bass clef, a key signature of one sharp, and a common time signature. The orchestra parts include dynamics like *mf* and *dim.*. The score is divided into measures by vertical bar lines, with measure numbers 11, 12, 13, 14, and 15 indicated above the first, third, fifth, seventh, and ninth staves respectively.

D Meno mosso.
a tempo

A musical score for orchestra, page 10, showing measures 11-12. The score consists of six staves. Measure 11 starts with dynamic *p*. The first three staves have melodic lines with various dynamics: *cresc.*, *mf*, *p*, *cresc.*, *mf*, and *cresc.*. Measures 12 begin with *cresc.* followed by *mf* for the first three staves, and *cresc.* for the last three staves. The score includes various clefs (G, C, F), key signatures (F major, B major), and time signatures (common time).

E

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff shows woodwind entries with slurs and grace notes. The second staff features a prominent bassoon line. The third staff contains a melodic line. The fourth staff includes a cello line with pizzicato markings. The fifth staff is for the piano, with dynamic markings like *pp*, *p*, and *pp* pizz. Measure 11 ends with a forte dynamic. Measure 12 begins with a melodic line and concludes with a piano dynamic. The key signature changes to E major at the start of measure 12.

A musical score page showing two measures of music for orchestra and piano. The key signature is A major (three sharps). Measure 11 starts with a piano dynamic, followed by woodwind entries with crescendos. Measure 12 begins with a forte dynamic from the piano, followed by woodwind entries with decrescendos. The score includes multiple staves for various instruments and a piano part.

rit. Tempo I.

F

G

H

I

A page from a musical score featuring six staves of music for orchestra. The key signature is A major (three sharps). The time signature is common time. The music consists of six measures. Measure 1: Trombones play eighth-note chords. Measure 2: Trombones play eighth-note chords. Measure 3: Trombones play eighth-note chords. Measure 4: Trombones play eighth-note chords. Measure 5: Trombones play eighth-note chords. Measure 6: Trombones play eighth-note chords.

L

8

L

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

mf *f* *tr.*
mf *f* *tr.*
mf *f*

ff *p* *rit. M a tempo*
ff *p* *p*
ff *p*

mf *pp* *mf* *pp*
mf *pp* *mf* *pp*
mf *pp*

Musical score page 9, measures 11-15. The score consists of six staves for strings. Measure 11 (crescendo) starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 12 (f) features eighth-note chords. Measure 13 (mf) shows eighth-note patterns continuing. Measure 14 (p) has eighth-note patterns. Measure 15 (pp) concludes with eighth-note patterns.

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
rit.
tranquillo
dim.
dim.
dim.
dim.
accel.
poco tranquillo
a tempo
Solo.
mf
mf
mf
poco a poco dim. e rit.
Meno mosso.
a tempo
p
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
f
cresc.
f
cresc.
f
cresc.
f

Musical score page 11, measures 11-15. The score consists of six staves for different instruments. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *pp*, followed by *pizz.* and *arco* markings. Measure 13 features dynamics *cresc.*, *f*, and *dim.*. Measure 14 includes *cresc.*, *f*, and *dim.* markings. Measure 15 shows *cresc.*, *f*, *rit.*, and *Tempo I.* Measure 16 starts with *mp* and ends with *p*. Measure 17 begins with *cresc.* and ends with *rit.* and *tranquillo*. Measure 18 starts with *cresc.* and ends with *p*. Measure 19 begins with *mp* and ends with *p*. Measure 20 starts with *mp* and ends with *p*.

Scherzo.

Allegro.

The musical score consists of ten staves of music for orchestra, spanning five systems. The instrumentation includes two violins, one viola, and one cello per staff, along with bassoon, double bass, and timpani. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic, followed by eighth-note patterns with pizzicato and arco markings. Measures 2-3 show eighth-note chords with crescendo and piano dynamics. Measures 4-5 feature eighth-note patterns with crescendo and piano dynamics. Measures 6-7 show eighth-note patterns with crescendo and piano dynamics. Measures 8-9 show eighth-note patterns with crescendo and piano dynamics. Measure 10 concludes with a forte dynamic. The score is annotated with various dynamics (e.g., *p*, *f*, *cresc.*, *dim.*, *tr.*) and performance instructions (e.g., *pizz.*, *arco*, *solo*). The section is labeled "Krieg" at the top left.

C

D

Part. B. 1838.

14

rit. pizz. **E a tempo**

pizz. **Solo** **parco arco**

poco rit.

a tempo

rit. **a tempo**

F

arco

Detailed description: This page contains six staves of musical notation for strings. The first two staves begin with a ritardando followed by a pizzicato section labeled 'E a tempo'. The third staff features a solo line with 'parco arco' dynamics. The fourth staff concludes with a 'poco rit.' instruction. The fifth staff begins with 'a tempo' dynamics. The sixth staff starts with 'rit.', followed by 'a tempo' dynamics. The seventh staff is labeled 'F'. The eighth staff concludes with an 'arco' dynamic. Measure 14 consists of six measures of music. Measure 15 consists of four measures of music. Measure 16 consists of five measures of music. Measure 17 consists of six measures of music. Measure 18 consists of six measures of music.

Fine.

Trio.

p
Solo.
mf

G.

mf
Solo.
mf
mf
mf
mf
f dim.
f dim.
f dim.
f dim.

rit. *H a tempo*

mf
p
p

poco a poco rit. e dim.

f
mf
f
mf
f

Andante appassionato.

rit. a tempo

A

rit. a tempo rit. a tempo

rit. B a tempo

Musical score for section B, measures 18-24. The score consists of five staves for different instruments. Measure 18 starts with a ritardando (rit.) followed by a tempo. Measures 19-24 show various rhythmic patterns with dynamics such as *p*, *p cresc.*, *p*, *p cresc.*, and *p*. The instrumentation includes woodwind and brass parts.

C

Musical score for section C, measures 25-31. The instrumentation remains the same. Measure 25 begins with *espress.* Measures 26-31 show a continuation of the rhythmic patterns with dynamics including *f*, *mp*, *mf*, *ff*, and *ff*. The section ends with a ritardando (rit.).

D a tempo

Musical score for section D, measures 32-38. The instrumentation changes to include strings (violin and cello). Measures 32-38 show eighth-note patterns with dynamics *pp*, *pp*, *pp*, and *pp*. The section ends with an acceleration (accel.) and a crescendo.

poco a poco rit.

a tempo

Musical score for section E, measures 39-45. The instrumentation includes strings and woodwind. Measures 39-45 show sixteenth-note patterns with dynamics *f*, *f*, *f*, *ff*, *ff*, and *ff*. The section ends with a final dynamic of *ff*.

A page from a musical score featuring six staves of music for orchestra. The top staff uses a treble clef and has a key signature of one flat. The second staff uses a treble clef and has a key signature of one sharp. The third staff uses a bass clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one sharp. The fifth staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of various notes and rests, with dynamic markings such as ff, pp, f, p, and mf. Performance instructions like 'rit.', 'tranquillo', 'a tempo', and 'cresc.' are also present. Measure numbers 19 and 20 are visible at the top right.

20

ff ff ff ff ff ff

dim. *f* *f* *f*

dim. *f* *f* *f* *f*

dim. *mf* *p* *pp Solo* *mf dim.*

dim. *mf* *p* *pp*

molto rit. *a tempo*

p *fz* *string. e cresc.* *string. e cresc.* *string. e cresc.* *string. e cresc.*

a tempo

f *dim.* *dim.* *dim.* *pp*

p *fz* *dim.* *dim.* *dim.* *pizz. pp*

Rit. a tempo

cresc.

cresc.

cresc.

pizz.

p

p cresc. e string.

p cresc. e string.

p cresc. e string.

ten.

ff

ten.

ff

ff

ff

Maestoso.

molto tranquillo

fff dim. p morendo ppp

mp morendo ppp

ad lib:

morendo rit.

rit. Grave.

rit. **Grave.**

p cresc. molto

p cresc. molto

p cresc. molto

rit.

fff *mf* *dim.* *morendo* *ppp*

Allegro vivace.

Musical score for orchestra and piano, page 10, measures 11-15. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom two staves are for the piano. Measure 11 starts with a forte dynamic (ff) in the orchestra. Measure 12 begins with a piano dynamic (p) in the piano. Measure 13 features a crescendo (cresc.) in the piano. Measure 14 includes dynamic markings ff and rit. Measure 15 concludes with a dynamic marking dim.

A

B

C

Poco meno mosso.

D

E

F

G

cresc. *ten.*

cresc. *ten.*

cresc. *ten.*

cresc. *ten.*

Tempo I.

ppp

ppp

ppp

ppp

pp

pp

p

Solo.

mf

p

1

G.-P. Meno mosso.

K molto stringendo

ff *dim. molto* *dim. molto* *dim. molto* *dim. molto*

L *Tempo I.*

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

M

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *ff* *Bizz.* *ff*

N

Musical score for section N, measures 1-8. The score consists of four staves for strings (Violin I, Violin II, Viola, Cello/Bass). The key signature is A major (three sharps). Measure 1: Violin I and II play eighth-note patterns. Measure 2: Violin I and II play eighth-note patterns, with dynamic *p*. Measure 3: Violin I and II play eighth-note patterns, with dynamic *p*. Measure 4: Violin I and II play eighth-note patterns, with dynamic *p*. Measure 5: Violin I and II play eighth-note patterns, with dynamic *mf*. Measure 6: Violin I and II play eighth-note patterns, with dynamic *mf*. Measure 7: Violin I and II play eighth-note patterns, with dynamic *mf arco*. Measure 8: Violin I and II play eighth-note patterns, with dynamic *mf*. Measures 9-16: Violin I and II play eighth-note patterns, with dynamics *cresc.*, *cresc.*, *cresc.*, and *cresc.*.

O accel.

Musical score for section O, measures 1-8. The score consists of four staves for strings (Violin I, Violin II, Viola, Cello/Bass). The key signature is A major (three sharps). Measure 1: Violin I and II play sixteenth-note patterns, with dynamic *f*. Measure 2: Violin I and II play sixteenth-note patterns, with dynamic *fp*. Measure 3: Violin I and II play sixteenth-note patterns, with dynamic *fp*. Measure 4: Violin I and II play sixteenth-note patterns, with dynamic *fp*. Measure 5: Violin I and II play sixteenth-note patterns, with dynamic *f*. Measure 6: Violin I and II play sixteenth-note patterns, with dynamic *fp*. Measure 7: Violin I and II play sixteenth-note patterns, with dynamic *cresc.*. Measure 8: Violin I and II play sixteenth-note patterns, with dynamic *cresc.*. Measures 9-16: Violin I and II play sixteenth-note patterns, with dynamics *cresc.*, *cresc.*, *cresc.*, and *cresc.*.

a tempo

pp

pp

pp

pp

p

p

p

p

p

cresc.

cresc.

cresc.

è cresc.

P

mf

mf

mf

mf

1st Violin: *cresc.*
 2nd Violin: *cresc.*
 Bassoon: *cresc.*
 Double Bass: *cresc.*

Q: *f pesante*
f pesante
f pesante
f pesante

mf
mf
mf
mf

R: *p*
p
p
p

mf
mf
mf
mf

S: *mf*
mf
mf
mf

mf
mf
mf
mf

cresc. e acceler.
cresc. e acceler.
cresc. e acceler.
cresc. e acceler.

ff pizz.

pizz. arco arco

rit. Andante.

ff rit. Presto.

pp pp pp ff

Part. B. 1838.

Musik am preußischen Hofe

mit Allerhöchster Genehmigung

Seiner Majestät des Kaisers und Königs Wilhelms II.

Aus den Musikschätzen der Königlichen Hausbibliothek zu Berlin

herausgegeben von

Georg Thouret.

Unsere Sammlung bringt in zwangloser Folge musikalisch wertvolle und historisch wichtige Stücke aus dem Privatbesitz Seiner Majestät des Kaisers, die es verdienen, noch heute bei Hofe und im Heere zu erklingen und das Interesse aller Liebhaber historischer Musik zu erwecken. Vielseitigkeit, Gediegenheit und würdige Ausstattung bilden die leitenden Grundsätze der Herausgabe. In dem nachstehenden Verzeichnis der bis jetzt erschienenen Nummern wurden diejenigen, welche sich ganz besonders der **Heeresmusik** empfehlen, durch den Druck hervorgehoben. Vor Allem sei auf die **altpreußischen Kriegslieder** (Nr. 7) aufmerksam gemacht, welche die Feuerprobe vor Seiner Majestät glänzend bestanden. Sie werden sich, weil echt vaterländisch und echt soldatisch, rasch Bahn brechen und dürfen bei Regimentsfesten und patriotischen Feiern zündender Wirkung sicher sein.

		<i>M. 2</i>
1. Friedrich der Große	Arioso aus der Flöten-Sonate in G moll. (Nr. 184, Kat.-Nr. 1477.) Für Harmonium und Klavier bearbeitet von Waldemar Waage	2 60
2. Quantz, Joh. Joachim	Arioso aus dem Flöten-Konzert in F dur. (Nr. 103, Kat.-Nr. 3747.) Für Harmonium und Klavier bearbeitet von Waldemar Waage	2 60
3. Lieblingswalzer der Königin Luise von Preußen.	Für großes Orchester bearbeitet von Carl Frese, 19 Stimmen Für Infanteriemusik bearbeitet von Carl Frese, 25 Stimmen Für Klavier zu zwei Händen neu bearbeitet von Waldemar Waage Für Klavier zu vier Händen bearbeitet von Waldemar Waage U. A., gespielt auf dem Kostümball am 27. Februar 1897 im Königl. Schlosse zu Berlin.	je — 30 je — 30 2 — 2 — 3 —
4. Boccherini, Luigi	Pastorale, Menuett und Trio aus der Sinfonia in Cmoll. (Komp. 1788, Kat.-Nr. 415.) Für Violine, Harmonium und Klavier bearbeitet von Waldemar Waage	2 70
5. Stamitz, Carl	Andantino aus der Symphonie in Esdur für zwei Orchester. (Kat.-Nr. 5303.) Für Klavier zu vier Händen bearbeitet von Waldemar Waage Für Klavier, Violine und Violoncell bearbeitet von Waldemar Waage	2 — 2 —
6. Quantz, Joh. Joachim	Arioso und Presto aus der Flöten-Sonate in D dur. (Nr. 333, Kat.-Nr. 4456.) Die Klavierbegleitung ausgearbeitet von Waldemar Waage	2 60
7. Altpreußische Kriegslieder.	Für vier Männerstimmen bearbeitet von Carl te Peerdt. Partitur 19 Orchesterstimmen 4 Chorstimmen	3 — je — 30 je — 60
8. Zwei altpreußische Kriegsmärsche	Am 10. April 1867 vor Seiner Majestät dem Kaiser von den vereinigten Gesangkören des Gardekorps gesungen. Für großes Orchester. Partitur M 3—, 21 Stimmen Für Infanteriemusik. Partitur M 3—, 25 Stimmen Zwei echte Kriegsmärsche aus den Kriegen 1792—95 und 1813—15. Der zweite, von Walch, führte die Preußen im Befreiungskriege oft zum Siege.	je — 30 je — 30
9. Zwei altenglische Militärmärsche	neuinstrumentiert von Carl Arnold, Otto Brinkmann u. Theodor Kewitsch Für großes Orchester. Partitur M 3—, 20 Stimmen Für Infanteriemusik. Partitur M 3—, 25 Stimmen Für Kavalleriemusik. Partitur M 3—, 15 Stimmen	je — 30 je — 30 je — 30
10. Zwei altenglische Short Troops	neuinstrumentiert von August Kalkbrenner, Adolf Reckzieh und Theodor Kewitsch Für großes Orchester. Partitur M 3—, 20 Stimmen Für Infanteriemusik. Partitur M 3—, 25 Stimmen Für Kavalleriemusik. Partitur M 3—, 15 Stimmen Nr. 8, 9 und 10 sind dankbare Stücke auch für Tafel- und Konzertmusik.	je — 30 je — 30 je — 30

Zum Andenken an Kaiser Wilhelm den Großen.

11. Himmel, Friedrich Heinrich, Wiegenlied (v. Gotter), instrument. v. Adolf Schinck u. Rudolf Britzke.		
Für Infanteriemusik, 21 Stimmen	je — 30	
Für Kavalleriemusik, 14 Stimmen	je — 30	
Für Streichmusik, 18 Stimmen	je — 30	
12. Großer Tusch und Fanfare beim Vorzeigen der Schilde aus der Musik zum Turnier auf dem Hoffeste »Der Zauber der weißen Rose«, veranstaltet in Potsdam am 13. Juli 1829.	Dankbares Solostück für Trompete.	
Neuinstrumentiert von Adolf Schinck. Partitur M 3—, 14 Stimmen	je — 30	
13. In Vorbereitung.	Eignet sich besonders als Festmusik.	
14. Musik auf dem Kostümball am 27. Februar 1897 im Königlichen Schlosse zu Berlin. Klavierauszug	6 —	
In sieben Heften.	je 1 —	
15. Alter Reitermarsch »Prinz von Coburg«.	Für 3 Trompeten und Pauken eingerichtet von G. Thouret. Partitur M 1—, 4 Stimmen	je — 10
16. Altpreußischer Kavalleriemarsch »Backhoff-Kürassier 1783«.	Neuinstrumentiert von E. Ruth. Partitur M 1—, 14 Stimmen	je — 10
17. Preußischer Armeemarsch Nr. 20 (im langsamsten Schritt), komponiert von Cavos, neuinstrumentiert von Th. Kewitsch.	Für Infanteriemusik. Partitur M 2—, 33 Stimmen	je — 10
	Für Kavalleriemusik. Partitur M 2—, 15 Stimmen	je — 10
18. Das große Halleluja aus Händel's Messias.	Für Militärmusik bearb. u. einger. v. Th. Kewitsch. Für Infanteriemusik. Partitur M 2—, 31 Stimmen	je — 10
	Für begleitende Kavalleriemusik. Partitur M 2—, 14 Stimmen	je — 10