



WILHELM HANSEN EDITION.

à M. LE COMTE W. SCHULIN ZEUTHEN.

# SUITE

pour

Flûte, Hautbois et Clarinette (en Si bémol)

avec Piano

par

**JOHAN AMBERG.**

Nr. 1. Seguedille.

- 2. Devant la Cathédrale.

- 3. Ronde villageoise.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIC.

WILHELM HANSEN, ÉDITEUR.

# Seguedille.

Une Gitane aux doigts mobiles  
A pris mon coeur.  
Maintenant je vais par les villes  
Et par les monts et par les champs,  
Sans retrouver mon coeur.  
Ou porte elle sa conquête?  
Qu'en fera-t-elle? dites-moi  
Je sens se détraquer ma tête,  
O pauvre coeur! ô pauvre moi!  
Dans mes veilles et dans mes sommes,  
Me tordant blême et courroucé:  
J'évoque loin de tous les hommes  
Un fantôme au regard glacé:  
C'est la Gitane aux doigts mobiles  
Qui prit mon coeur.  
Et je lui dis: „O malfaitrice  
Rends-moi ma vie et mon orgueil,  
Rends-moi ma force et mon supplice,  
Rends-moi mon coeur!“  
Mais cette femme indifférente me répond:  
„Je n'ai plus ton coeur,  
Je l'ai jeté dans l'eau courante, car il saignait à faire peur.“  
Non, la Gitane aux doigts mobiles ne me rendra jamais mon coeur.

*Jules Bois.*

# SUITE.

## Seguedille.

J. AMBERG.

Allegretto.

FLÛTE. *mf* *cresc.*

HAUTBOIS. *mf* *cresc.*

CLARINETTE en Si bé mol. (B)

PIANO. *p* *cresc.*

Allegretto.

*f* *p cresc.*

*f* *p* *cresc.*

*p* *cresc.*

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

*sed.* \*

sotto voce

*p*

2/13/44 det. musical 2.13

First system of musical notation, including a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some grace notes. A dynamic marking *mf* is present in the piano part.

Second system of musical notation, including a grand staff with piano accompaniment and three vocal lines. The piano part continues with a similar rhythmic pattern. The vocal lines have melodic lines with some grace notes. Dynamic markings include *mf poco animato* and *p poco animato*, with *cresc.* markings at the end of the system.

Third system of musical notation, including a grand staff with piano accompaniment and three vocal lines. The piano part continues with a similar rhythmic pattern. The vocal lines have melodic lines with some grace notes. Dynamic markings include *p* and *pp*.

First system of musical notation, consisting of five staves. The top staff is a vocal line with a long rest. The second and third staves are vocal lines with melodic lines. The bottom two staves are piano accompaniment.

Second system of musical notation, consisting of five staves. It includes performance markings: *poco rall.*, *a tempo*, *dim.*, and *p*. The piano accompaniment features a steady eighth-note pattern in the right hand.

Third system of musical notation, consisting of five staves. It includes the marking *poco agitato*. The piano accompaniment features a steady eighth-note pattern in the right hand.

*p* poco a poco cresc. -

poco a poco cresc. -

poco a poco cresc. -

poco a poco cresc.

Tempo I.

accel. *f*

accel. *f*

accel. *f*

Tempo I.

accel. *f*

*sf dolente* molto dim. poco rall. a tempo

*sf dolente* molto dim. poco rall. a tempo

*sf dolente* molto dim. poco rall. a tempo *p legg.*

*sf* molto dim. poco rall. a tempo *p legg.*

First system of musical notation. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The first staff has a *p legg.* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *espress.* marking. The fifth staff has a *dim.* marking. There are various musical notations including notes, rests, and slurs.

Second system of musical notation. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The first staff has a *soave* marking. The second staff has a *poco rall.* and *a tempo* marking. The third staff has a *poco rall.* and *a tempo* marking. The fourth staff has a *poco rall.* and *a tempo* marking. The fifth staff has a *p* marking, a *dim.* marking, and a *pp* marking. There are various musical notations including notes, rests, and slurs.

Third system of musical notation. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The first staff has a *soave* marking. The second staff has a *p* marking, a *dim.* marking, and a *pp* marking. The third staff has a *dim.* marking and a *pp* marking. The fourth staff has a *marc.* marking, a *p* marking, and a *cresc.* marking. The fifth staff has a *marc.* marking, a *p* marking, and a *cresc.* marking. There are various musical notations including notes, rests, and slurs.



The musical score on page 8 is divided into three systems. Each system contains four staves: two for the vocal line and two for the piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system continues the piece with various melodic and harmonic developments. The third system features a dynamic range from piano (*p*) to pianissimo (*pp*), including a *dim.* (diminuendo) marking. The piano part is characterized by intricate textures, including arpeggiated chords and rapid sixteenth-note passages. The vocal line consists of flowing, melodic phrases with some rests.



*pp poco lento* *poco rall.*

*pp poco lento* *poco rall.*

*dim.* *pp poco lento* *poco rall.*

*dim.* *pp poco lento* *poco rall.*

*a tempo* *f risol.*

*a tempo* *f risol.*

*a tempo* *f risol.*

*a tempo* *f risol.*

*dim. al Fine* *pp*

*dim. al Fine* *pp*

*dim. al Fine* *pp*

*dim. al Fine.* *pp* *pf*

# Devant la Cathédrale.

**Largo.** (♩=54.)

*f* *Led.* *poco sost.* *a tempo*

(♩=68.)

*accel.* *f a tempo*

*dim.* *accel.* *f a tempo*

(♩=63.)

*pp* *dim. e rall.* *a tempo* *poco sost.*

*pp* *dim. e rall.* *a tempo* *cresc. e poco sost.* *Led.*

Detailed description: This is a musical score for a piece titled "Devant la Cathédrale." It is in 3/4 time and begins with a tempo marking of "Largo" and a quarter note equal to 54 beats per minute. The score is written for piano and voice. The piano part starts with a forte (*f*) dynamic and includes several passages marked "Led." (likely indicating ledger lines). The vocal part enters with a mezzo-forte (*f*) dynamic and includes triplet markings. The score features various dynamic markings such as *f*, *pp*, *dim.*, *p*, and *cresc.*, as well as tempo changes including *poco sost.*, *a tempo*, *accel.*, and *rall.*. There are also specific tempo markings in parentheses: (♩=68.) and (♩=63.). The piece concludes with a *poco sost.* marking.

*a tempo*

*accel.* *f* *a tempo*

*accel.* *f* *a tempo* *pp*

*accel.* *f* *a tempo* *pp*

*a tempo* *dim.* *3* *accel.* *f* *a tempo* *pp*

This system contains three staves of music. The top two staves are in a common time signature and feature a melodic line with a triplet of eighth notes. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte). Tempo markings include *a tempo* and *accel.* (accelerando). There are also performance instructions like *3* for a triplet and *Led.* (pedal) in the bass clef.

*rall.* *a tempo*

*dim. e rall.* *a tempo*

*a tempo* *mf*

*dim. e rall.* *a tempo* *p* *rall.* *a tempo* *f*

This system continues the musical piece with three staves. The top two staves have a more rhythmic, eighth-note pattern. The bottom staff features a grand staff with a piano accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Tempo markings include *a tempo*, *rall.* (ritardando), and *dim. e rall.* (diminuendo e ritardando). Performance instructions like *3* and *Led.* are present.

*mf* *dim.*

*mf* *dim.* *poco sost.*

*mf* *dim.* *poco sost.* *p*

This system concludes the page with three staves. The top two staves continue the melodic line with a *dim.* (diminuendo) marking. The bottom staff features a grand staff with a piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). Tempo markings include *poco sost.* (poco sostenuto). Performance instructions like *3* and *Led.* are present.

*a tempo*

*mf*

*a tempo*

*mf*

*a tempo*

*mf*

*mf*

*mf*

ri-

ri-

ri-

ri-

*p*

*3*

*- - svegliato*

*cresc.*

*p cantando*

*3*

*- - svegliato*

*cresc.*

*dim.*

*p*

*- - svegliato*

*cresc.*

*dim.*

*p*

*3*

*espress.*

*pp*

*poco rall.*

*a*

*pp*

*poco rall.*

*a*

Violente *f accel.*  
*tempo* *cresc.* *tempo* *violente f accel.*  
*cresc.* *f accel.*

This system contains the first four staves of the score. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamics range from *f* to *violente*, and tempo markings include *tempo* and *accel.*

*a tempo* *accel.*  
*a tempo* *accel.*  
*a tempo* *accel.*  
*a tempo* *poco sost.* *a tempo* *dim.* *accel.*

This system contains the next four staves. The piano accompaniment features a prominent triplet pattern in the right hand. Dynamics include *f*, *pp*, and *dim.*. Tempo markings are *a tempo* and *accel.*. There are also some performance markings like *sed.* and *\**.

*f a tempo* *a tempo* *cresc.*  
*f a tempo* *pp* *dim. e rall.* *a tempo* *cresc.*  
*f a tempo* *pp* *dim. e rall.* *a tempo* *cresc.*  
*f a tempo* *pp* *dim. e rall.* *a tempo* *cresc.*

This system contains the final four staves of the score. The piano accompaniment continues with the triplet pattern. Dynamics include *f*, *pp*, and *dim. e rall.*. Tempo markings are *a tempo* and *cresc.*





dim. risvegliato  
risvegliato  
p dim. risvegliato  
p dim. risvegliato

cresc. cresc. p can-  
cresc. cresc.  
cresc. cresc.

poco più lento morendo  
poco più lento espress. morendo  
tando poco più lento morendo  
p poco più lento morendo



# Ronde villageoise.

Commodo. (♩ = 80.)

*sotto voce*

The first system consists of three staves. The top staff is a vocal line in 2/4 time, marked 'Commodo. (♩ = 80.)' and 'sotto voce'. It begins with a melodic phrase in B-flat major. The middle and bottom staves are piano accompaniment, with the middle staff being a treble clef and the bottom staff a bass clef. Both are initially silent.

Commodo. (♩ = 80.)

*p*

The second system continues the piano accompaniment from the first system. It features a treble clef staff and a bass clef staff. The music begins with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

*poco rall.*

*a tempo*

*poco rall.* *a tempo*  
*pf* *sotto voce*

The third system features a vocal line and piano accompaniment. The vocal line has a 'poco rall.' marking followed by an 'a tempo' marking. The piano accompaniment also has a 'poco rall.' marking and a 'pf' dynamic. The vocal line is marked 'sotto voce'.

*a tempo*

*poco rall.*

*p*

The fourth system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The music includes a 'poco rall.' marking and a piano (*p*) dynamic.

*p*

The fifth system features a vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic. The piano accompaniment also has a piano (*p*) dynamic.

*p cantando* *cresc.* *p* *cresc.* *cresc.* *cresc.*

Poco animato.

*f* *f* *mf* *alla burla* *Poco animato.*

*cresc.* *p* *rf* *p* *dim.* *cresc.* *p*

First system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. The first vocal line begins with a *mf* dynamic and a *cresc.* marking. The piano accompaniment also features a *cresc.* marking.

Second system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. The first vocal line begins with a *mf* dynamic. The piano accompaniment includes a *p* dynamic marking.

Third system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. The first vocal line begins with a *cresc.* marking. The piano accompaniment includes a *p* dynamic marking.

First system of musical notation, consisting of five staves. The top staff is a single melodic line. The second and third staves are a pair of vocal parts. The bottom two staves are a grand staff for piano accompaniment. Dynamics include *rf* (ritardando forte) and *p* (piano).

Second system of musical notation, consisting of five staves. Dynamics include *rf* (ritardando forte), *accel. cresc.* (accelerando crescendo), and *p* (piano).

Third system of musical notation, consisting of five staves. Dynamics include *f* (forte), *sotto voce*, *dim.* (diminuendo), and *p* (piano).

Tempo I.

*p*

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and a bass line, marked with a piano (*p*) dynamic. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

Tempo I.

*pp*

This system contains the second two staves of music. The top staff continues the vocal line, marked with a pianissimo (*pp*) dynamic. The bottom staff continues the piano accompaniment.

Poco animato.

This system contains the third two staves of music. The top staff continues the vocal line, marked with a poco animato tempo. The bottom staff continues the piano accompaniment.

Poco animato.

*p*

This system contains the fourth two staves of music. The top staff continues the vocal line, marked with a piano (*p*) dynamic. The bottom staff continues the piano accompaniment.

*alla burla*

*mf*

This system contains the fifth two staves of music. The top staff continues the vocal line, marked with a mezzo-forte (*mf*) dynamic and a tempo of *alla burla*. The bottom staff continues the piano accompaniment.

*cresc.*

This system contains the sixth two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment, marked with a crescendo (*cresc.*) dynamic.

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats. Dynamics include *pf*, *p*, and *dim.* in the vocal parts, and *p* in the piano part.

Second system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *mf* and *cresc.* in the vocal parts, and *p.* and *cresc.* in the piano part.

Third system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *p* in the vocal parts and *p.* in the piano part.

First system of musical notation. It consists of two vocal staves and a grand staff (piano). The vocal staves begin with a *mf* dynamic and feature melodic lines with slurs and ties. The piano accompaniment starts with a *mf* dynamic and includes chords and moving lines in both hands. The system concludes with a *cresc.* marking.

Second system of musical notation. It continues the vocal and piano parts. The vocal staves show dynamics of *p* and *pf*. The piano accompaniment includes *p* and *pf* markings. The system ends with a *pf* dynamic.

Third system of musical notation. It features a *Tempo I.* marking. The vocal staves include *dim.*, *p*, and *sotto voce* markings. The piano accompaniment includes *dim.*, *p*, and *poco rall.* markings. The system concludes with another *Tempo I.* marking and a *p* dynamic.



First system of musical notation. It consists of five staves. The top staff is a vocal line with a rest. The second staff is a vocal line with a melodic line. The third staff is a vocal line with a melodic line, marked *sotto voce*. The bottom two staves are a grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Second system of musical notation. It consists of five staves. The top staff is a vocal line with a melodic line, marked *sotto voce*. The second staff is a vocal line with a melodic line. The third staff is a vocal line with a melodic line, marked *p cantando*. The bottom two staves are a grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line, marked *p*.

Third system of musical notation. It consists of five staves. The top staff is a vocal line with a melodic line, marked *animato*. The second staff is a vocal line with a melodic line, marked *animato* and *cresc.*. The third staff is a vocal line with a melodic line, marked *animato* and *cresc.*. The bottom two staves are a grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line, marked *animato* and *cresc.*.

WILHELM HANSEN EDITION.

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à MADAME. ANNA THRANE.

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# MAZUREK

POUR

PIANO

AVEC

ACCOMPAGNEMENT D'INSTRUMENTS à CORDES

PAR

## JOHAN AMBERG.

PARTITION ET PARTIES D'INSTRUMENTS.

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PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN, ÉDITEUR.



# Orchester-W

(Symphonien, Ouverturen, Entr'acte

und Soli mit Orchester.

	Mk. Pf.		Mk. Pf.		Mk. Pf.
<b>Andersen, Joachim.</b> Op. 61. Deuxième Morceau de Concert pour Flûte avec Orchestre, composé pour le concours de 1895 au Conservatoire de Musique à Paris. Stimmen in Abschrift. Solostimme m. Klavier.....	3 >	<b>Magnus, Washington.</b> op. 5. Frithjofs Heimkehr. Symphonische Dichtung. Partitur.....	5 >	<b>Sinding, Christian.</b> Op. 6 (Des-dur) für Klavier mit Partitur.....	
<b>André, Ludwig.</b> Op. 146. Liebesgeflüster, Walzer-Poësie (für Streichinstrumente, 2 Flöten, Triangel, Glockenspiel und Harfe ad lib.). Partitur.....	2 >	Stimmen.....	14 >	Stimmen.....	
Dublirstimmen.....	> 30	Dublirstimmen.....	1 > 50	Dublirstimmen.....	
<b>Arditi, Luigi.</b> Geduld (Se saran rose). Gesangs-Walzer f. Sopran m. Orchester. Orchesterstimmen u. Solostimme.....	5 >	<b>Malling, Otto.</b> Op. 43. Konzert (C-moll) für Klavier mit Orchester. Partitur u. Stimmen in Abschrift. Principalstimme m. 2. Klavier.....	5 >	Principalstimme m. 2. Klavi Op. 42. Rondo infinito. Partitur.....	
Dublirstimmen.....	> 25	Stimmen.....	4 >	Stimmen.....	
<b>Bull, Ole — Svendsen, Johan S.</b> Sehnsucht der Sennerin (Solitude sur la montagne) für Violine mit Streichinstrumenten. Harmonisirt von Johan S. Svendsen. Partitur u. Stimmen.....	2 50	Dublirstimmen.....	> 50	Dublirstimmen: Vl. 1. 2., V Vlc.....	
Dublirstimmen.....	> 30	Solistimme m. Klavier.....	1 25	Bass.....	
Enna, August. Konzert (D-dur) für Violine mit Orchester. Stimmen in Abschrift. Principalstimme m. Klavier.....	6 >	<b>Novacek, Ottokar.</b> Op. 8. Concerto eroico (C-dur) in einem Satz, für Klavier mit Orchester. Partitur.....	15 >	Op. 45. Konzert Nr. 1 (A-dur) für mit Orchester. Partitur.....	
<b>Glass, Louis.</b> Op. 27. Sommerleben, Suite. I. Der erste Sommertag. II. Waldidyll. III. Auf Feld und Wiese. IV. In der Dämmerung. V. Bauernfest. Partitur.....	7 50	Stimmen.....	29 >	Stimmen.....	
Stimmen.....	21 >	Dublirstimmen.....	1 >	Dublirstimmen: Vl. 1. 2., Vla. Bass.....	
Dublirstimmen: Vl. 1. 2.....	1 25	Principalstimme m. 2. Klavier.....	9 >	Principalstimme m. 2. Klavier	
Vla., Vlc., Bass.....	1 >	<b>Paganini, N.</b> Octaven-Etude für Violine mit Orchester (Tivadar Nachèz). Partitur.....	2 >	Op. 46. Legende (B-dur) für mit Orchester. Partitur.....	
<b>Grieg, Edvard.</b> Op. 32. Den Bjergetagæ f. Baryton, Strygeinstrumenter og 2 Horn. Partitur.....	1 75	Stimmen.....	3 50	Stimmen.....	
Orkesterstemmer og Solostemme.....	3 25	Dublirstimmen.....	> 50	Dublirstimmen.....	
Dublestemmer: Vl. 1. 2., Vla., Vlc. à	> 50	Solistimme m. Klavier.....	1 80	Solistimme m. Klavier.....	
Basso, Corni 1. 2. à	> 25	<b>Romberg, B.</b> Andante grazioso aus 2. Konzert für Violoncell mit Orchester, neu instrumentirt von L. Hegyesi. Partitur u. Stimmen.....	3 50	Op. 12. Festpolonaise. Partitur.....	
<b>Hartmann, Emil.</b> Op. 47. Konzert (F-mol) für Klavier mit Orchester. Partitur u. Stimmen in Abschrift. Principalstimme m. 2. Klavier.....	7 >	Dublirstimmen.....	> 50	Stimmen.....	
<b>Hartmann, J. P. E.</b> Trauermarsch zu Thorvaldsen's Beisetzung. Für grosses Orchester von Johan S. Svendsen. Partitur.....	2 >	<b>Selmer, Johan.</b> Op. 4. Scène funèbre (»L'Année terrible« de Victor Hugo). Partitur.....	3 50	Dublirstimmen.....	
Stimmen.....	6 >	Stimmen.....	7 50	Op. 17. Rhapsodie norvégienne Partitur.....	
Dublirstimmen.....	> 30	Dublirstimmen.....	> 50	Stimmen.....	
<b>Henriques, Fini.</b> Op. 12. Romanze (E-dur) für Violine mit Streichinstrumenten. Partitur.....	1 50	Op. 26. Zwei Bearbeitungen für Orchester v. Schumann'schen Liedern. (1. Bein Angesicht (für Streichinstrumente) 2. Schlusslied aus »Myrthen« (für Streichinstrum., 2 Hörner u. Pauken). Partitur.....	1 50	Dublirstimmen.....	
Stimmen.....	2 50	Stimmen.....	2 50	Op. 19. Rhapsodie norvégienne Partitur.....	
Dublirstimmen.....	> 50	Dublirstimmen: Vl. 1.....	> 75	Stimmen.....	
<b>Op. 13.</b> Suite (Fa-majeur) pour Hautbois avec acc. d'instruments à cordes (Préhude — Intermezzo — Finale). Partitur.....	4 >	Vl. 2, Vla., Vlc., Bass à	> 50	Dublirstimmen.....	
Stimmen.....	6 >	<b>Romberg, B.</b> Andante grazioso aus 2. Konzert für Violoncell mit Orchester, neu instrumentirt von L. Hegyesi. Partitur u. Stimmen.....	3 50	Op. 21. Rhapsodie norvégienne Partitur.....	
Dublirstimmen.....	1 >	Dublirstimmen.....	> 50	Stimmen.....	
<b>Hertzman, Frithjof.</b> Op. 24. Romanze für Violine mit Streichinstrumenten (Vl. 1. 2., Vla., Vlc. u. Bass ad lib.). Partitur u. Stimmen.....	2 50	Solistimme m. Klavier.....	1 80	Dublirstimmen.....	
<b>Holter, Iver.</b> Op. 10. Suite (D-dur) nach der Musik zu Goethe's Schauspiel »Götz v. Berlichingen« (I. Huldigungsmarsch. II. Still-Leben, Menuet im alten Style. III. Waldscene. IV. Erotik. V. Vehmgericht. VI. Festlicher Aufzug). Partitur.....	8 >	<b>Selmer, Johan.</b> Op. 4. Scène funèbre (»L'Année terrible« de Victor Hugo). Partitur.....	3 50	Op. 22. Rhapsodie norvégienne Partitur.....	
Stimmen.....	18 >	Stimmen.....	7 50	Stimmen.....	
Dublirstimmen: Vl. 1. 2., Vla., Vlc. à	1 20	Dublirstimmen.....	> 50	Dublirstimmen.....	
Bass.....	1 >	Op. 26. Zwei Bearbeitungen für Orchester v. Schumann'schen Liedern. (1. Bein Angesicht (für Streichinstrumente) 2. Schlusslied aus »Myrthen« (für Streichinstrum., 2 Hörner u. Pauken). Partitur.....	1 50	Op. 26. Romanze in G-dur für mit Orchester (oder auch nur S instrumente). Orchesterpartitur.....	
<b>Magnus, Washington.</b> op. 5. Frithjofs Heimkehr. Symphonische Dichtung. Partitur.....	5 >	Stimmen.....	2 50	Orchesterstimmen.....	
Stimmen.....	14 >	Dublirstimmen.....	> 75	Streichinstrumente.....	
Dublirstimmen.....	1 > 50	Dublirstimmen: Vl. 1.....	> 50	Dublirstimmen.....	
<b>Malling, Otto.</b> Op. 43. Konzert (C-moll) für Klavier mit Orchester. Partitur u. Stimmen in Abschrift. Principalstimme m. 2. Klavier.....	5 >	Vl. 2, Vla., Vlc., Bass à	1 >	Ausgabe für Violine u. Klavier Komponisten.....	
Stimmen.....	4 >	<b>Op. 32.</b> Karneval in Flandern. Charakterstück. Partitur.....	8 >	Zwei schwedische Volksmelodie Streichinstrumente. 1. Allt und melens fäste. 2. Du gamla, du du fjellhöga Nord. Partitur.....	
Dublirstimmen.....	> 30	Stimmen.....	20 >	Stimmen.....	
<b>Neupert, Edmund.</b> Op. 26 Nr. 1. Resignation, Studie. Für kleines Orchester von Edvard Grieg. Partitur.....	2 >	Dublirstimmen: Vl. 1. 2., Vla. Vlc., Bass.....	1 25	Dublirstimmen.....	
Stimmen.....	4 >	<b>Op. 34.</b> Zwei Gedichte v. Bjørnstjerne Bjørnson, für Sopran mit Orchester. Norwegischer und deutscher Text. 1. Ha, nach Grossein welches Drängen (Aus der Novelle »Das Fischer-mädchen«). 2. Ich wähle mir April. Partitur.....	3 >	Abendlied von Rob. Schuman Streichinstrumente. Partitur.....	
Dublirstimmen.....	> 50	Orchesterstimmen.....	3 75	Stimmen.....	
<b>Nielsen, Carl.</b> Op. 2. Romanze aus Fantasiestücke für Hoboe, für Violine mit Orchester (Hans Sitt). Partitur u. Stimmen.....	2 50	Dublirstimmen: Vl. 1.....	> 60	Dublirstimmen.....	
Stimmen.....	4 >	Vl. 2, Vla., Vlc., Bass à	> 50	Sehnsucht der Sennerin (Solitud la montagne) von Ole Bull, har sirt für Streichinstrumente. Partitur.....	
Dublirstimmen.....	> 50	<b>Op. 43.</b> Zwei Gedichte von J. P. Jacobsen, für Baryton oder Mezzo-Sopran. Dänischer, deutscher, englischer Text. Griechenland. Lass mich nicht sterben. Partitur.....	4 >	Stimmen.....	
<b>Novacek, Ottokar.</b> Op. 8. Concerto eroico (C-dur) in einem Satz, für Klavier mit Orchester. Partitur.....	15 >	Orchesterstimmen.....	6 >	Dublirstimmen.....	
Stimmen.....	29 >	Dublirstimmen.....	> 30		
Dublirstimmen.....	1 >	Solistimme m. Klavier.....	1 80		
Principalstimme m. 2. Klavier.....	9 >	<b>Selmer, Johan.</b> Op. 4. Scène funèbre (»L'Année terrible« de Victor Hugo). Partitur.....	3 50		
<b>Paganini, N.</b> Octaven-Etude für Violine mit Orchester (Tivadar Nachèz). Partitur.....	2 >	Stimmen.....	7 50		
Stimmen.....	3 50	Dublirstimmen.....	> 50		
Dublirstimmen.....	> 30	Op. 26. Zwei Bearbeitungen für Orchester v. Schumann'schen Liedern. (1. Bein Angesicht (für Streichinstrumente) 2. Schlusslied aus »Myrthen« (für Streichinstrum., 2 Hörner u. Pauken). Partitur.....	1 50		
Solistimme.....	> 50	Stimmen.....	2 50		
<b>Romberg, B.</b> Andante grazioso aus 2. Konzert für Violoncell mit Orchester, neu instrumentirt von L. Hegyesi. Partitur u. Stimmen.....	3 50	Dublirstimmen: Vl. 1.....	> 75		
Dublirstimmen.....	> 50	Vl. 2, Vla., Vlc., Bass à	> 50		
Solistimme m. Klavier.....	1 80	<b>Op. 32.</b> Karneval in Flandern. Charakterstück. Partitur.....	8 >		
<b>Selmer, Johan.</b> Op. 4. Scène funèbre (»L'Année terrible« de Victor Hugo). Partitur.....	3 50	Stimmen.....	20 >		
Stimmen.....	7 50	Dublirstimmen: Vl. 1. 2., Vla. Vlc., Bass.....	1 25		
Dublirstimmen.....	> 50	<b>Op. 34.</b> Zwei Gedichte v. Bjørnstjerne Bjørnson, für Sopran mit Orchester. Norwegischer und deutscher Text. 1. Ha, nach Grossein welches Drängen (Aus der Novelle »Das Fischer-mädchen«). 2. Ich wähle mir April. Partitur.....	3 >		
<b>Sinding, Christian.</b> Op. 6 (Des-dur) für Klavier mit Partitur.....		Orchesterstimmen.....	3 75		
Stimmen.....		Dublirstimmen: Vl. 1.....	> 60		
Dublirstimmen.....		Vl. 2, Vla., Vlc., Bass à	> 50		
Principalstimme m. 2. Klavi		<b>Op. 43.</b> Zwei Gedichte von J. P. Jacobsen, für Baryton oder Mezzo-Sopran. Dänischer, deutscher, englischer Text. Griechenland. Lass mich nicht sterben. Partitur.....	4 >		
Op. 42. Rondo infinito. Partitur.....		Orchesterstimmen.....	6 >		
Stimmen.....		Dublirstimmen.....	> 30		
Dublirstimmen: Vl. 1. 2., V Vlc.....					
Bass.....					
Op. 45. Konzert Nr. 1 (A-dur) für mit Orchester. Partitur.....					
Stimmen.....					
Dublirstimmen: Vl. 1. 2., Vla. Bass.....					
Principalstimme m. 2. Klavier					
Op. 46. Legende (B-dur) für mit Orchester. Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Solistimme m. Klavier.....					
<b>Svendsen, Johan S.</b> Op. 11. hayda, Legende. Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 12. Festpolonaise. Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 17. Rhapsodie norvégienne Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 19. Rhapsodie norvégienne Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 21. Rhapsodie norvégienne Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 22. Rhapsodie norvégienne Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Op. 26. Romanze in G-dur für mit Orchester (oder auch nur S instrumente). Orchesterpartitur.....					
Orchesterstimmen.....					
Streichinstrumente.....					
Dublirstimmen.....					
Ausgabe für Violine u. Klavier Komponisten.....					
Zwei schwedische Volksmelodie Streichinstrumente. 1. Allt und melens fäste. 2. Du gamla, du du fjellhöga Nord. Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Abendlied von Rob. Schuman Streichinstrumente. Partitur.....					
Stimmen.....					
Dublirstimmen.....					
Sehnsucht der Sennerin (Solitud la montagne) von Ole Bull, har sirt für Streichinstrumente. Partitur.....					
Stimmen.....					
Dublirstimmen.....					