WILHELM HANSEN EDITION.

REPERTOIRE

FÜR

HAUS- UND SALON-KONZERTE.

KOMPOSITIONEN

IN BEARBEITUNGEN FÜR

VIOLINE, VIOLONCELL, KLAVIER UND **HARMONIUM.**

VIOLINE II UND VIOLA AD LIB.

No. 1. J. P. E. Hartmann: Klein' Kirsten. — Little Kirsten. — Liden Kirsten. Ouverture.

- 2. Fr. Schubert: Symphonie in h-moll. 1ster Sats.
- 3. Johan S. Svendsen: Rapsodies norvégiennes. III. Op. 21.
- 4. Sixtus Miskow: „Vater unser!" — „The Lords prayer!" — „Fader vor!"
- 5. Johan S. Svendsen: Fest Polonaise. Op. 12.
- 6. Edvard Grieg: Ave, maris stella. Stern im Lebensmeere — Hail, Star of Heaven. — Hil Dig, Havets Stjerne.
- 7. Johan S. Svendsen: Andante funèbre.
- 8. P. E. Lange-Müller: Im Mürtenhofe. — I Myrtegaarden. Af Suiten „I Alhambra". Op. 3.
- 9. Niels W. Gade: Hochzeitswalzer aus dem Ball. „Eine Volkssage". — Valse nuptiale du ballet „Légende populaire". — Brudevals af Ball. „Et Folkesagn".
- 10. A. Boieldieu: Der Kalif von Bagdad. — Le Calife de Bagdad. — Kalifen af Bagdad. Ouverture.
- 11. Johan Halvorsen: Einzugsmarsch der Bojaren. — Entrée triomphale des Boyards. — Bojarernes Indtogsmarsch.

EIGENTHUM DES VERLEGERS FUR ALLE LÄNDER.

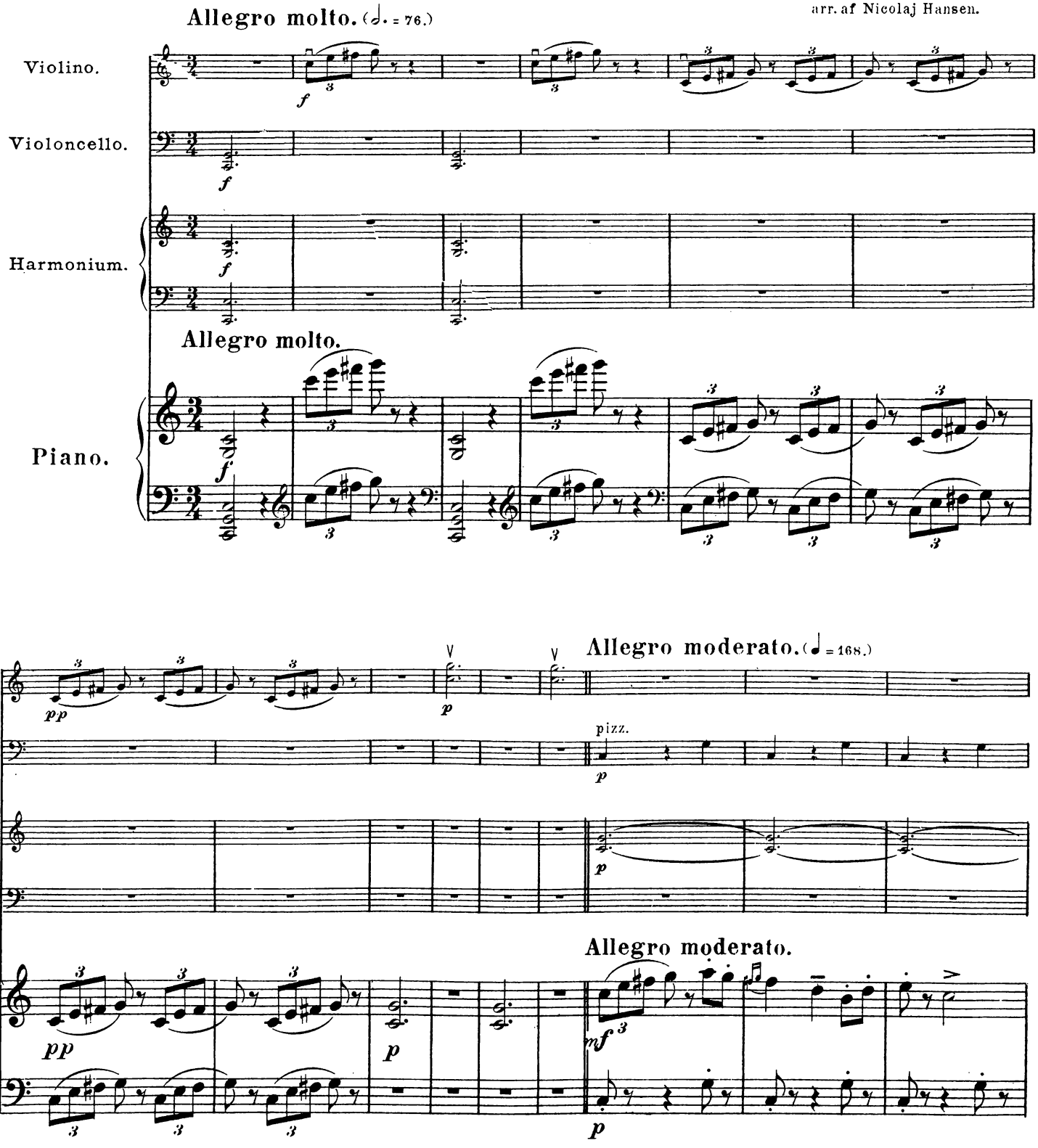
KOPENHAGEN & LEIPZIG.

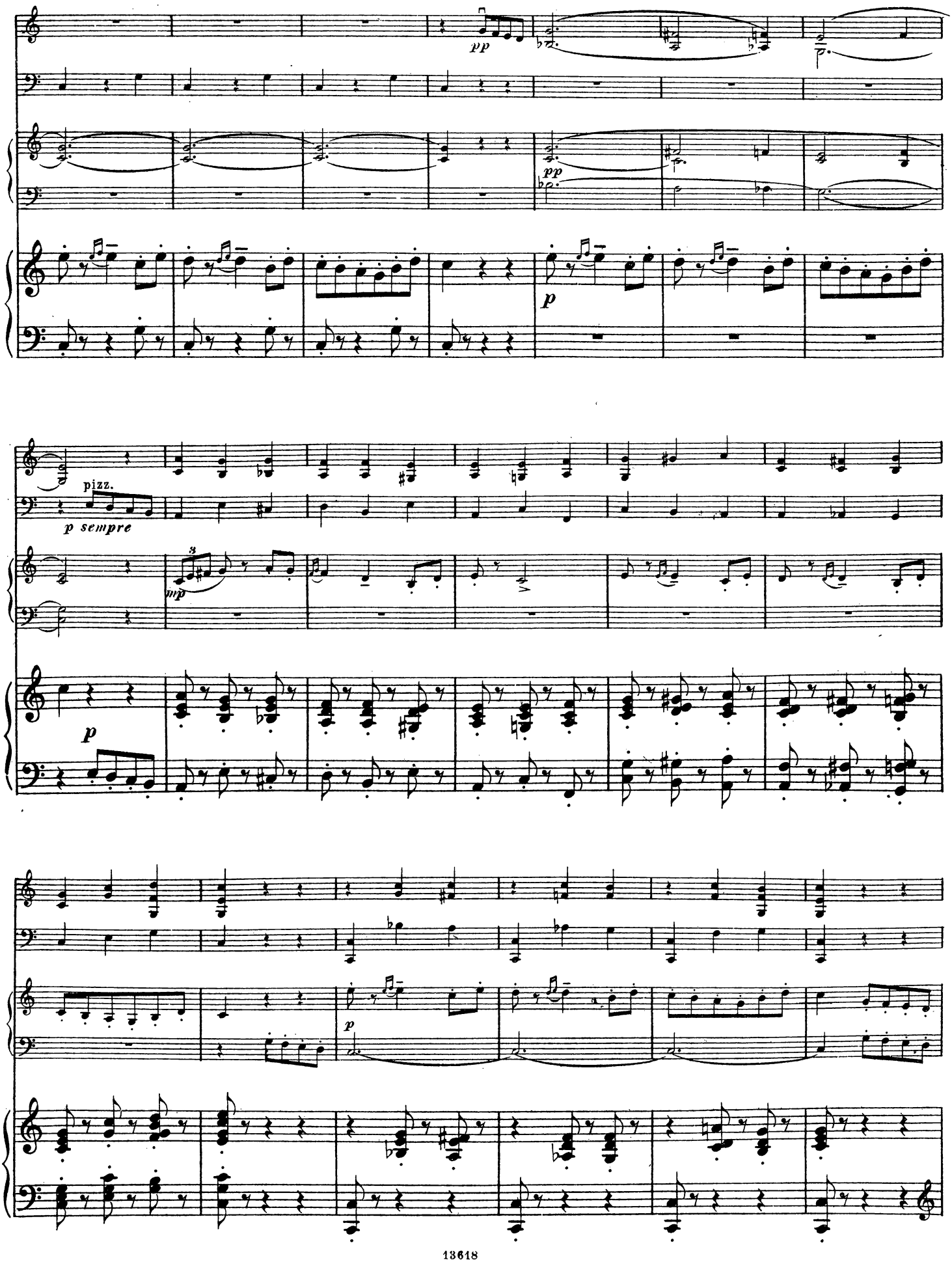
WILHELM HANSEN, MUSIK-VERLAG.

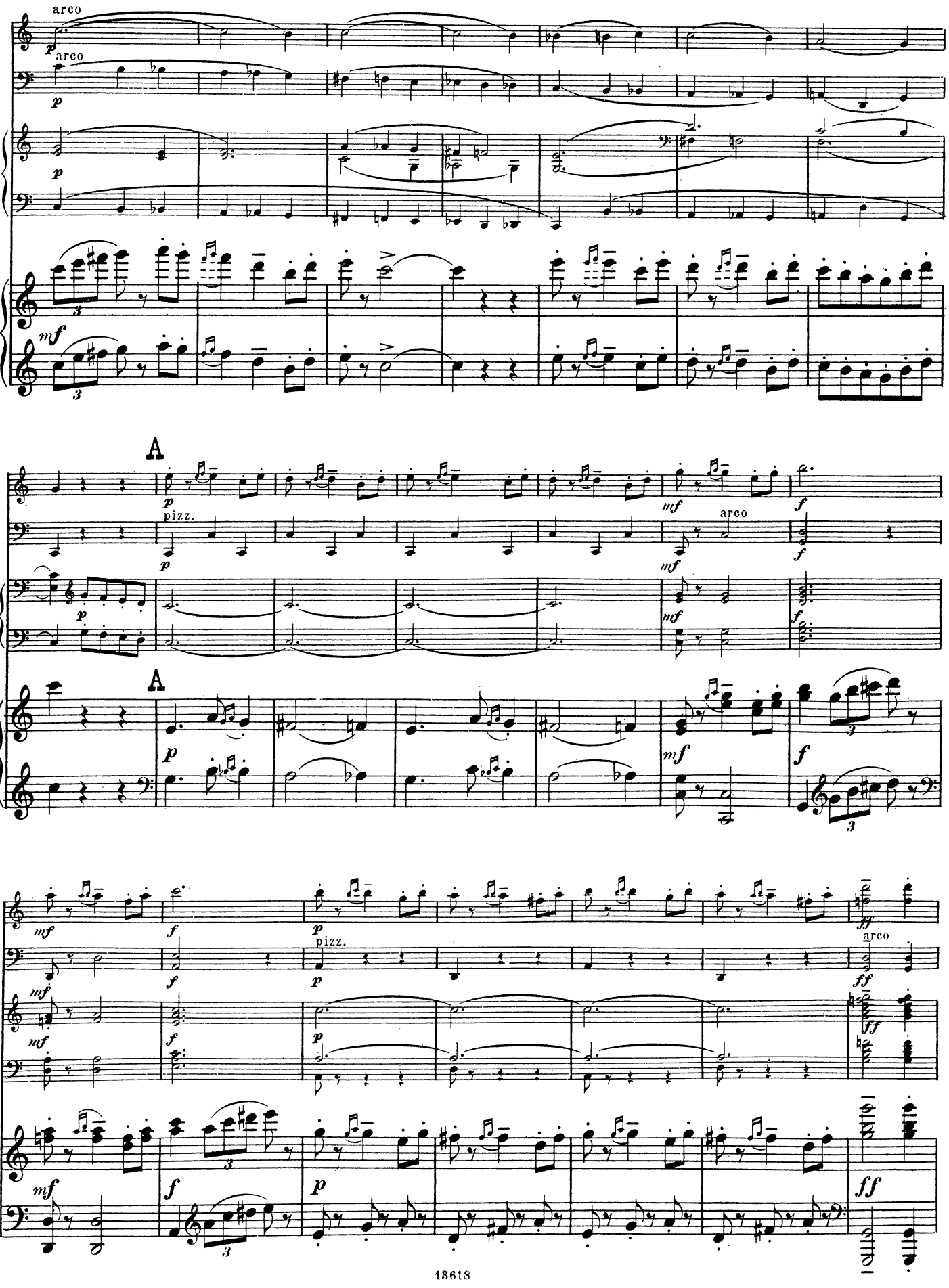
Rapsodies norvégiennes.

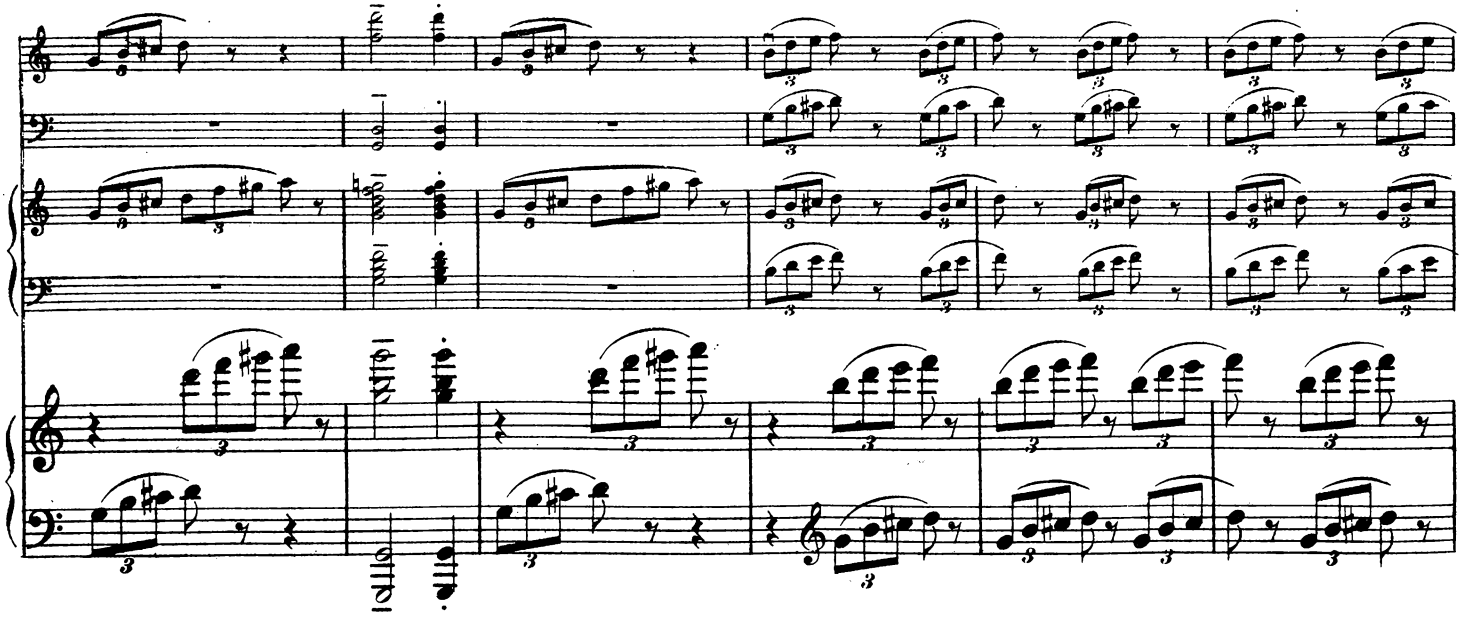
III.

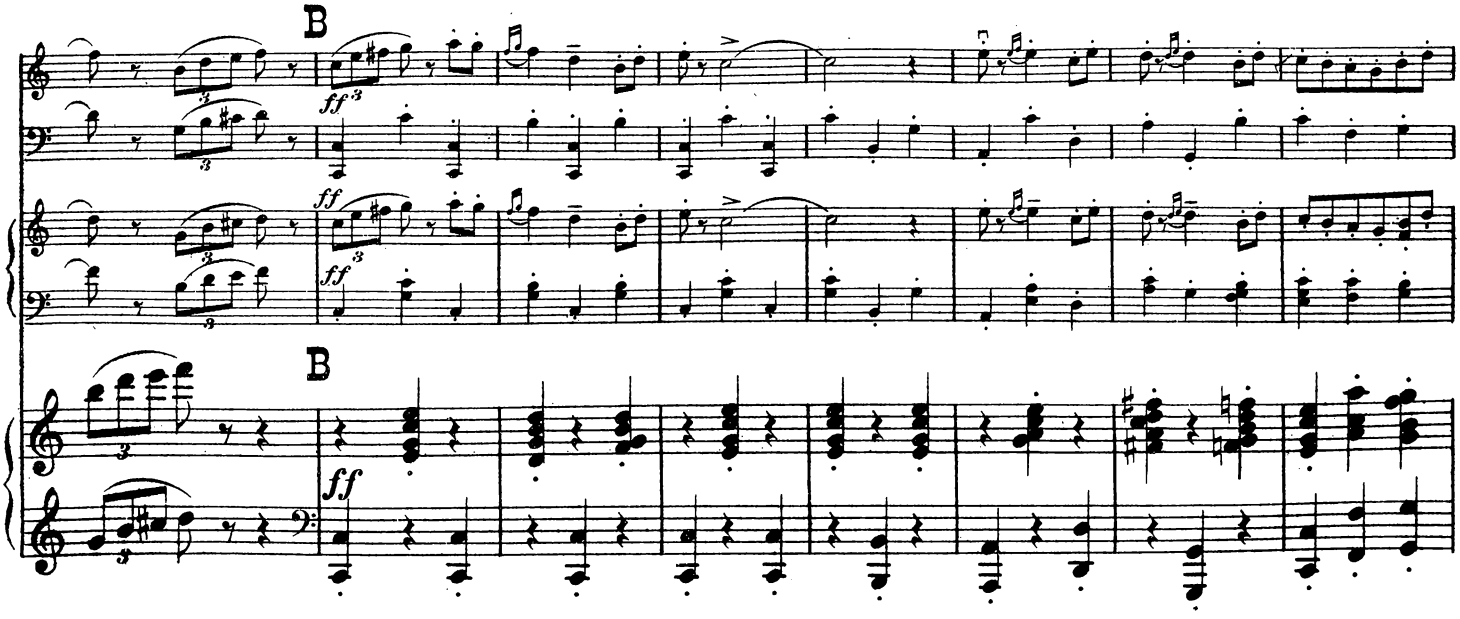
JOH. S. SVENDSEN, OP. 21.
arr. af Nicolaj Hansen.

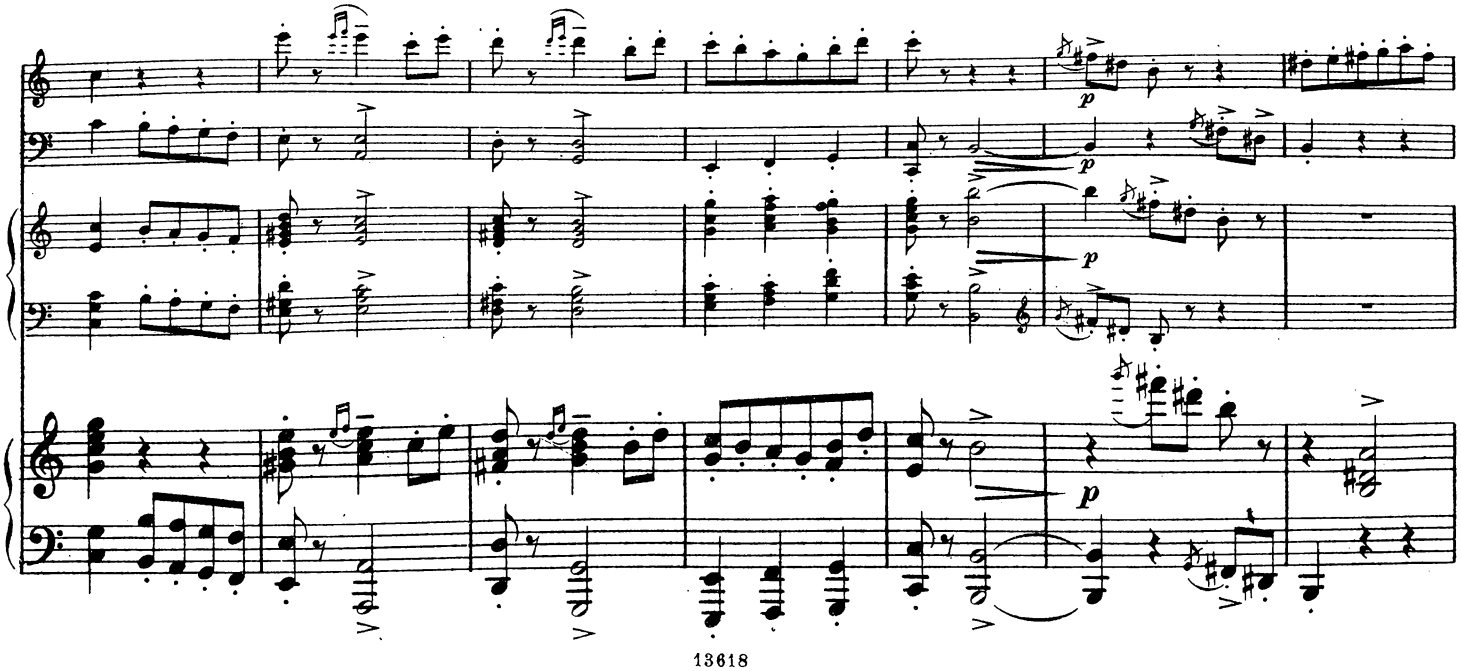


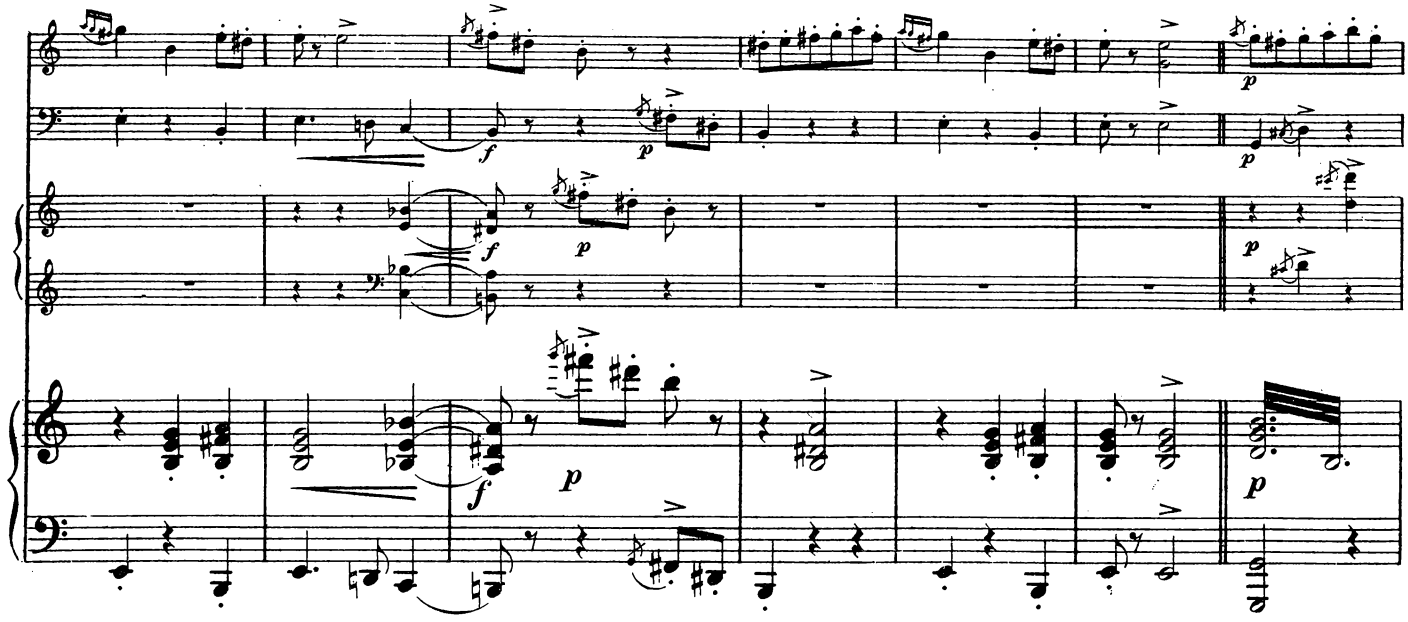

pp
pp
p
pizz.
p sempre
mp
p
p

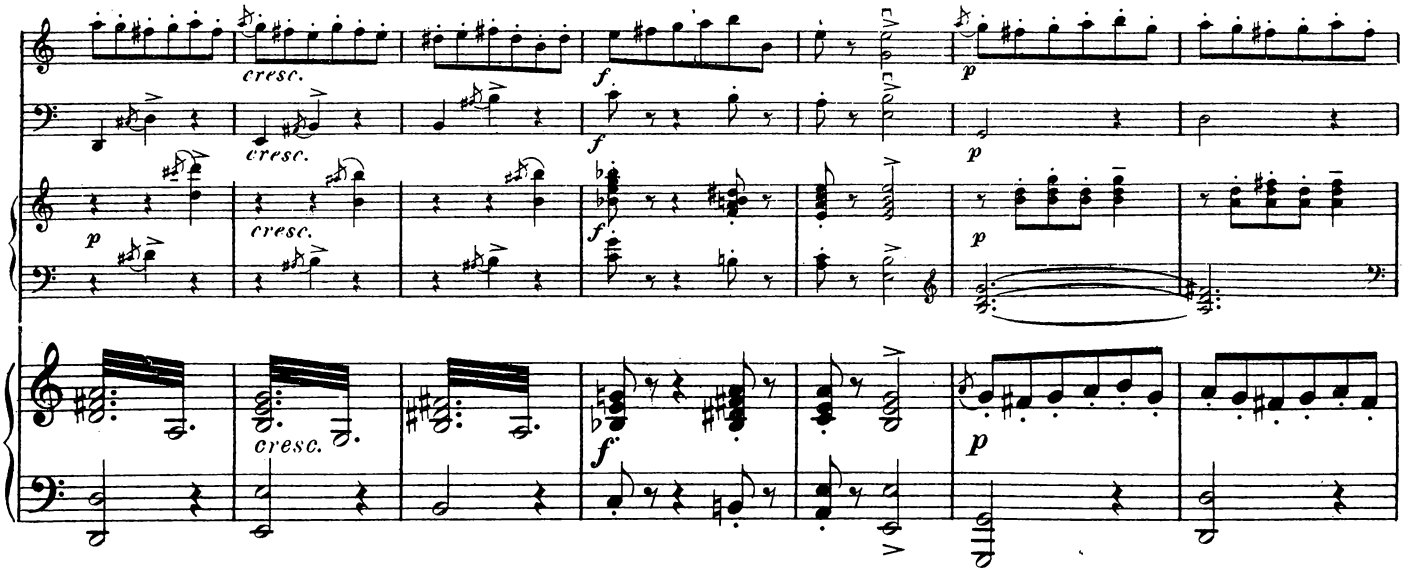

arco
arco
A
pizz.
arco
A
pizz.
arco

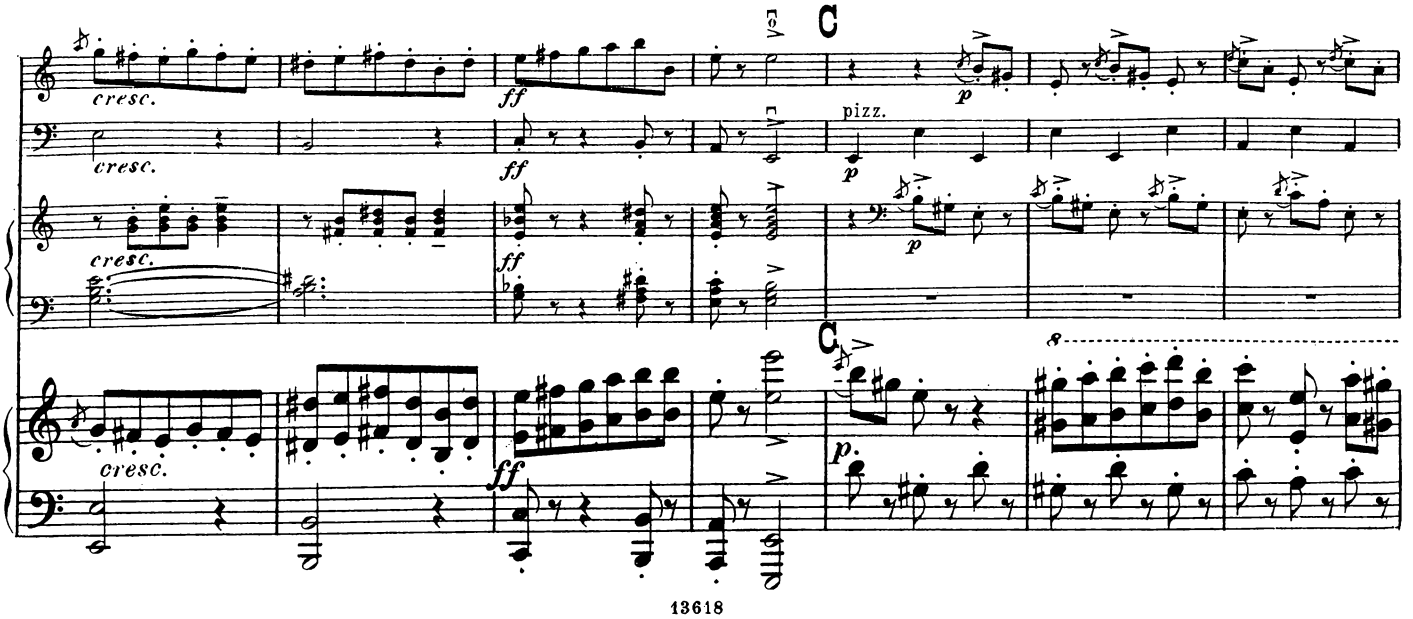


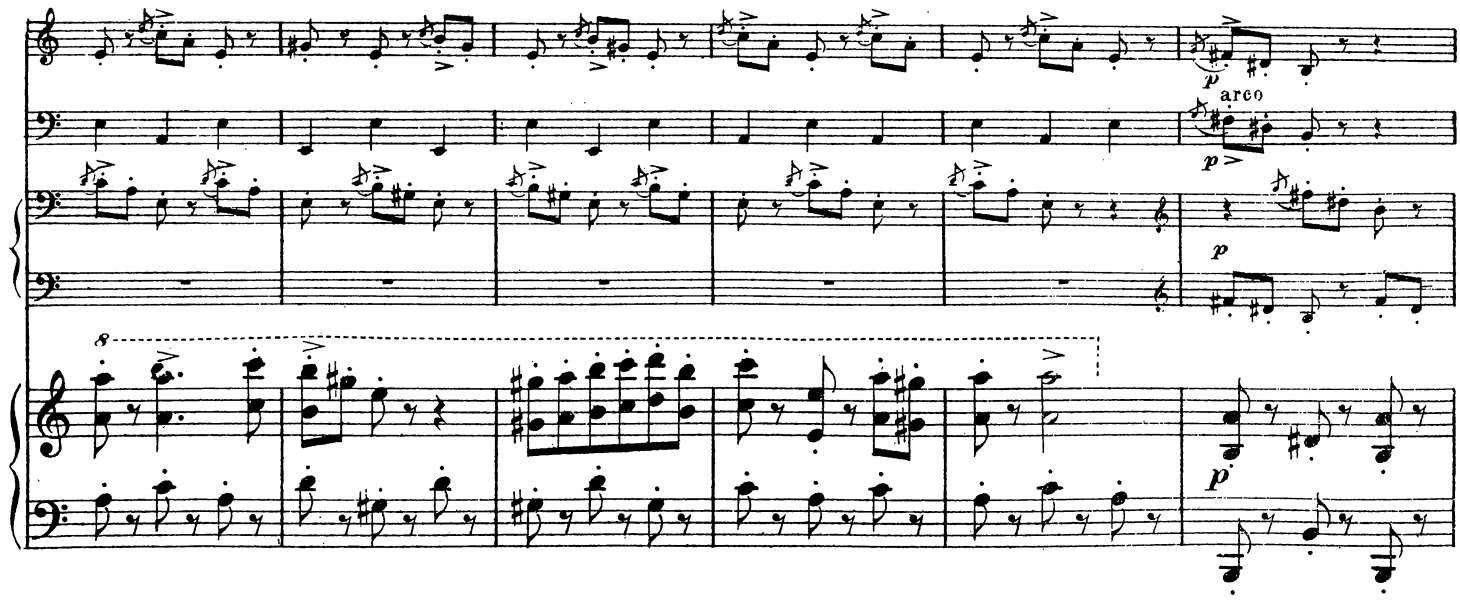

B
ff
B
ff

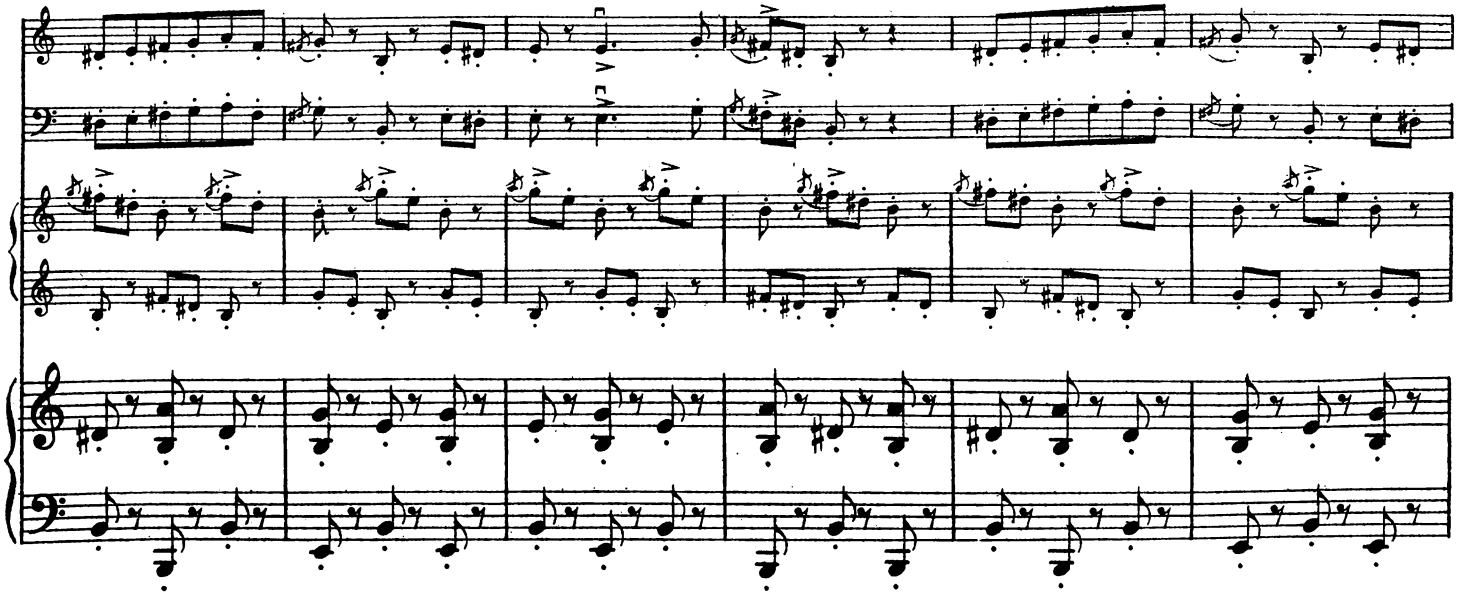

p
p
p
p

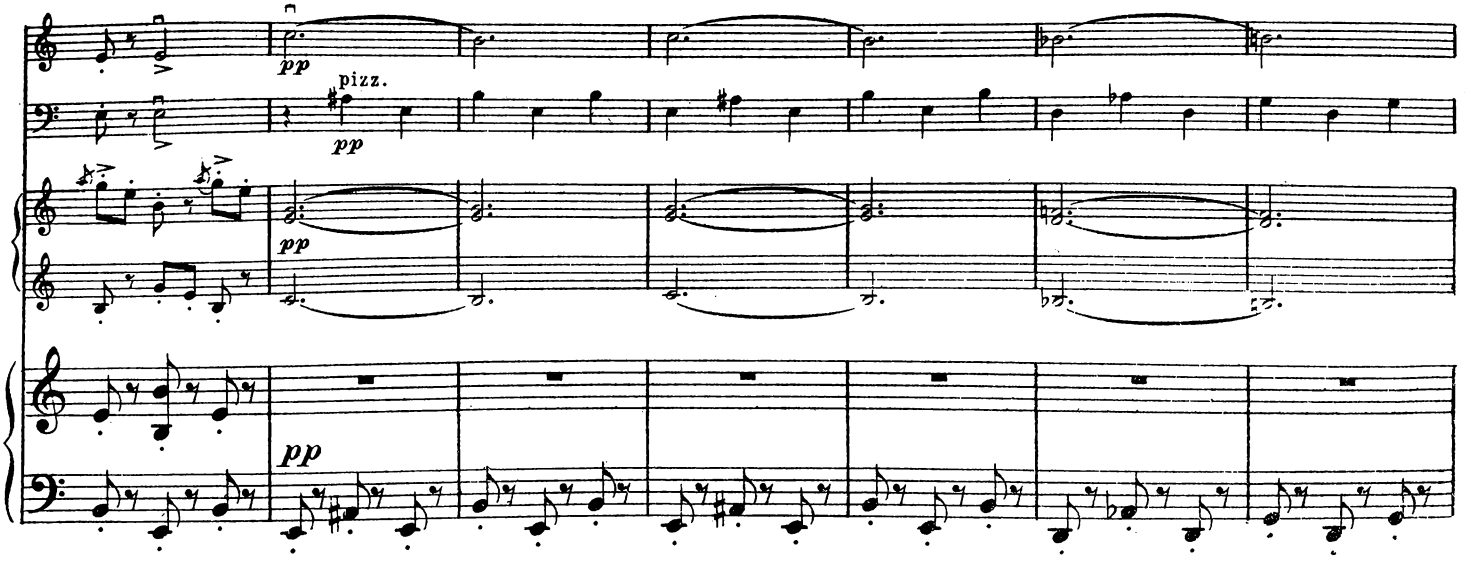


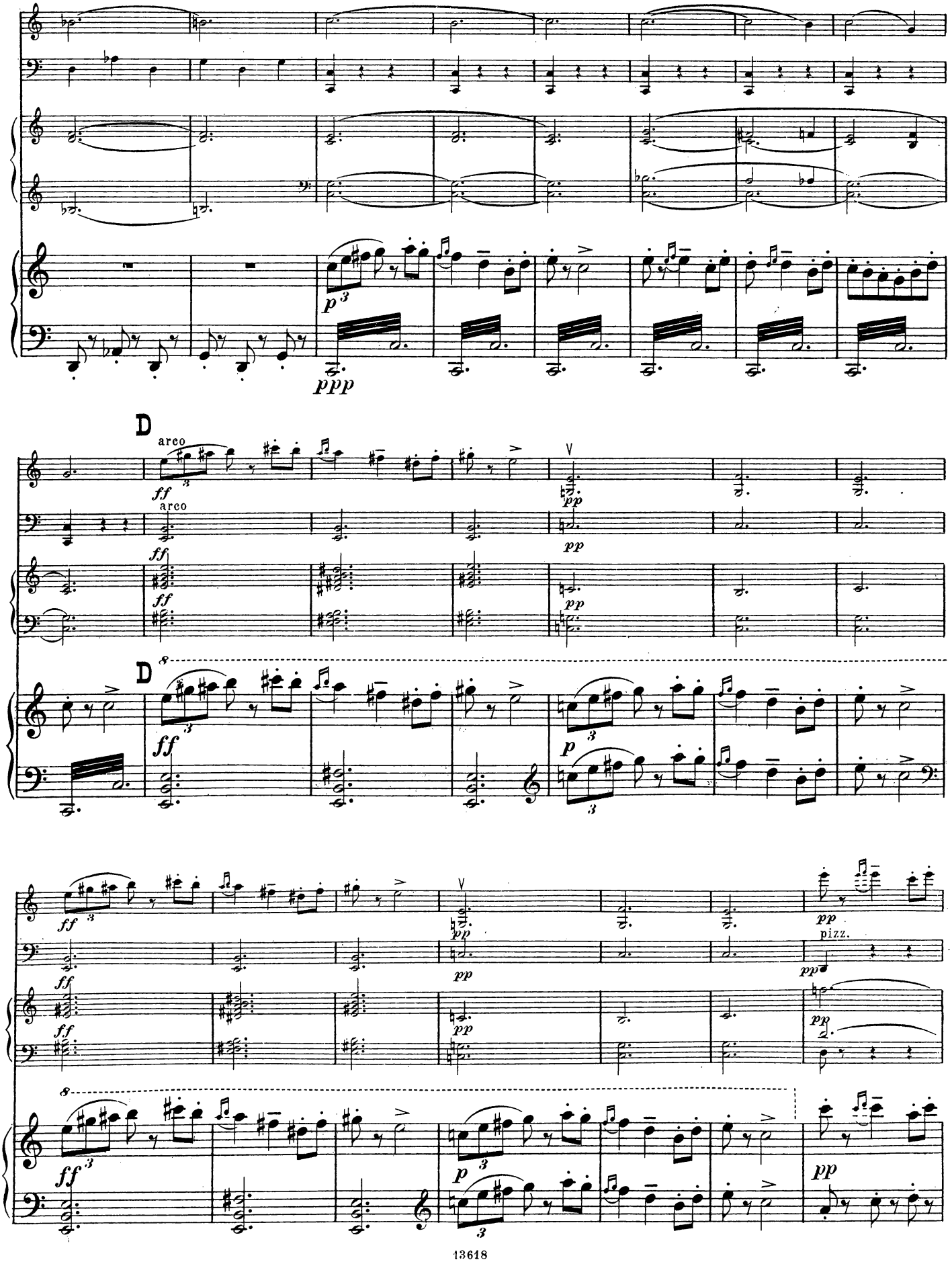

cresc.

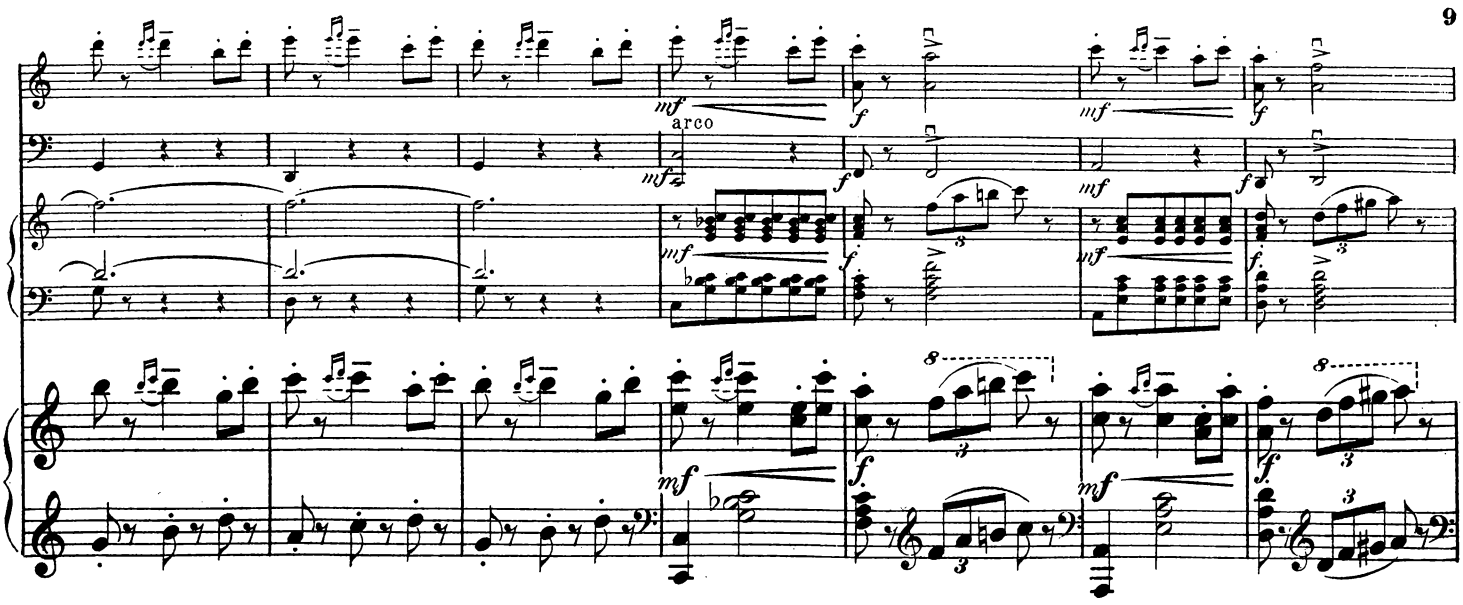

cresc.
pizz.
C

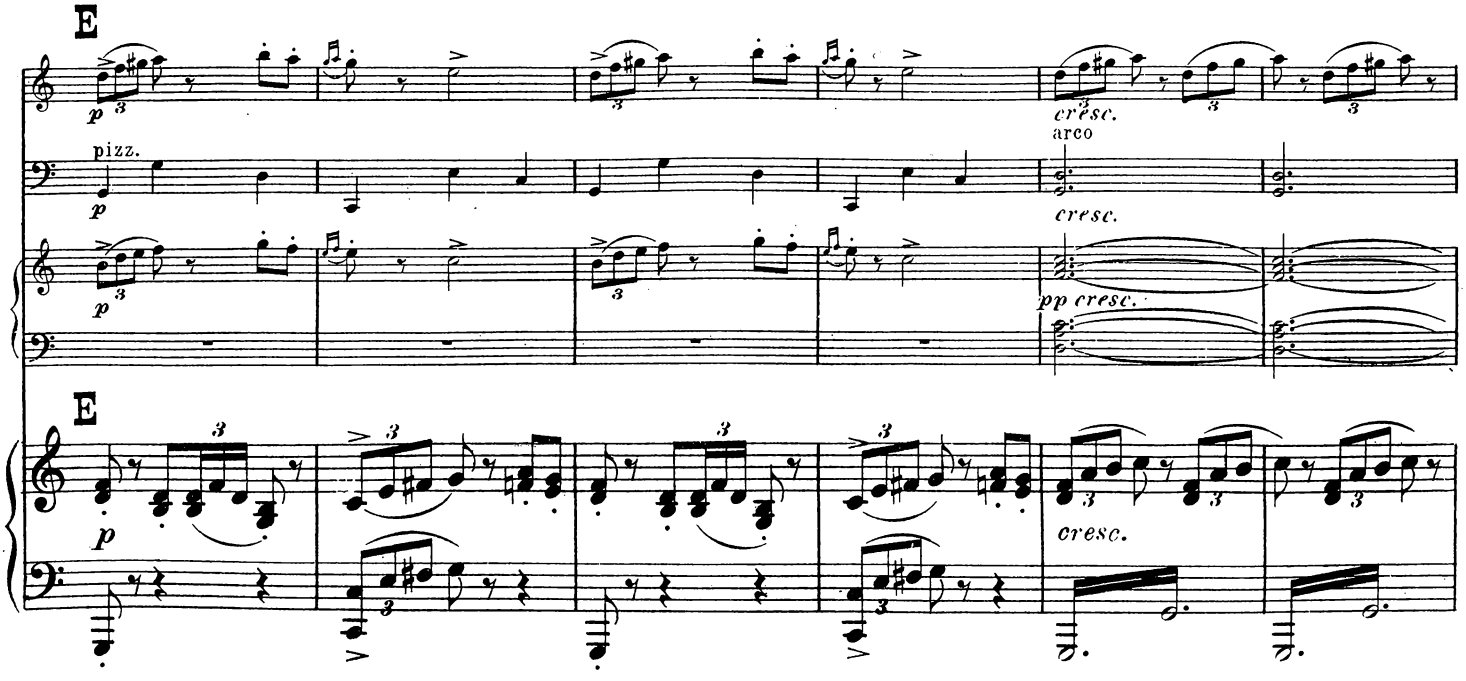

arco
p
p

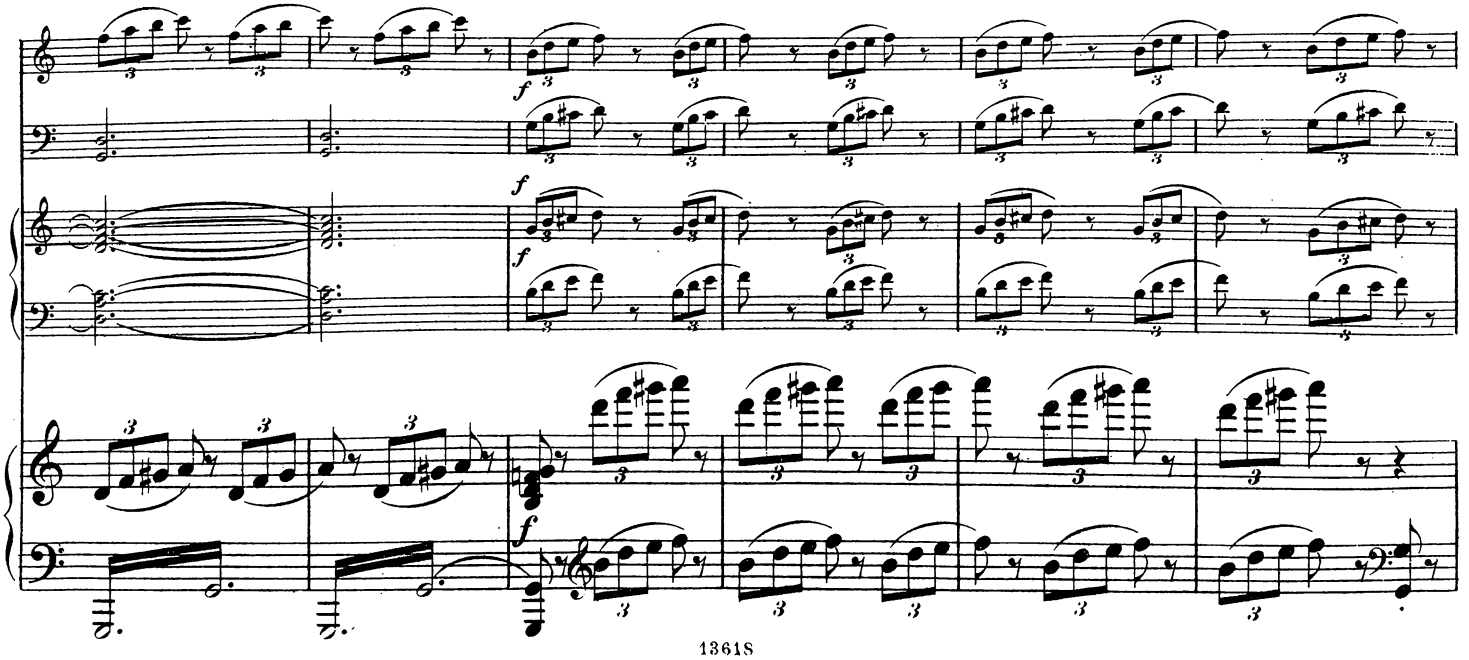



pp
pizz.
pp
pp
pp


D
arco
arco
D
pizz.


mf
arco
f
mf
f
mf
f
mf
f
mf
f


E
p
cresc.
arco
pizz.
p
cresc.
p
pp cresc.
E
p
cresc.


f
f
f
f

Più vivo.

ff

accel.

Più vivo.

ff

Tempo I.

Tempo I.

ff

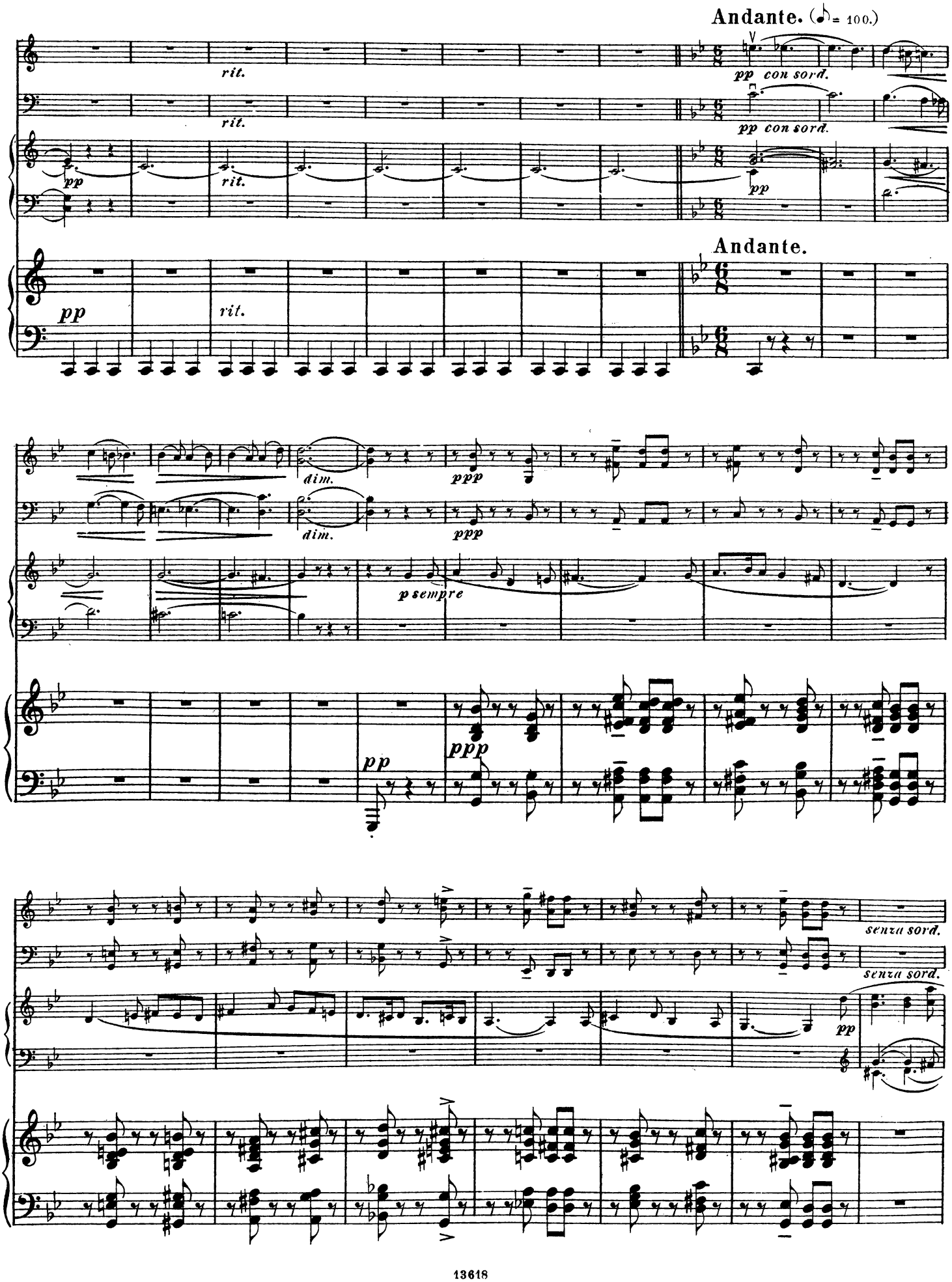
pp

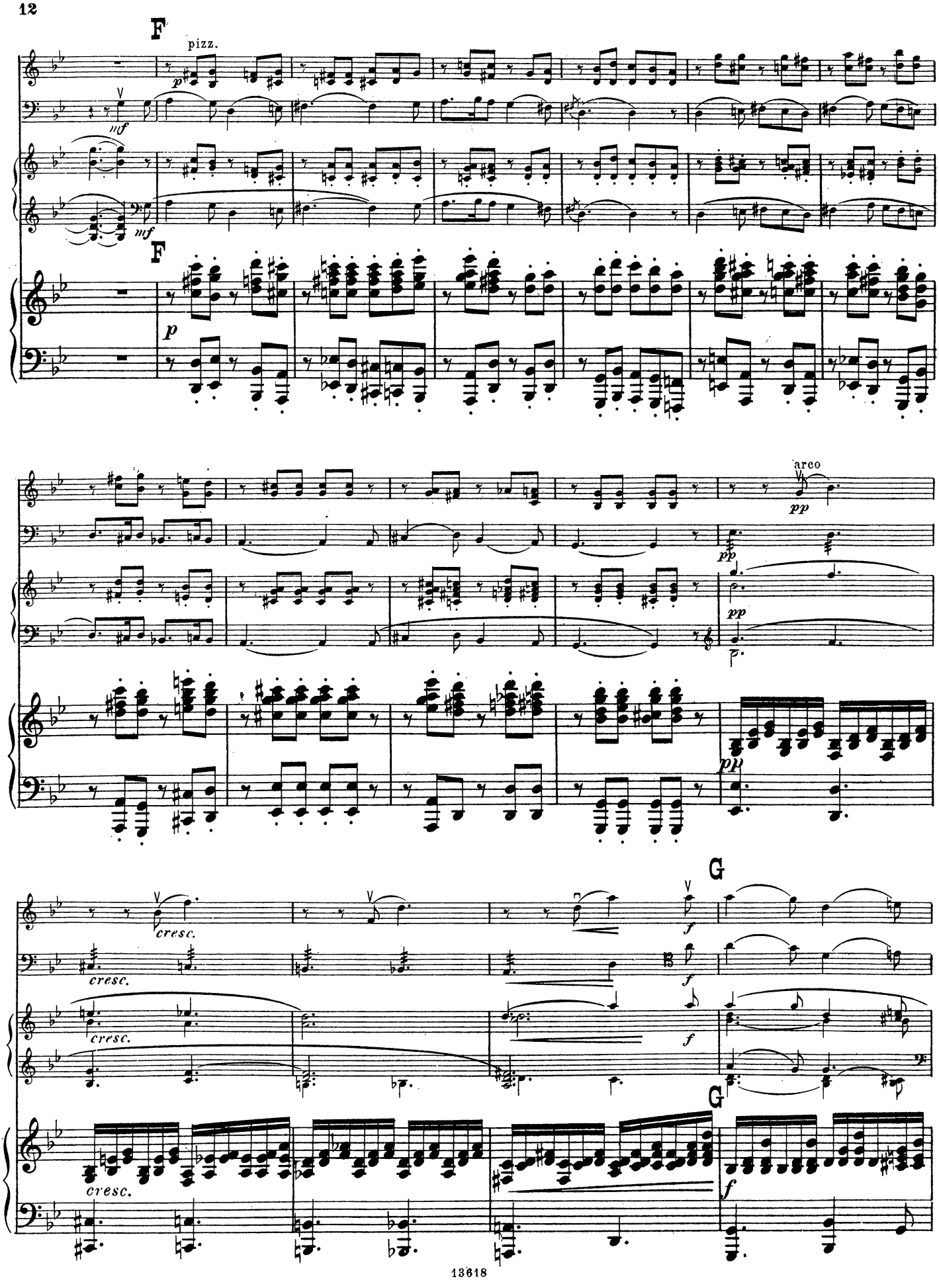
8

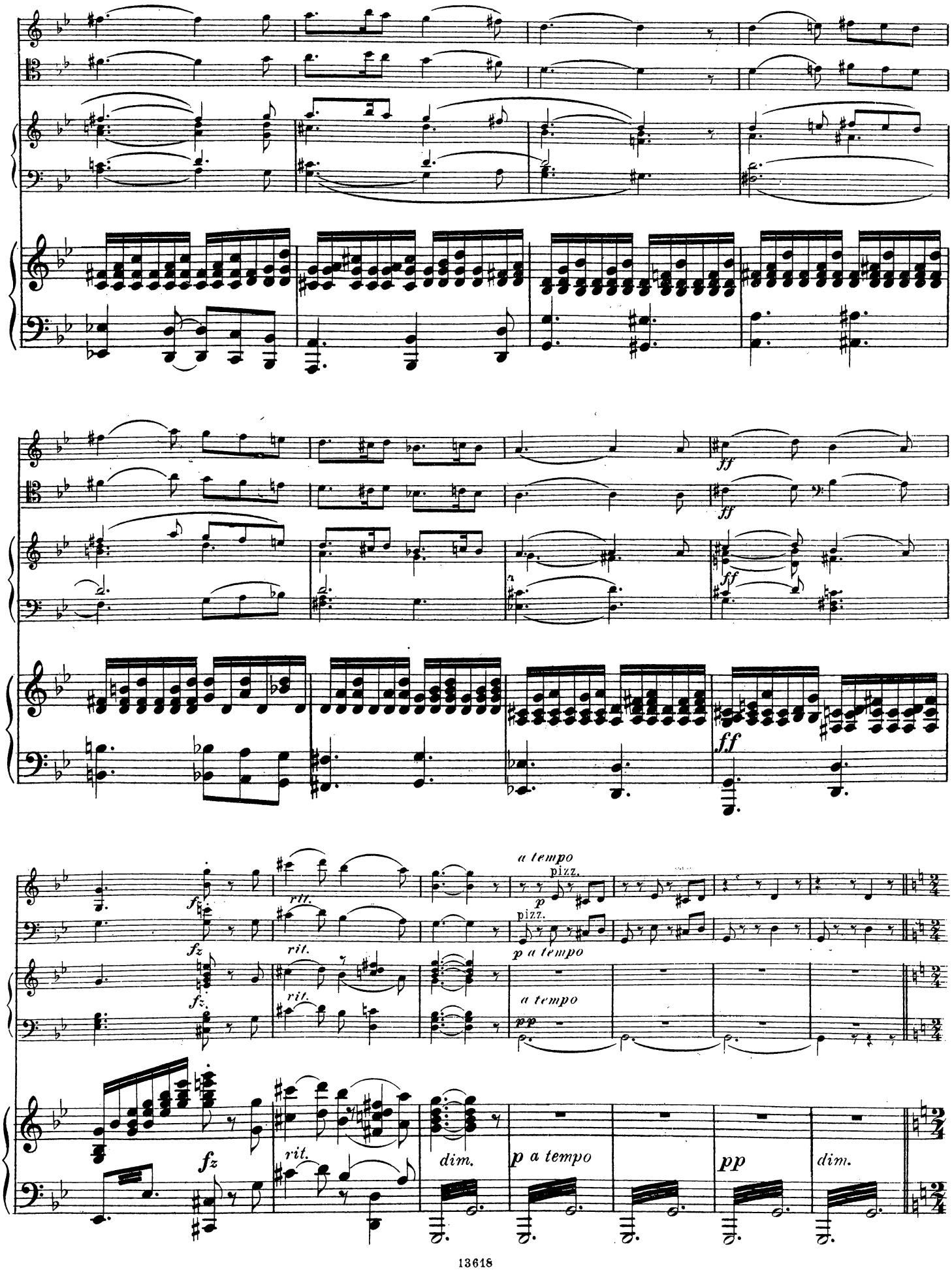
ff

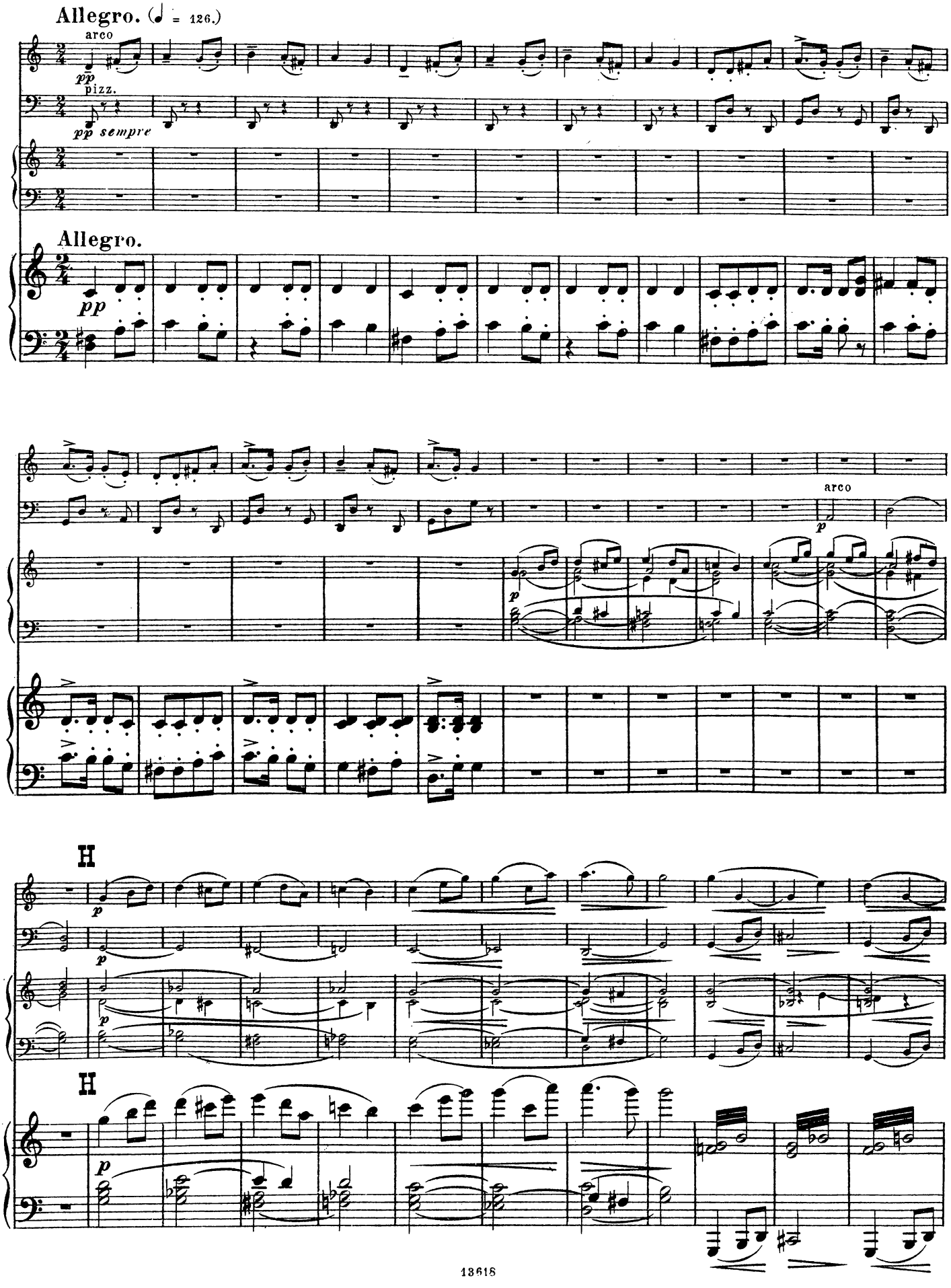
pp

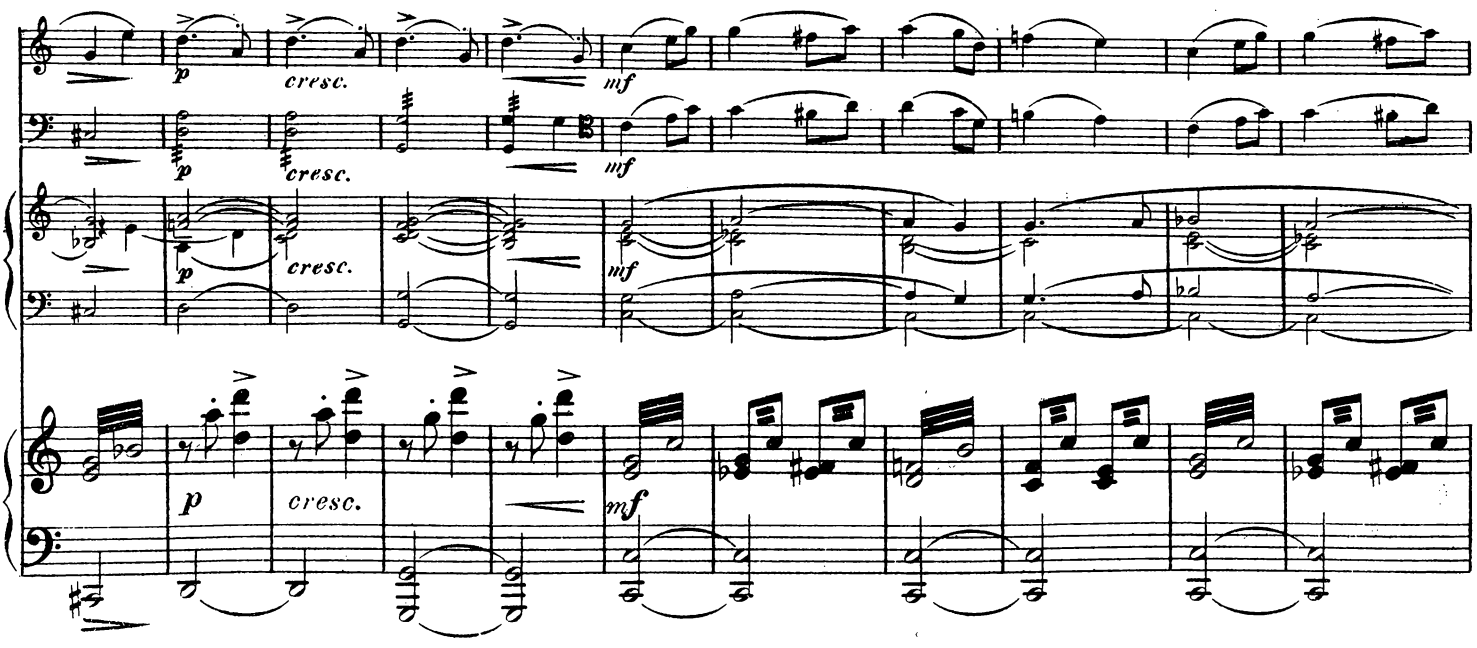
dim.

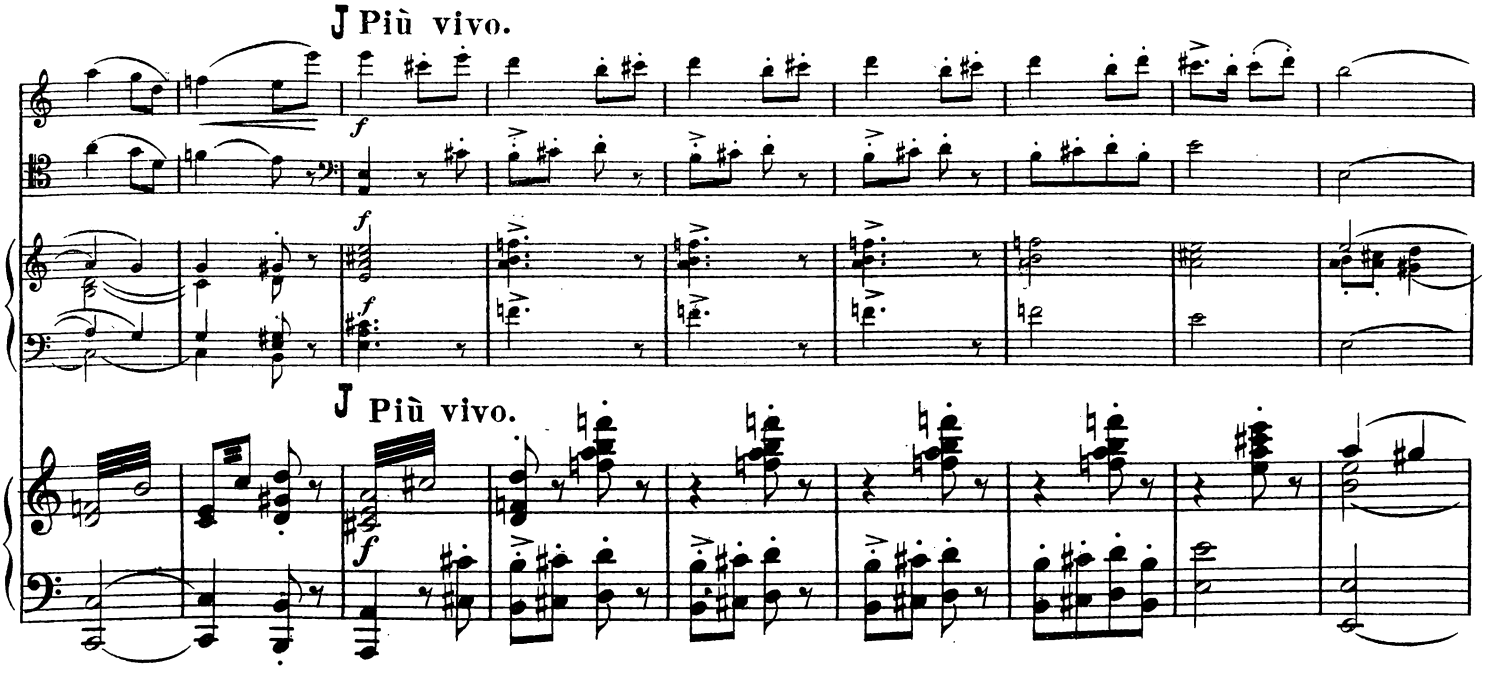

Andante. (♪ = 100.)
rit.
pp con sord.
pp
Andante.
dim.
ppp
p sempre
senza sord.

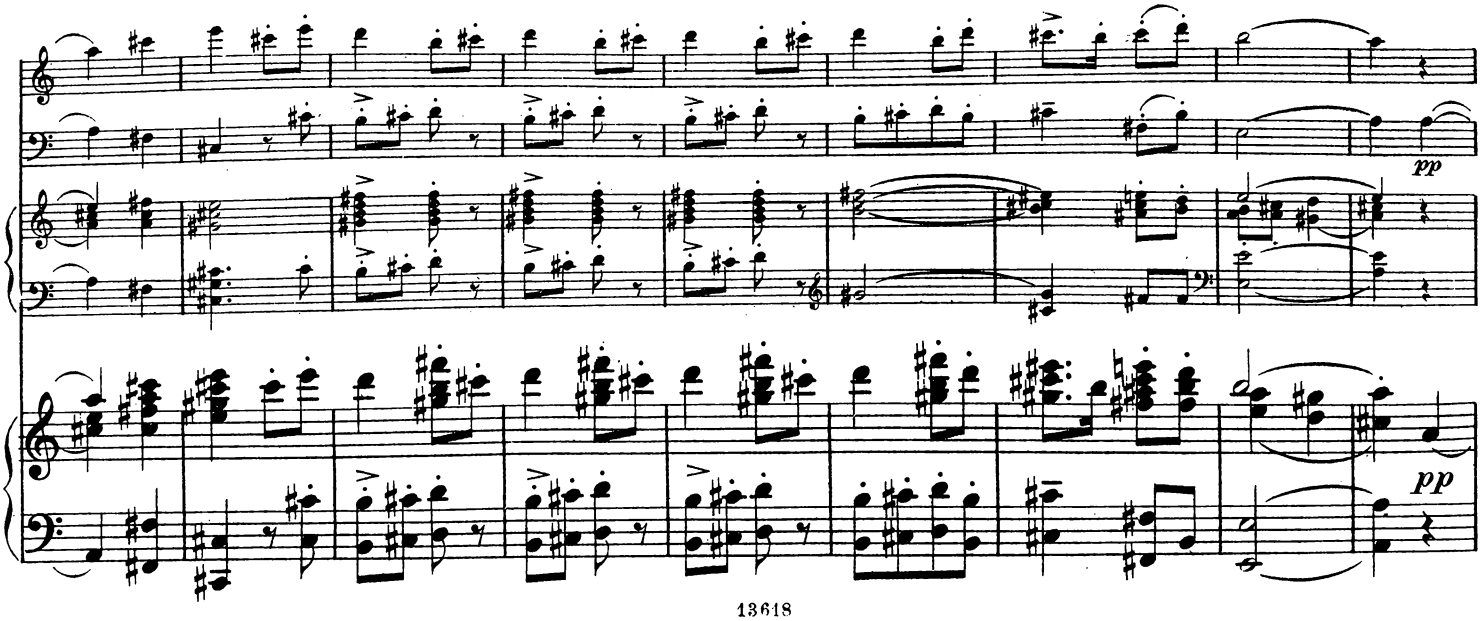

F
pizz.
mf
mf
F
p
arco
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
G
f
f
f
G
f

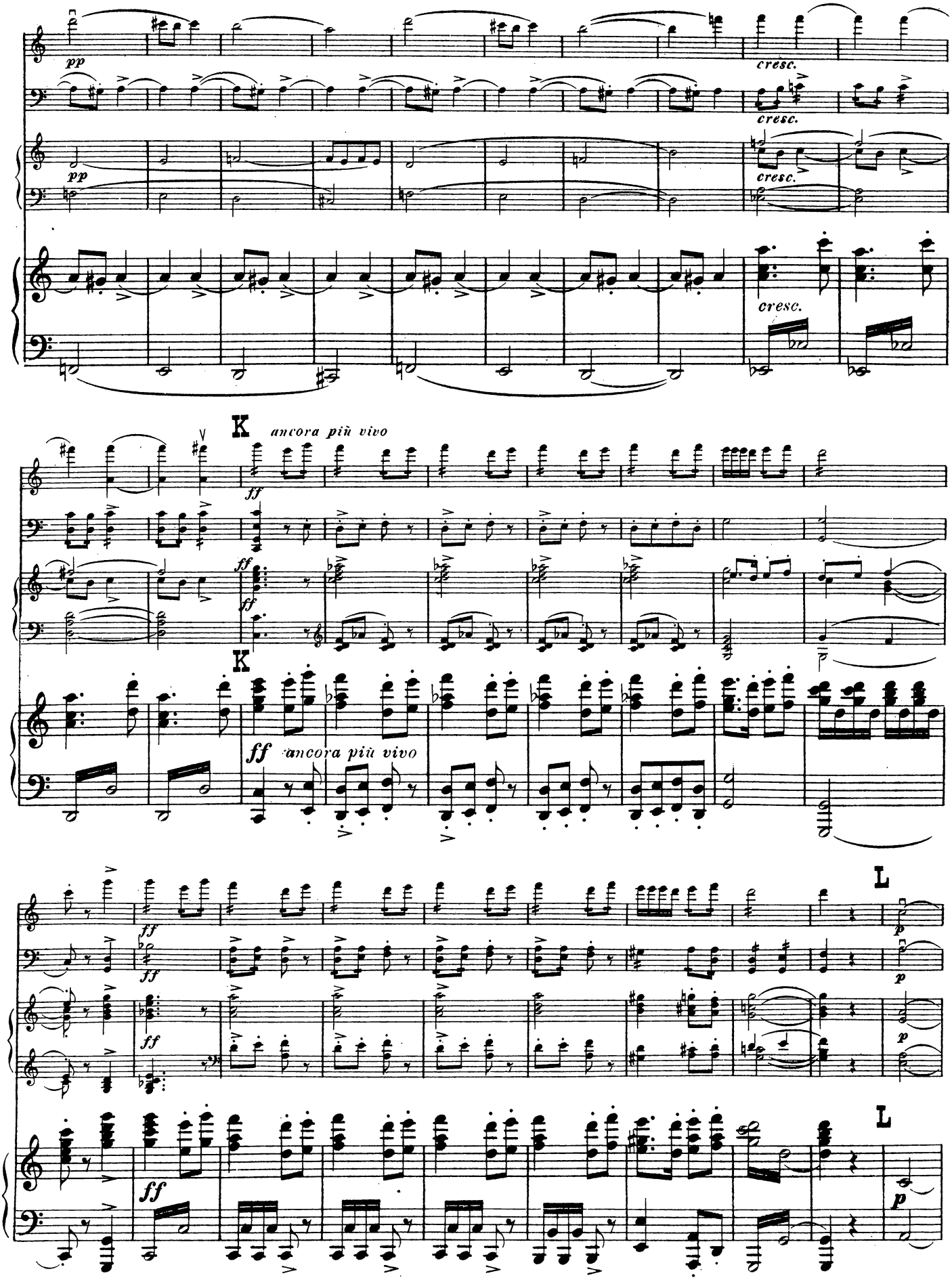

ff
ff
ff
ff
fz
rit.
fz
rit.
fz
rit.
a tempo
pizz.
p
pizz.
p a tempo
a tempo
pp
fz
rit.
dim.
p a tempo
pp
dim.

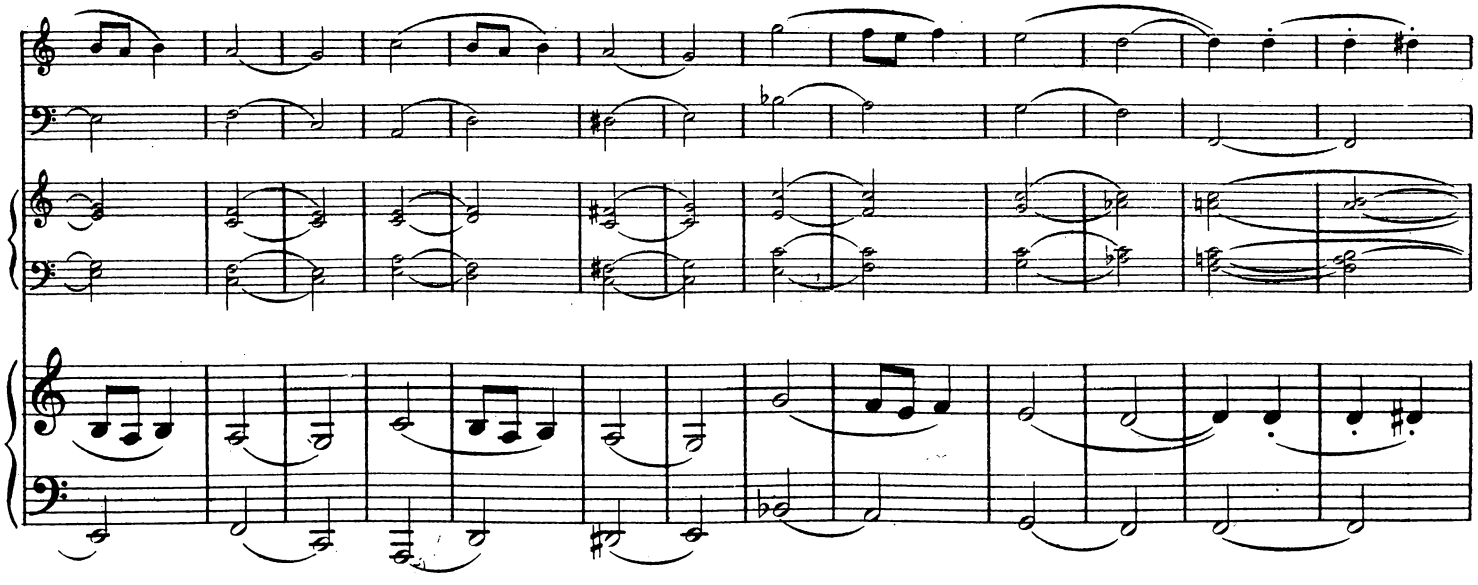

Allegro. (♩ = 126.)
arco
pp
pizz.
pp sempre
Allegro.
pp
arco
p
H
p
H
p

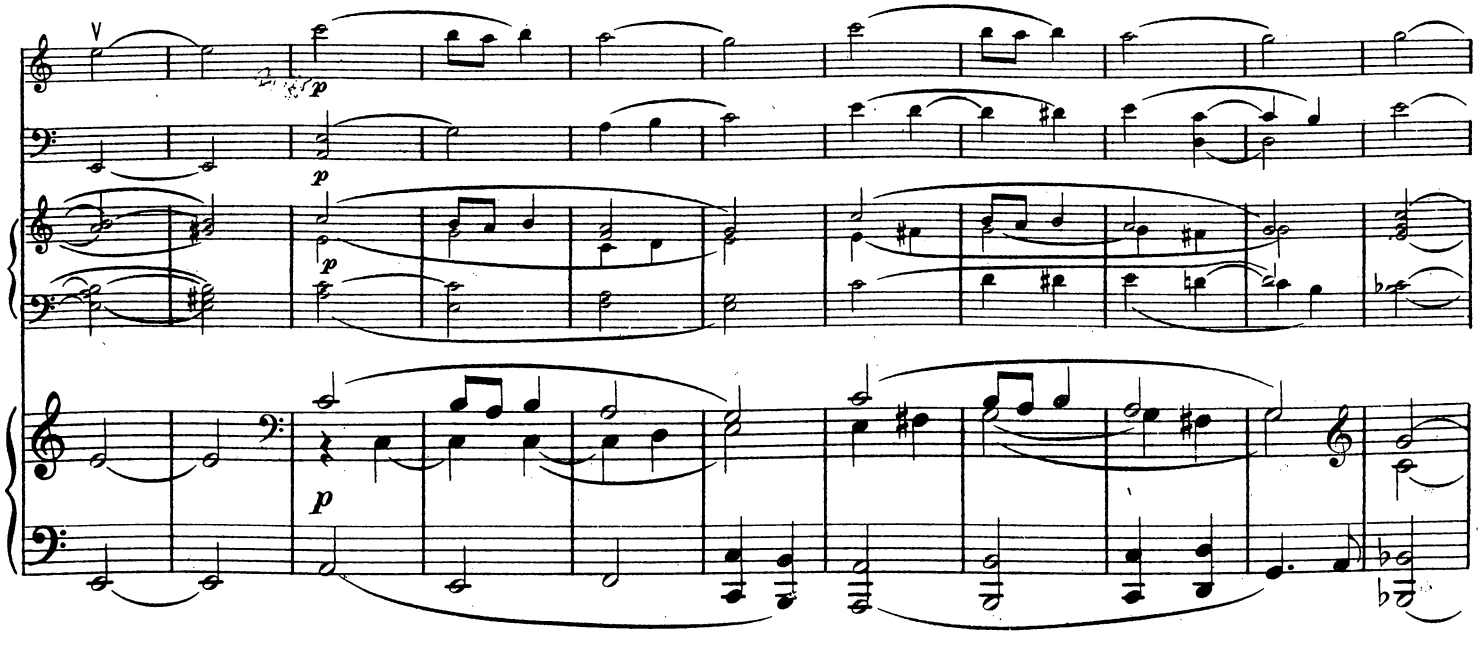

p
cresc.
mf
p
cresc.
mf
p
cresc.
mf

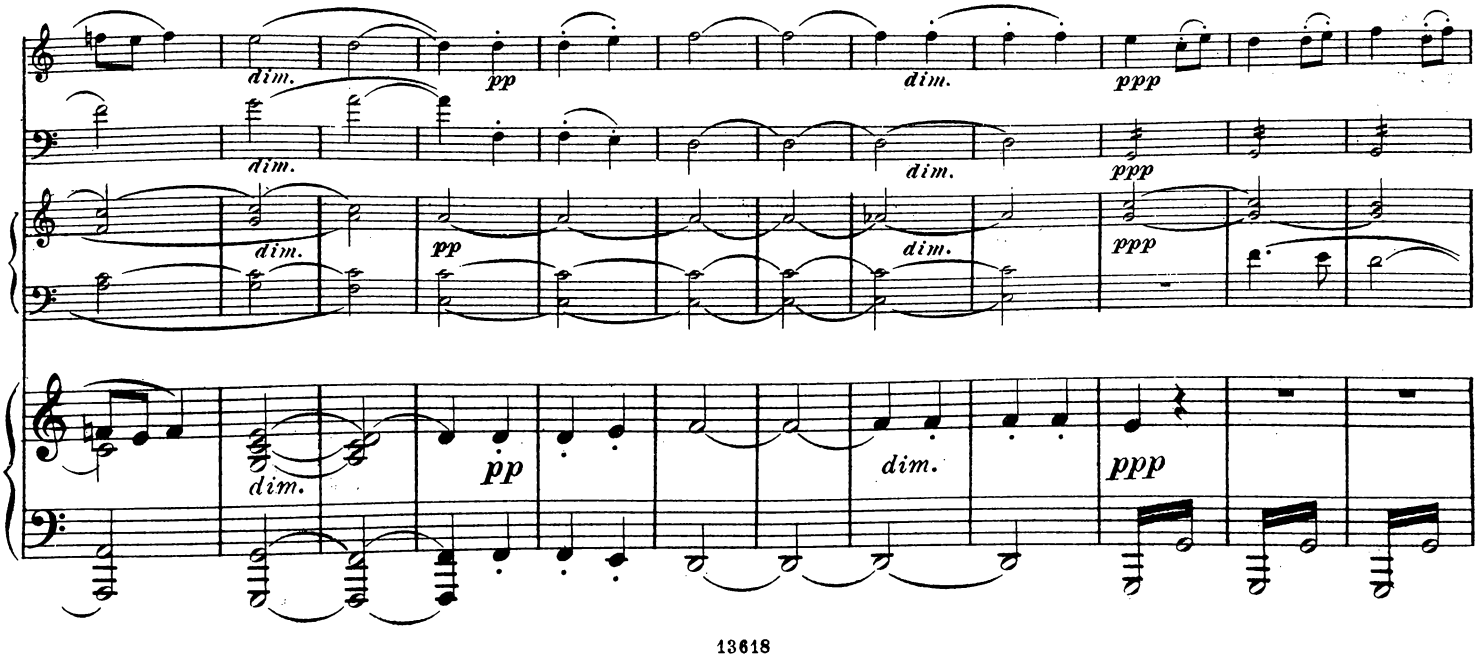

Più vivo.
f
Più vivo.
f

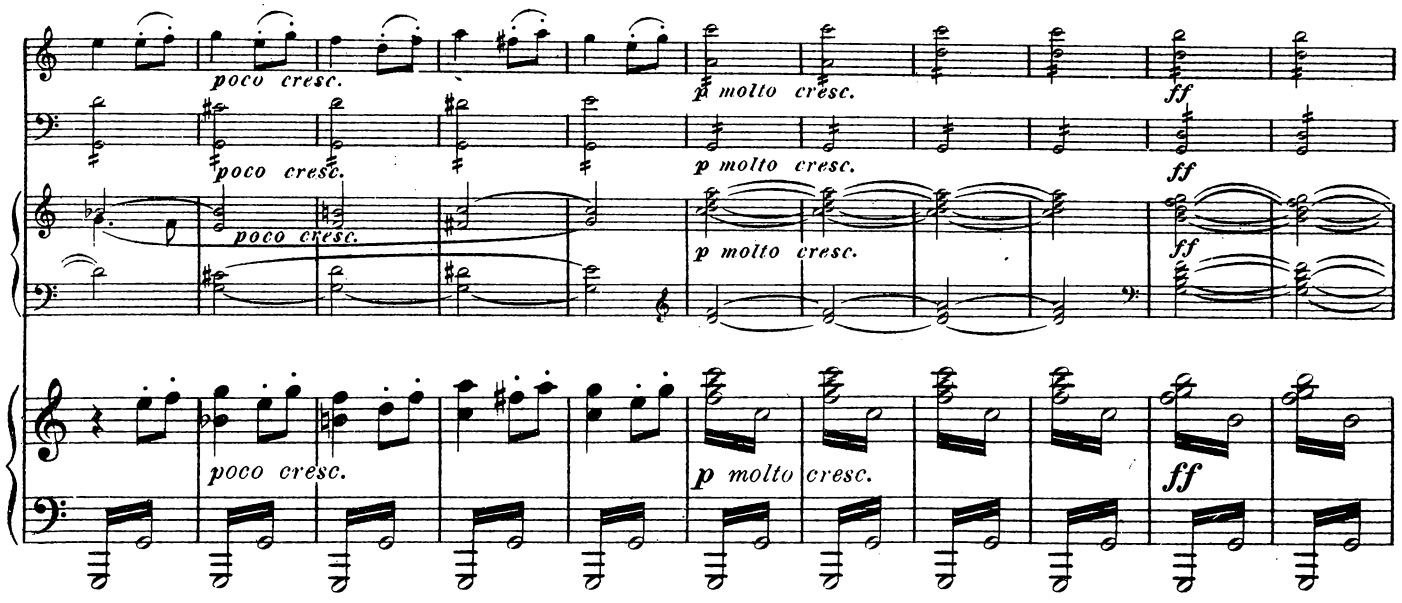

pp
pp

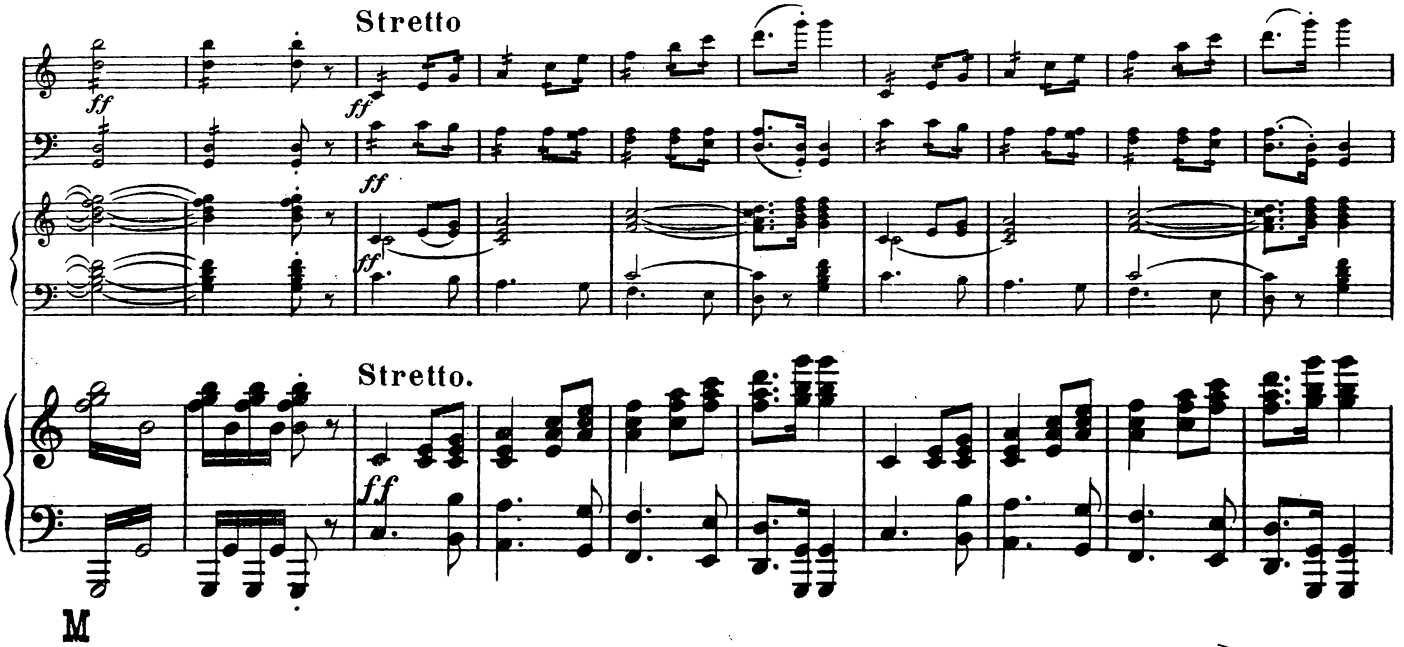

pp
cresc.
K
ancora più vivo
ff
L
p

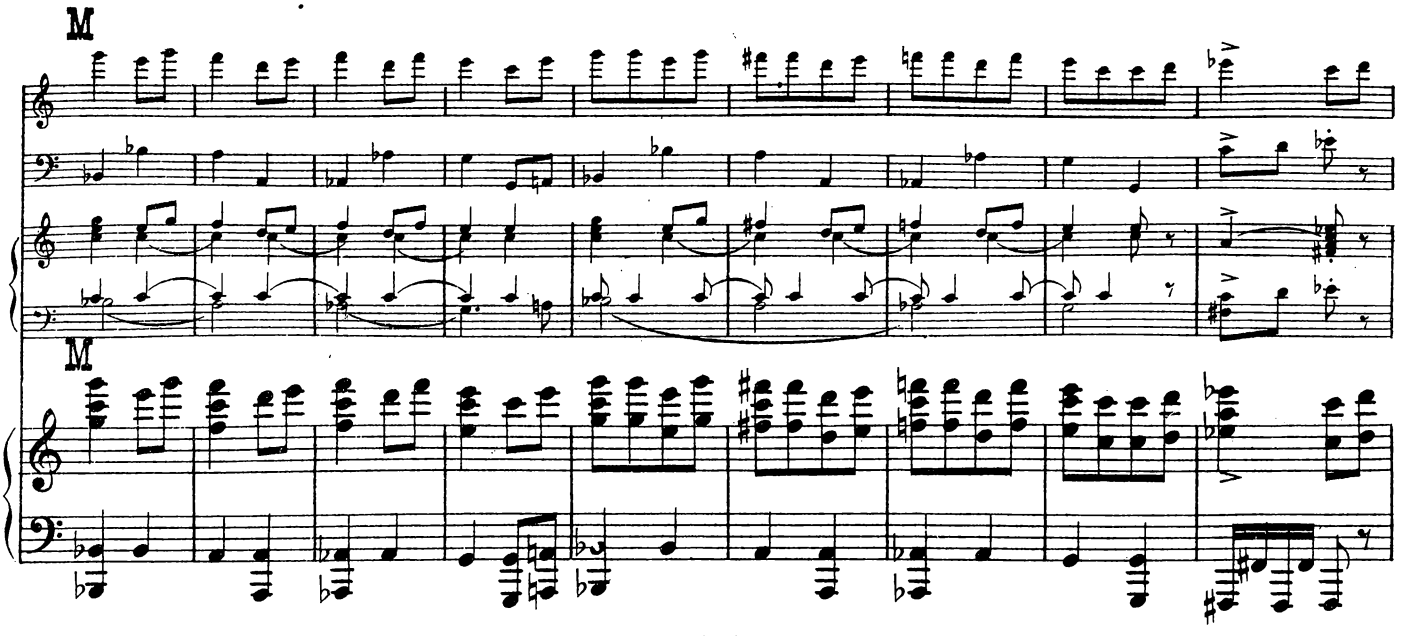


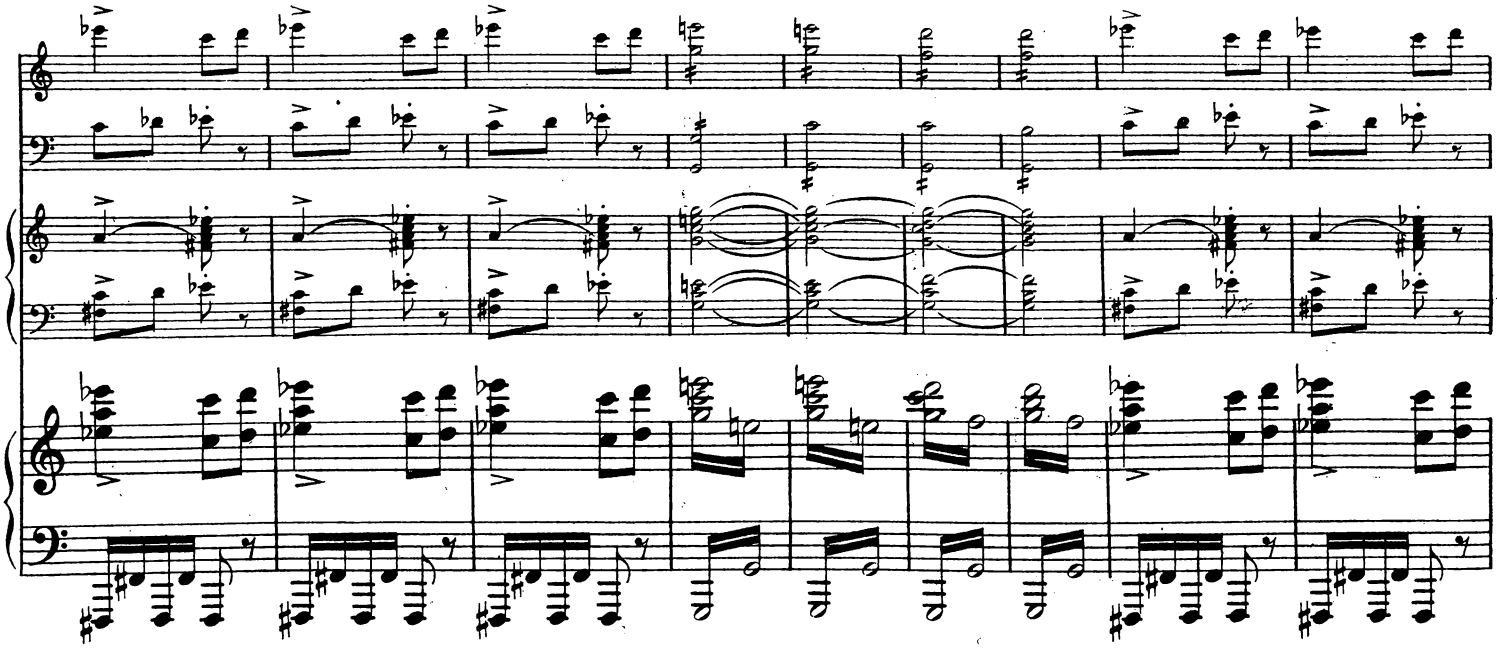

p
p
p
p

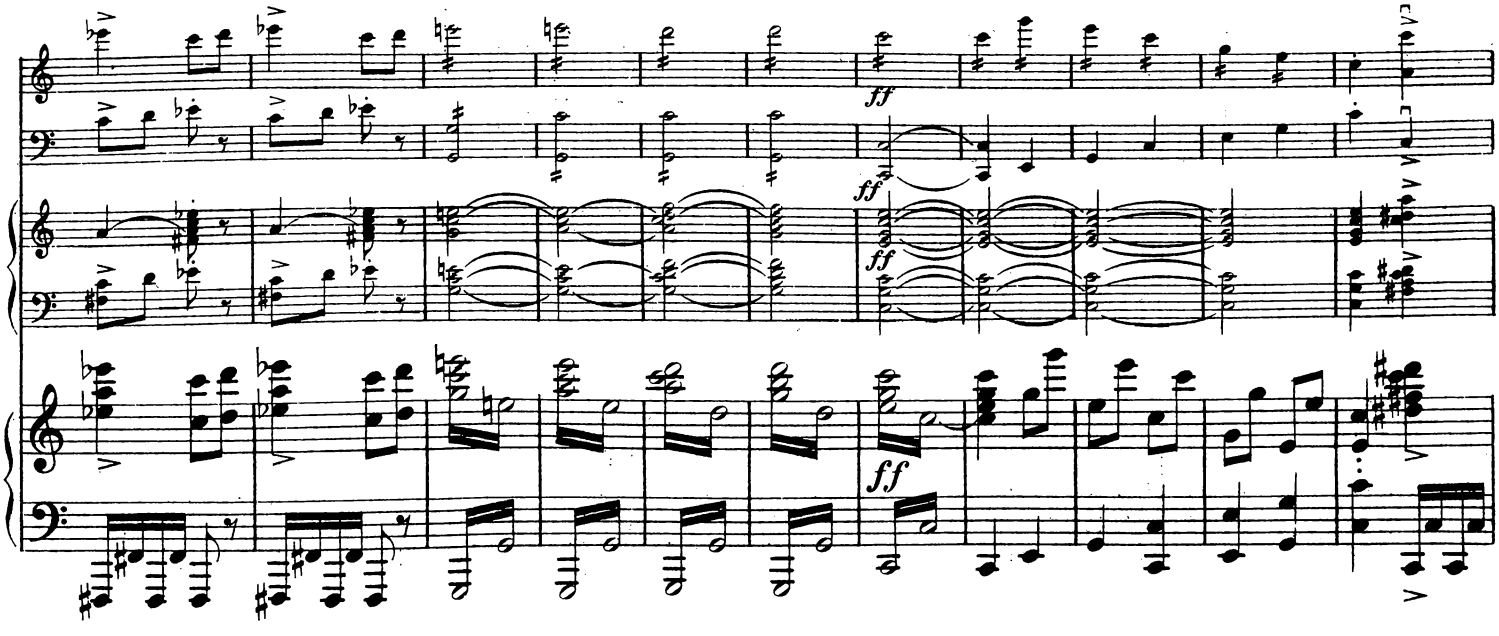

dim.
pp
dim.
ppp
dim.
dim.
pp
dim.
ppp
dim.
pp
dim.
ppp

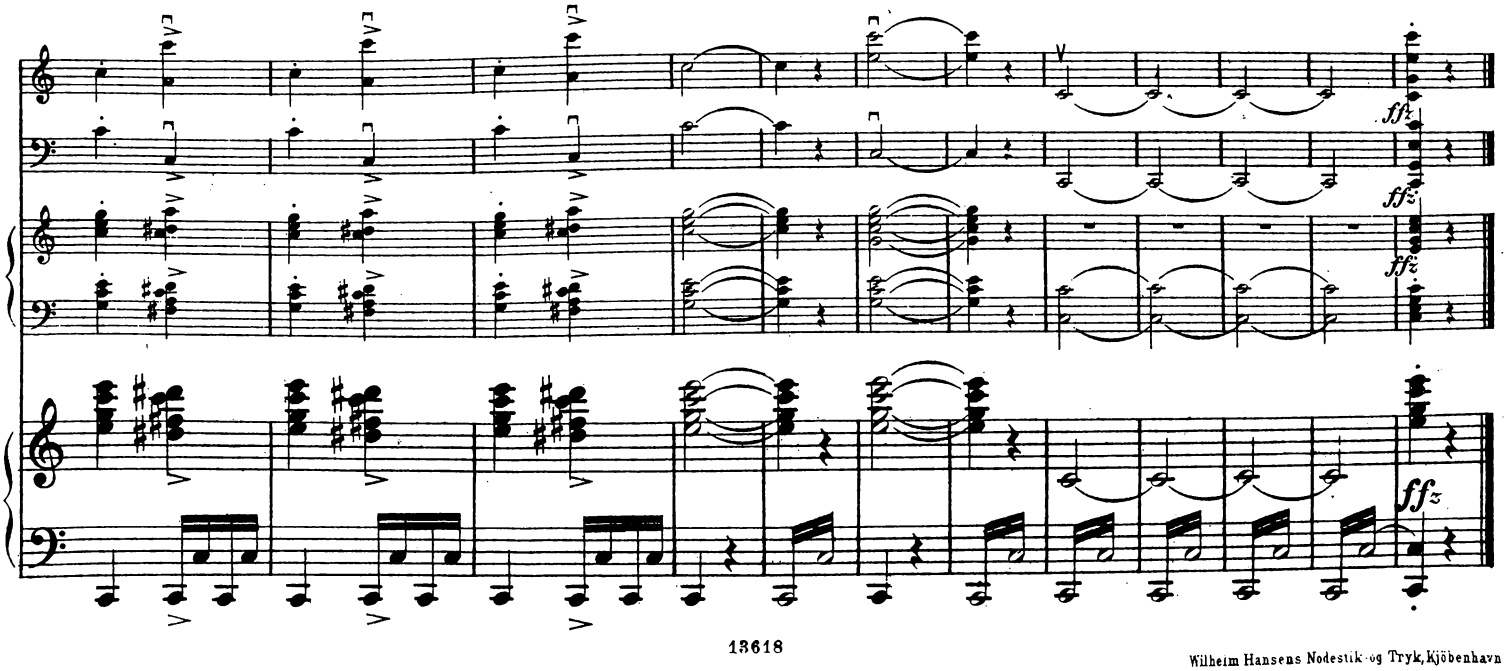

poco cresc.
p molto cresc.
ff


Stretto
ff
Stretto.


M
M







Wilhelm Hansens Nodestik- og Tryk, Kjöbenhavn

Rapsodies norvégiennes.

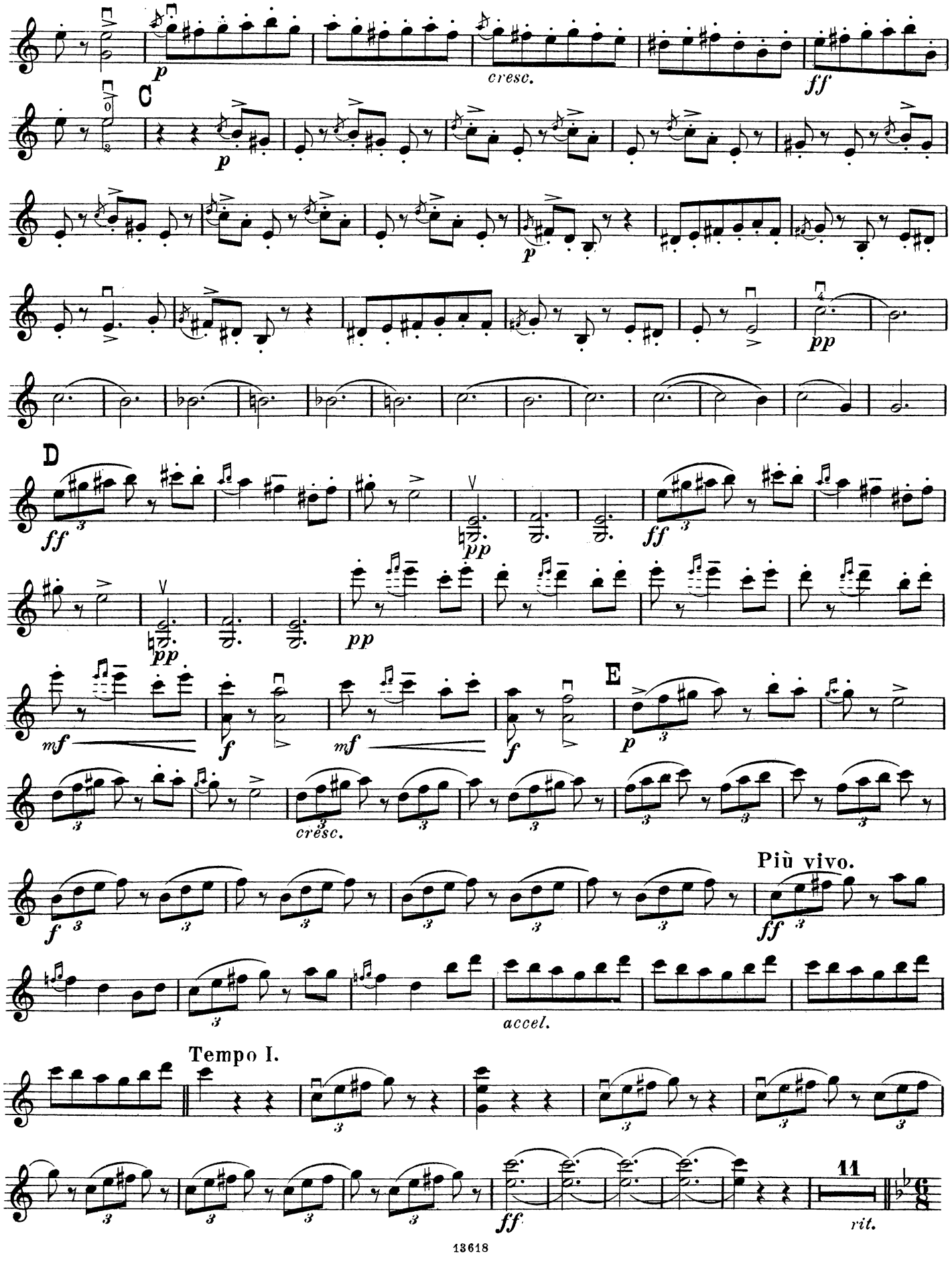
III.

JOH. S. SVENDSEN, OP. 21.
arr. af Nicolaj Hansen.

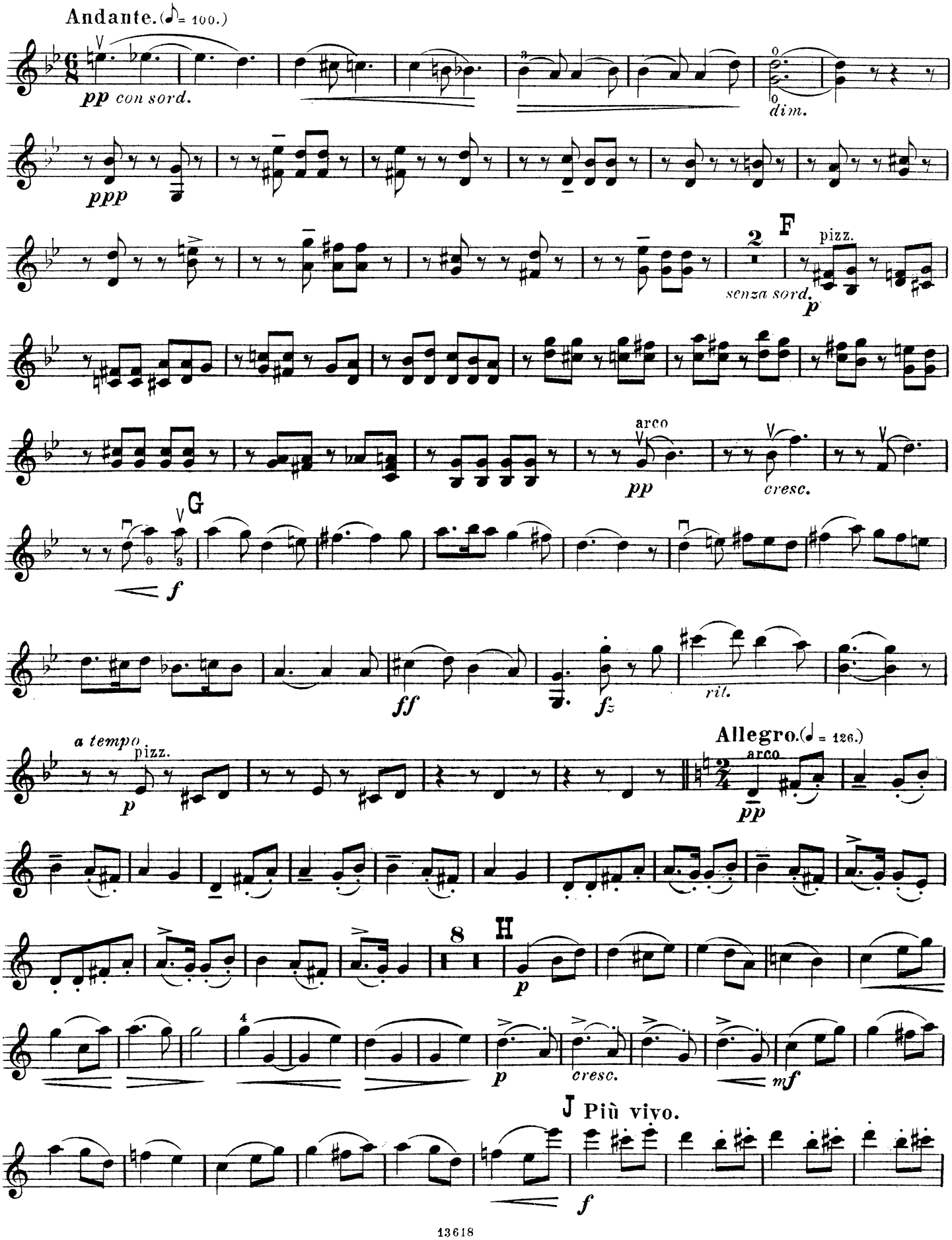
VIOLINO.

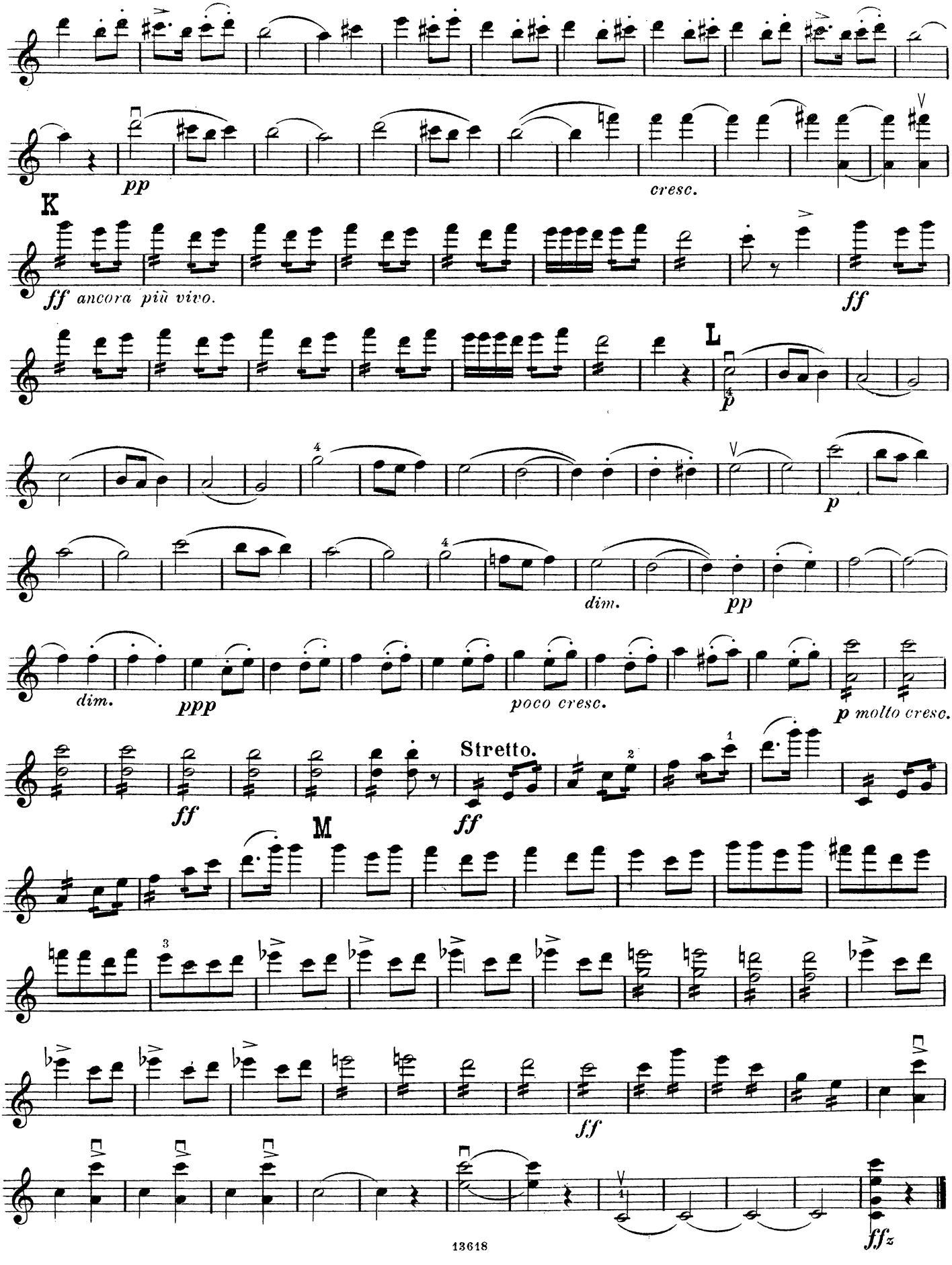
Allegro molto. (♩= 76.)

Allegro moderato. (♩= 168.)


p
cresc.
ff
C
p
p
pp
D
ff
pp
ff
pp
mf
f
mf
f
E
p
cresc.
f
Più vivo.
ff
accel.
Tempo I.
ff
11
rit.

VIOLINO.


Andante. (♪ = 100.)
pp con sord.
ppp
dim.
2
F
pizz.
senza sord.
p
arco
pp
cresc.
G
f
ff
fz
rit.
a tempo
pizz.
p
Allegro. (♩ = 126.)
arco
pp
8
H
p
cresc.
mf
J Più vivo.
f

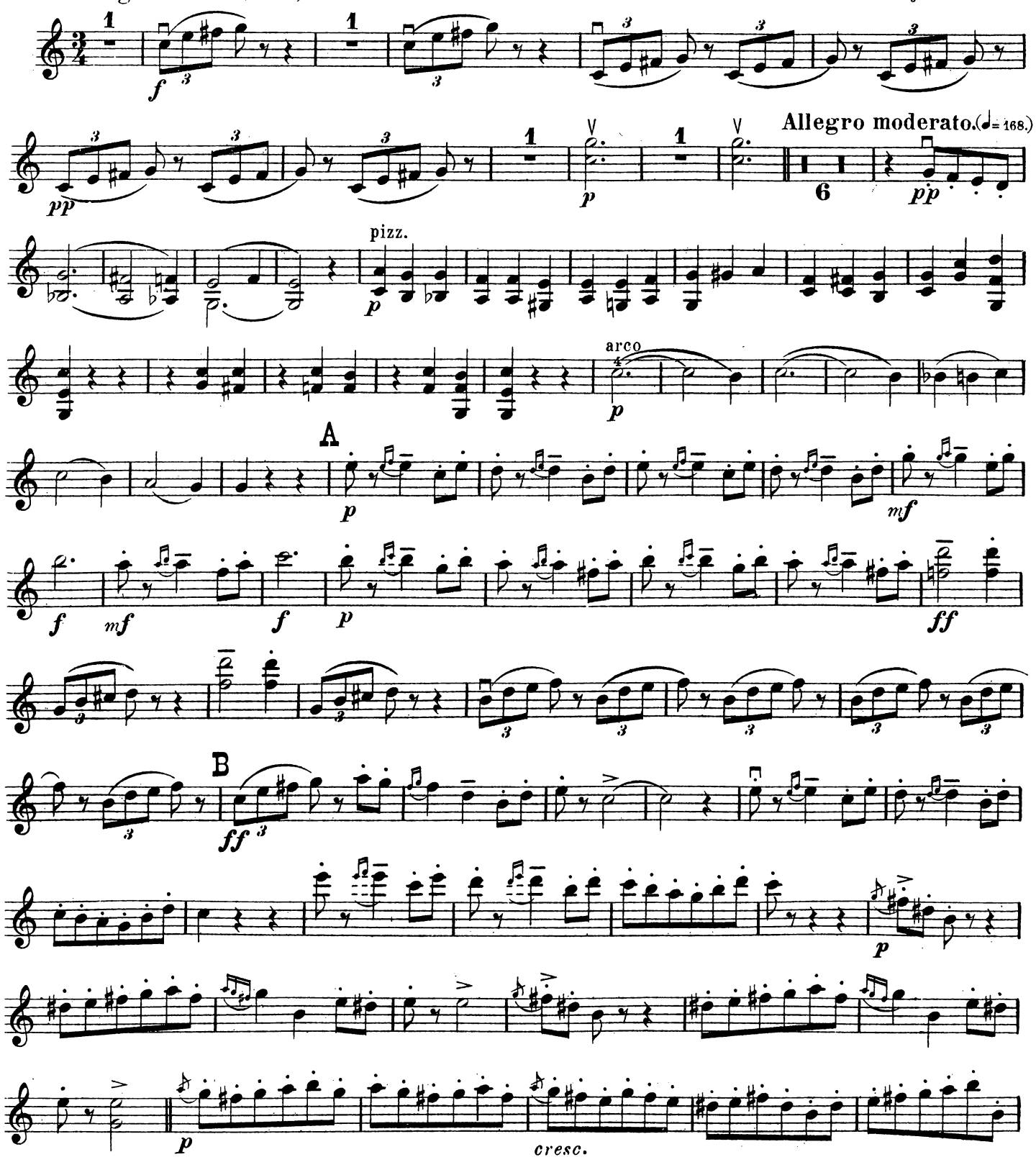

pp
cresc.
K
ff ancora più vivo.
ff
L
p
p
dim.
pp
dim.
ppp
poco cresc.
p molto cresc.
Stretto.
ff
ff
M
ff
ffz

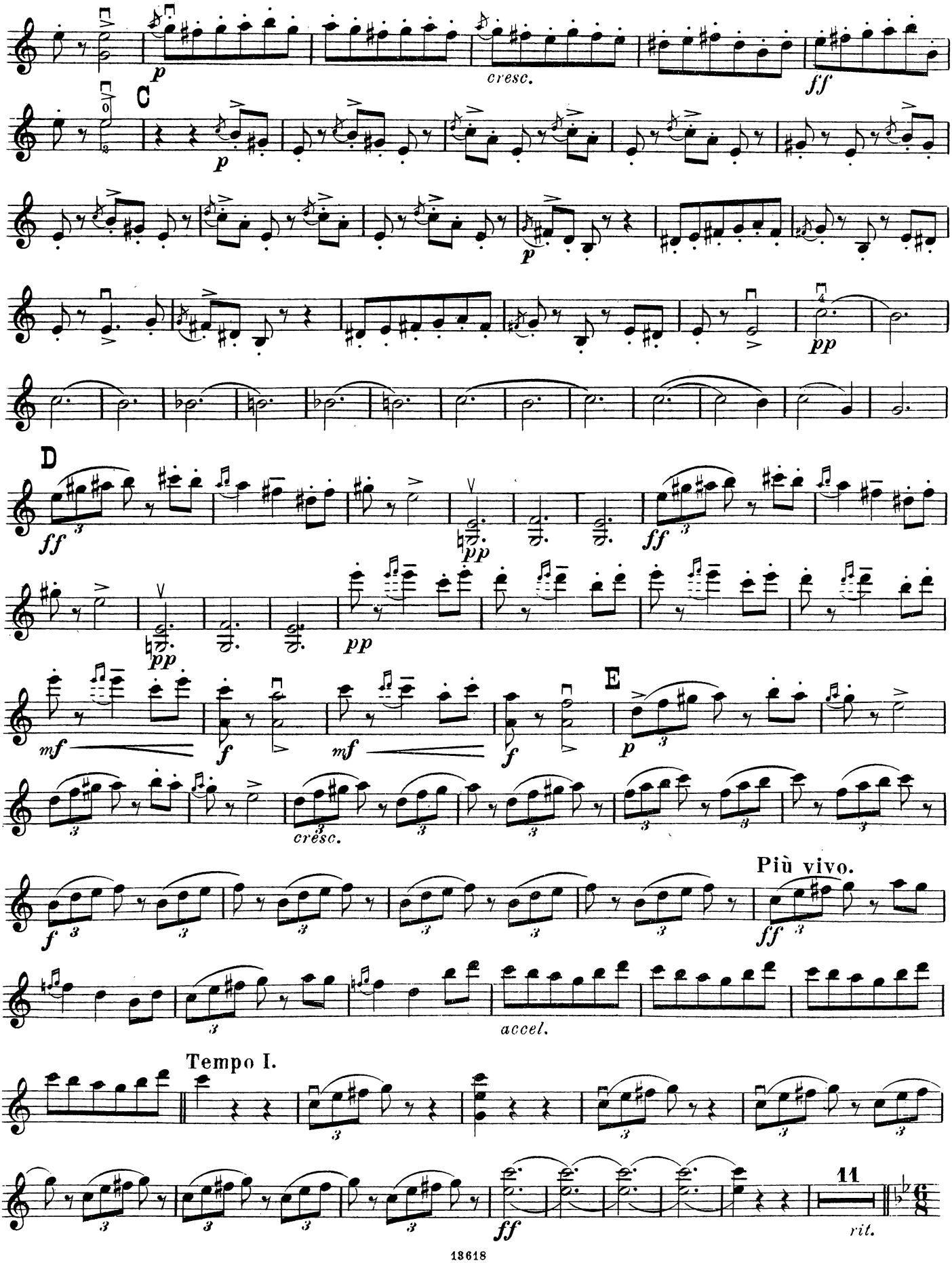
Rapsodies norvégiennes.

III.

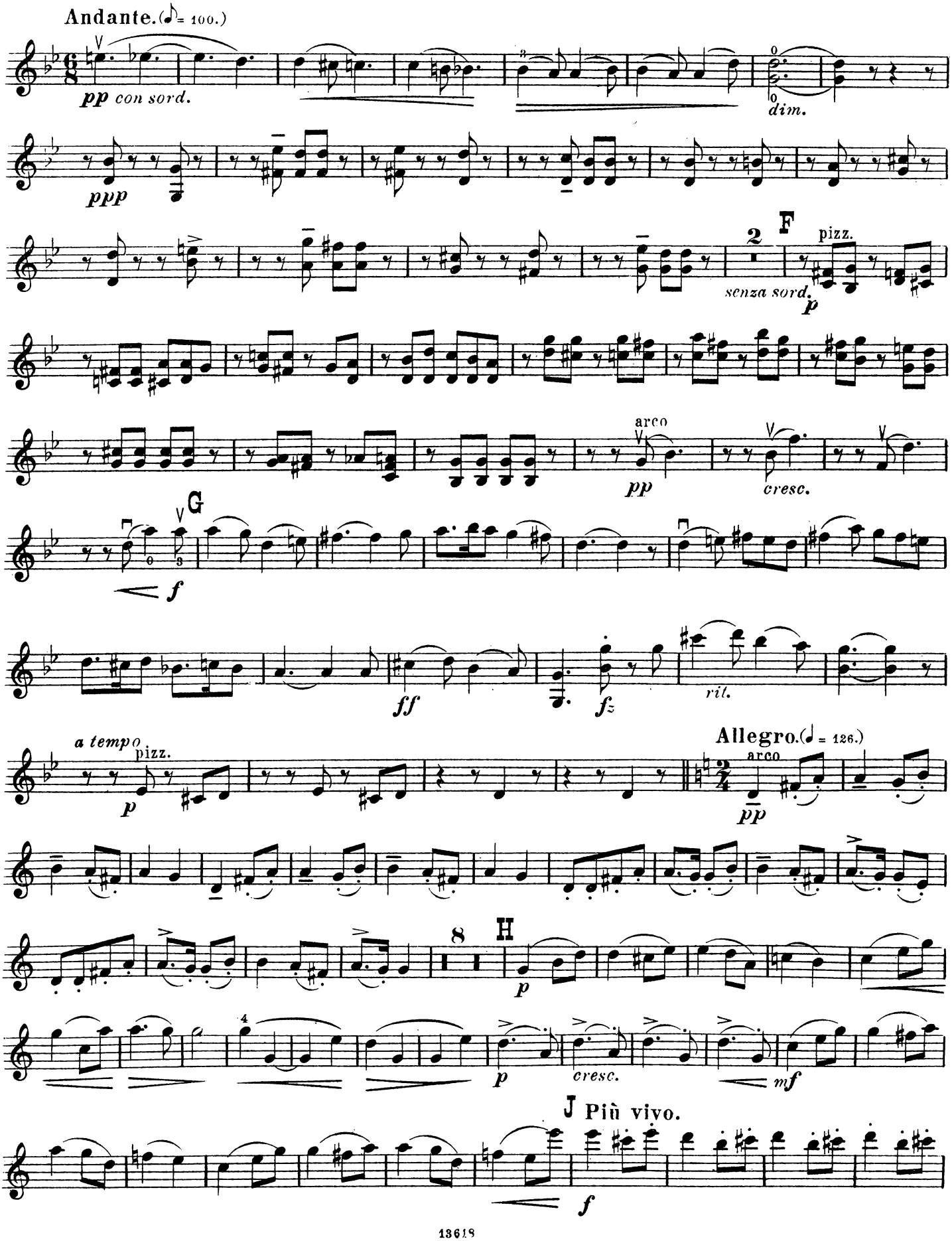
JOH. S. SVENDSEN, OP. 21.
arr. af Nicolaj Hansen.

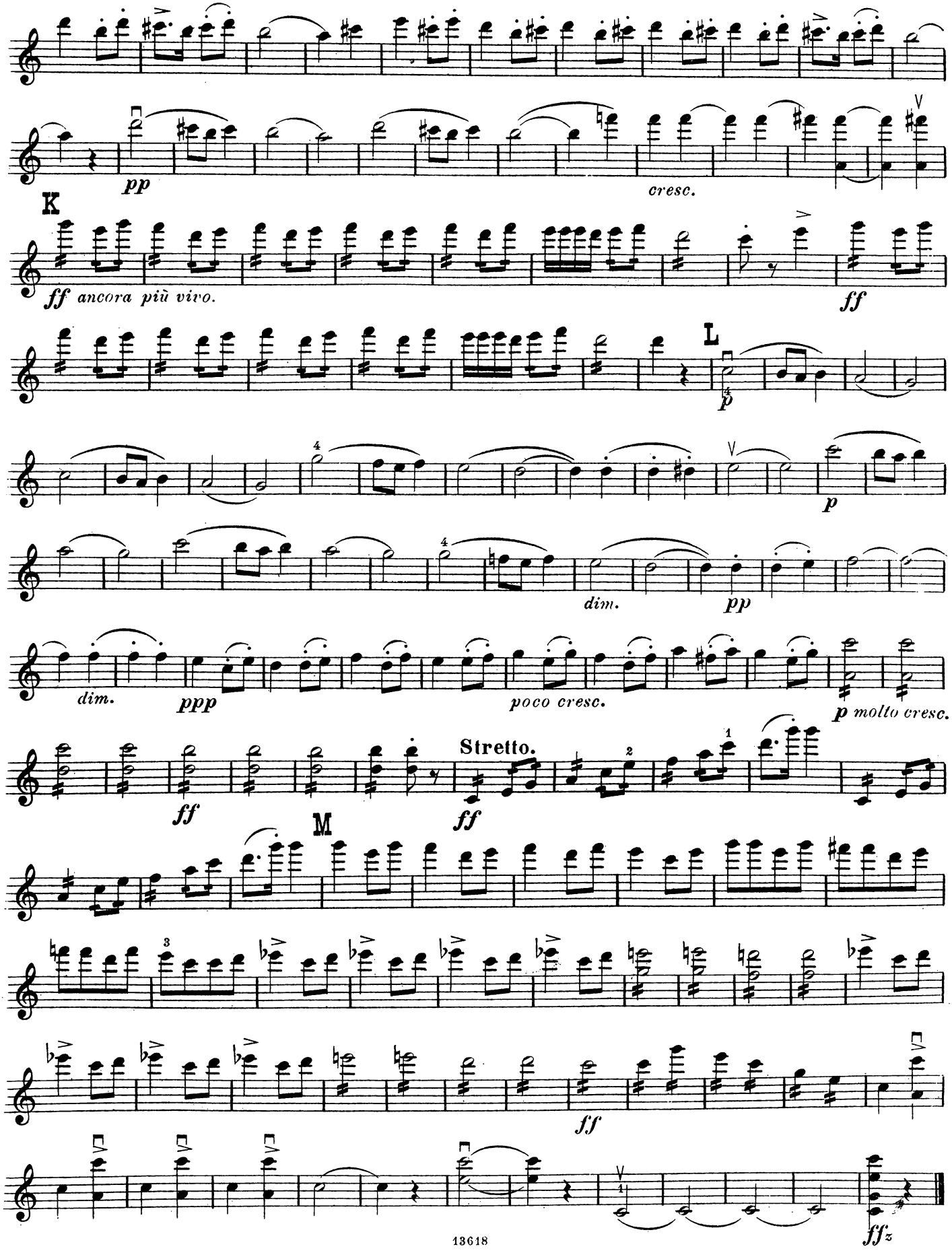
VIOLINO.




p
cresc.
ff
C
p
p
pp
D
ff
pp
ff
pp
mf
f
mf
f
E
p
cresc.
f
Più vivo.
ff
accel.
Tempo I.
ff
11
rit.

VIOLINO.


Andante. (♪ = 100.)
pp con sord.
ppp
dim.
2
F
pizz.
senza sord.
p
arco
pp
cresc.
G
f
ff
fz
rit.
a tempo
pizz.
p
Allegro. (♩ = 126.)
arco
pp
8
H
p
cresc.
mf
J Più vivo.
f


pp
cresc.
K
ff ancora più vivo.
ff
L
p
p
dim.
pp
dim.
ppp
poco cresc.
p molto cresc.
Stretto.
ff
ff
M
ff
ffz

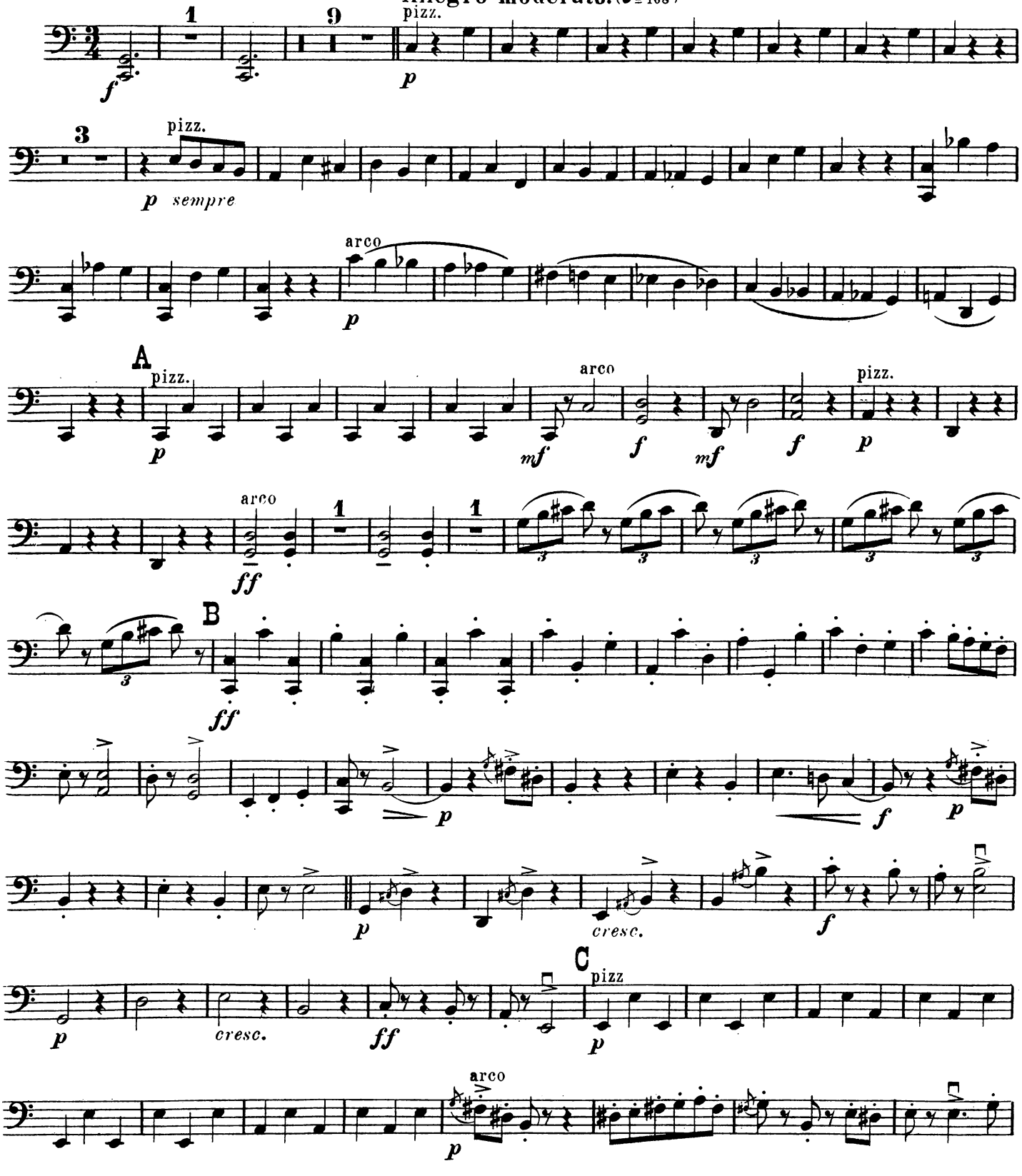
Rapsodie norvégiennes.

III.

VIOLONCELLO.

JOH. S. SVENDSEN, OP. 21.

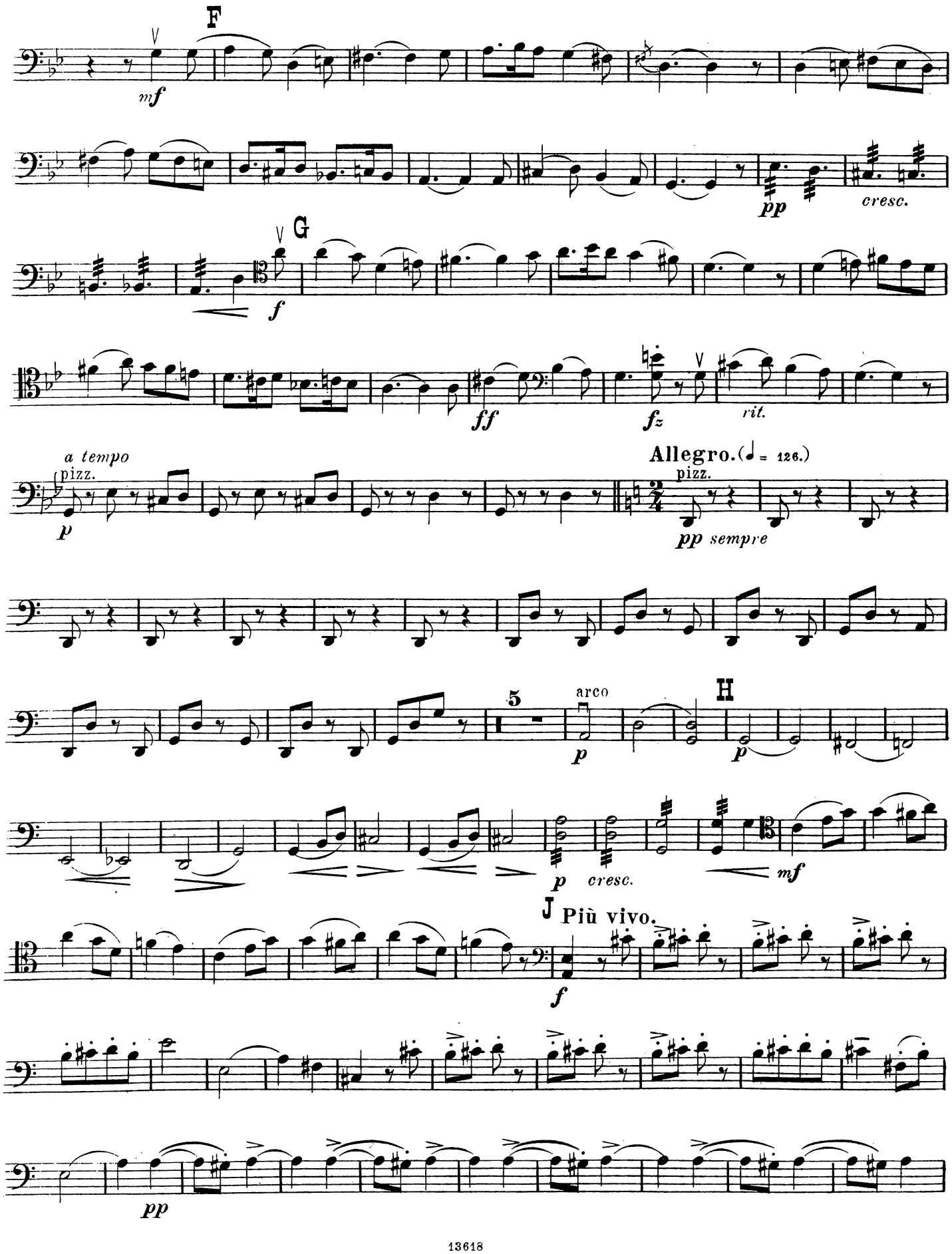
arr. af Nicolaj Hansen.

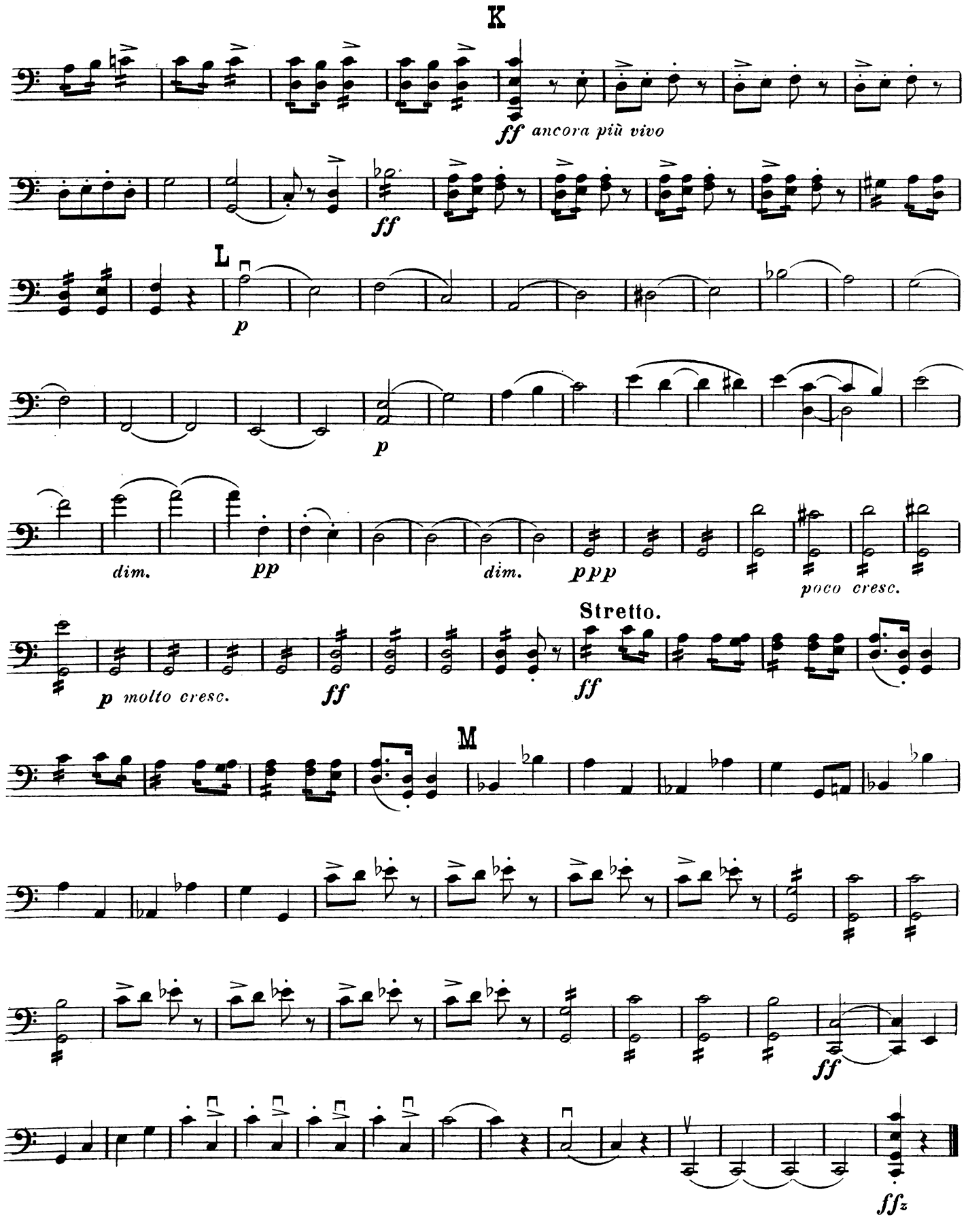


VIOLONCELLO.

pizz.
pp
D
arco
ff
pp
ff
pp
pizz.
pp
arco
mf
f
mf
f
E
pizz.
p
arco
cresc.
f
Più vivo.
ff
Tempo I.
1
1
ff
11
rit.
Andante. (♪= 100.)
pp con sord.
dim.
ppp
1
senza sord.

VIOLONCELLO.




K
ff ancora più vivo
ff
L
p
p
dim.
pp
dim.
ppp
poco cresc.
Stretto.
p molto cresc.
ff
ff
M
ff
ffz

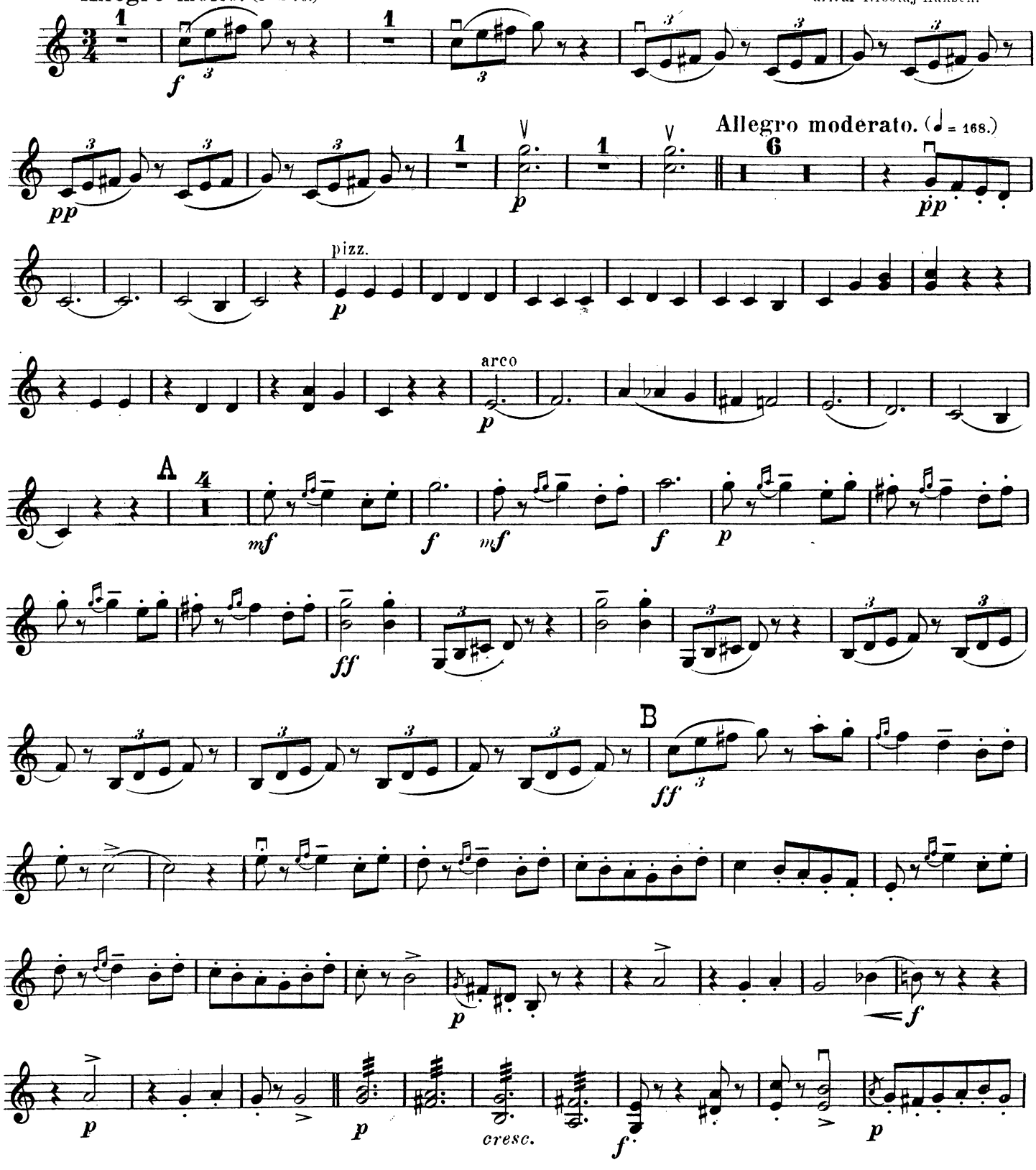
Rapsodies norvégiennes.

III.

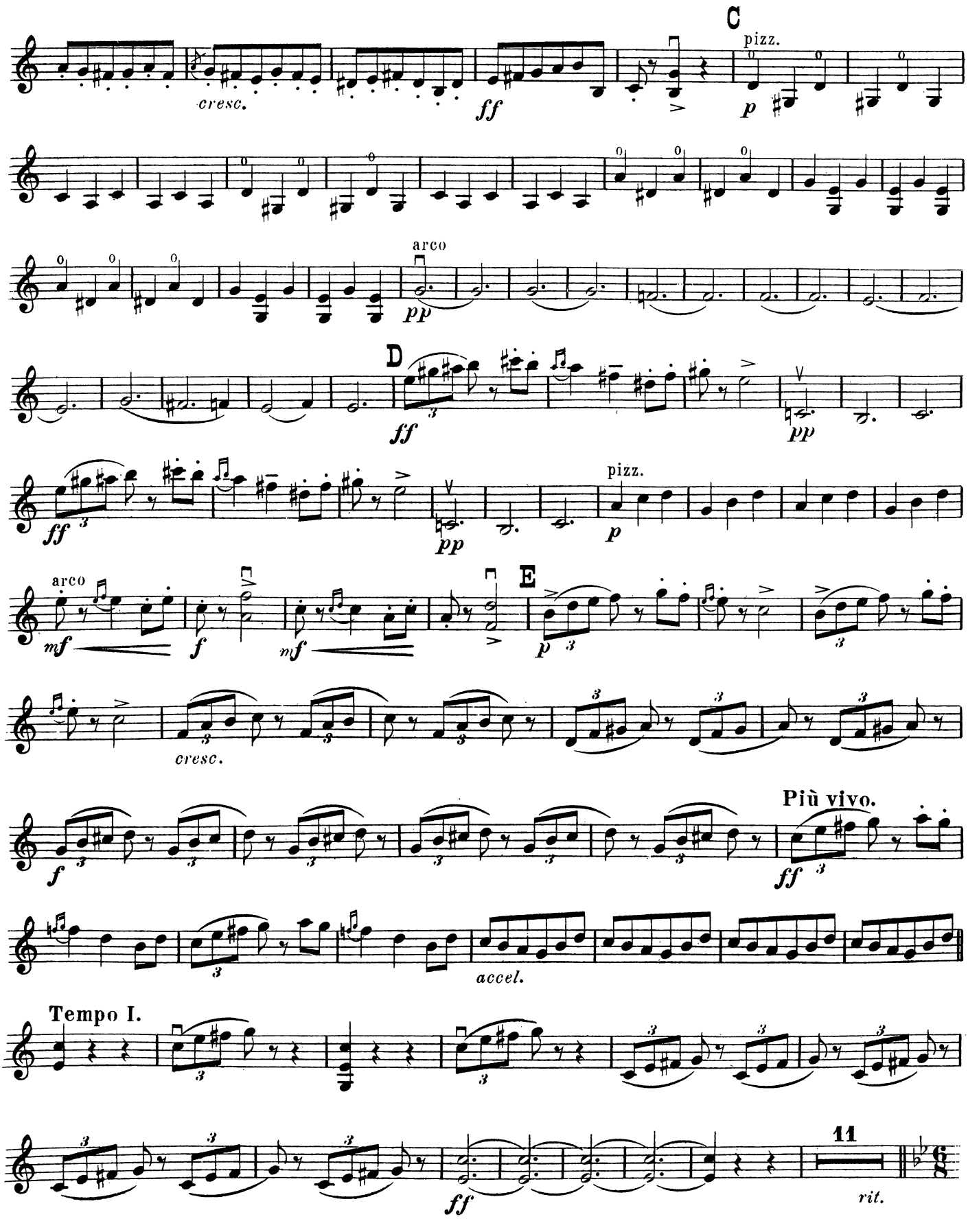
VIOLINO II. *(ad lib.)*

JOH. S. SVENDSEN, OP. 21.

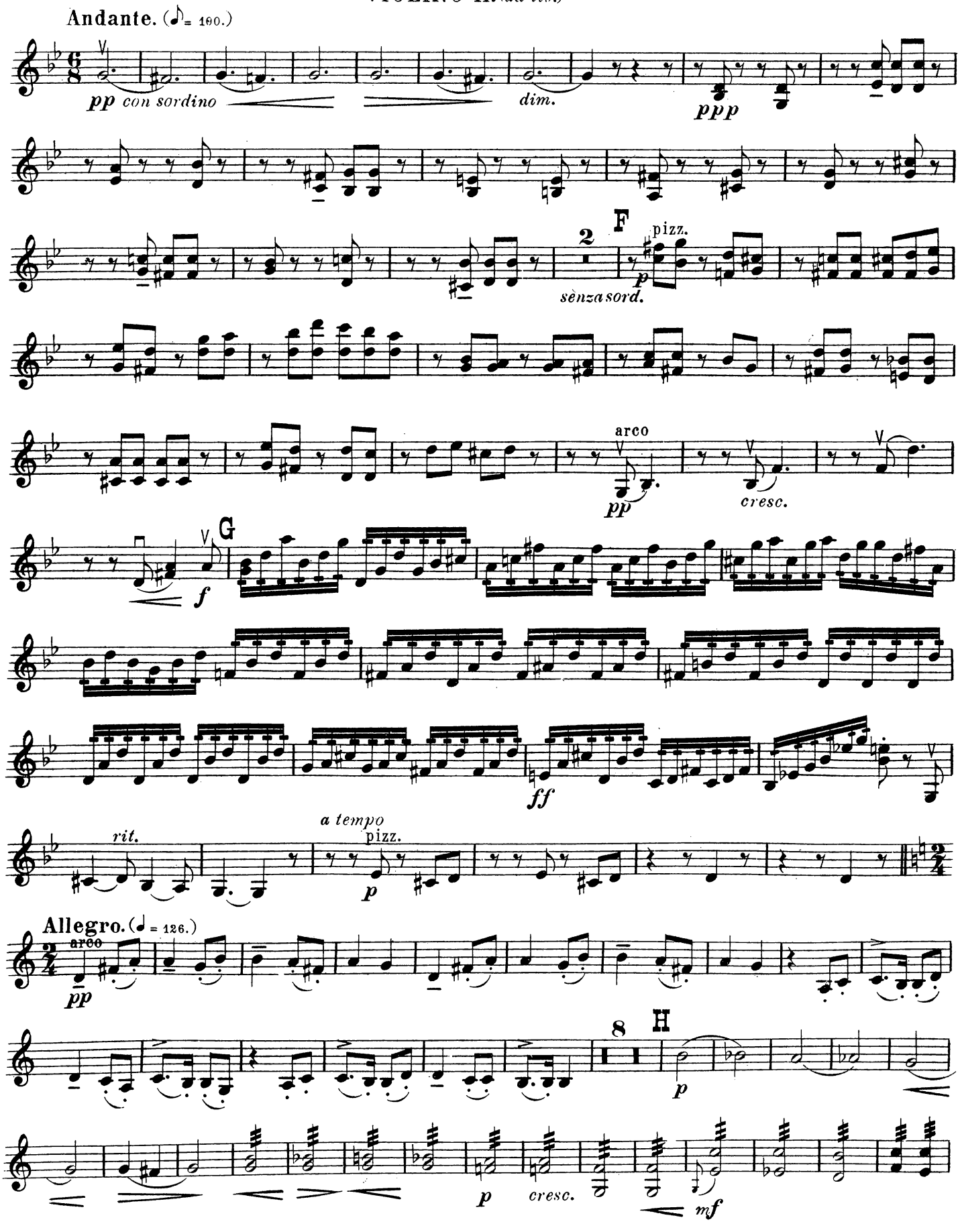
arr. af Nicolaj Hansen.

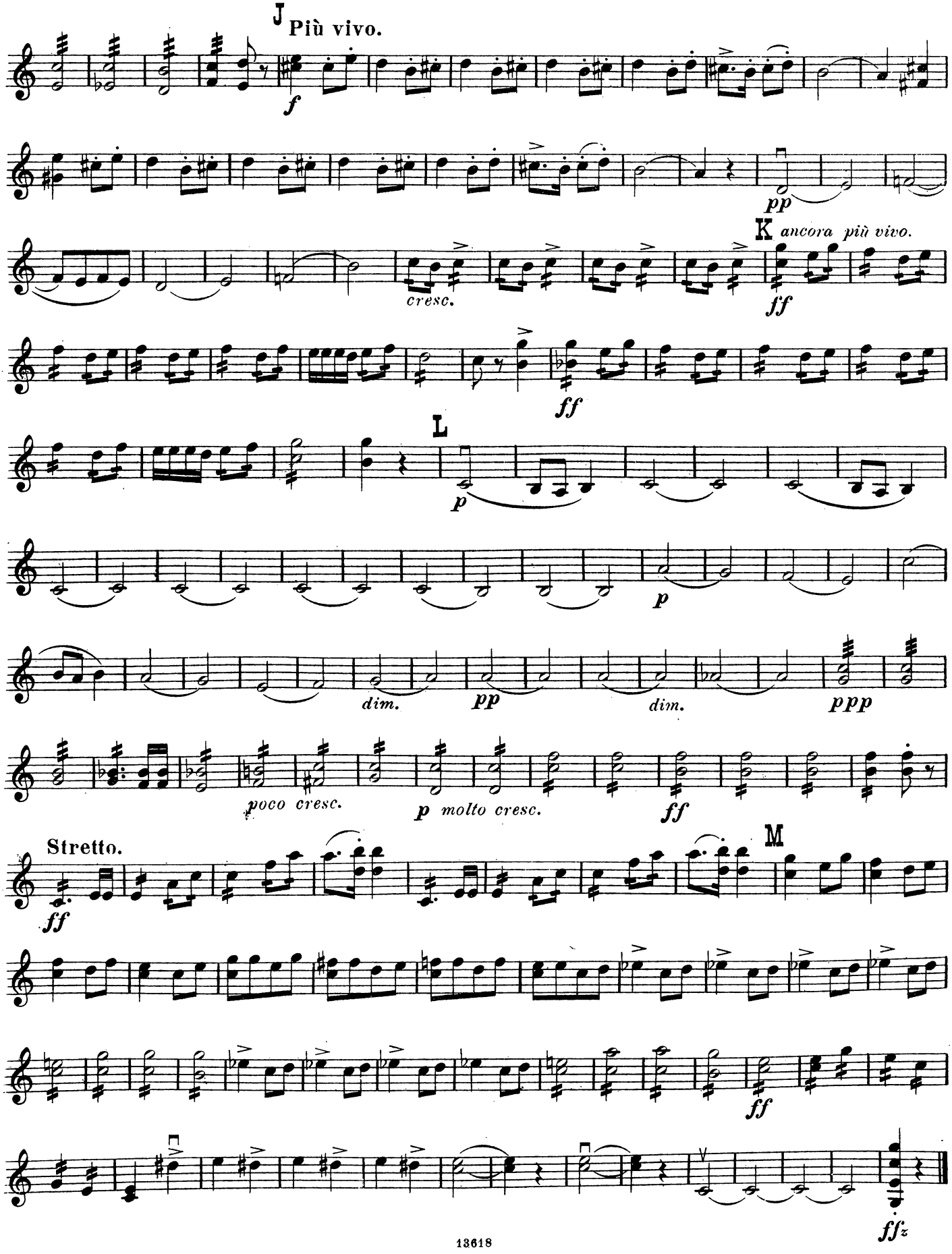


VIOLINO II. *(ad lib.)*



VIOLINO II. *(ad lib.)*




J
Più vivo.
f
pp
K
ancora più vivo.
cresc.
ff
ff
L
p
p
dim.
pp
dim.
ppp
poco cresc.
p molto cresc.
ff
Stretto.
M
ff
ff
ffz

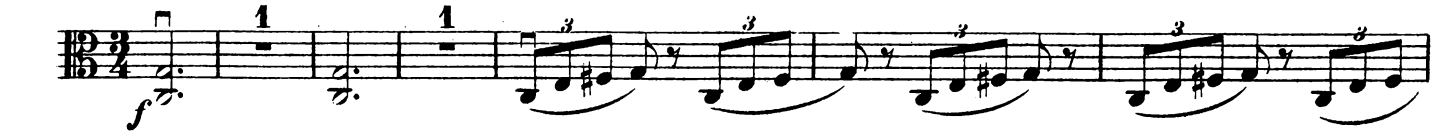
Rapsodies norvégiennes.

III.

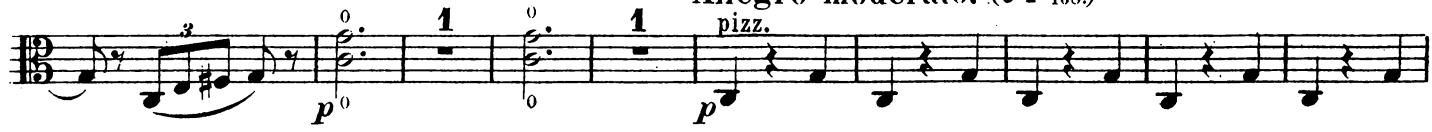
VIOLA. (*ad lib.*)

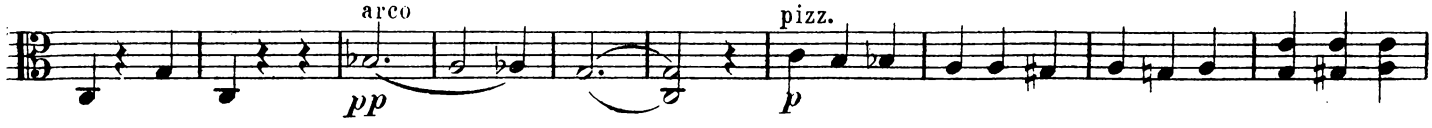
JOH. S. SVENDSEN, OP. 21.
arr. af Nicolaj Hansen.

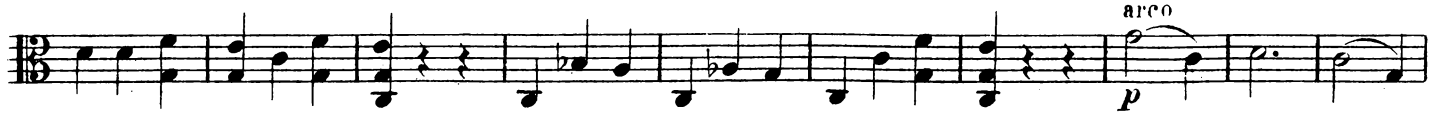
Allegro molto. (𝅗𝅥. = 76.)

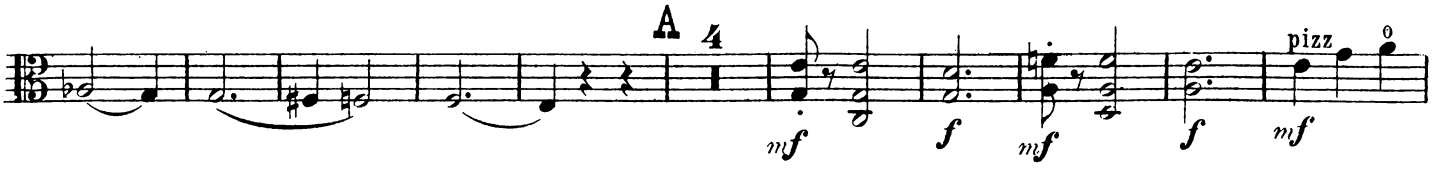


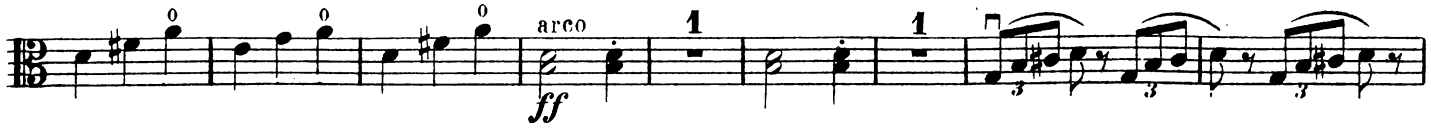
Allegro moderato. (♩ = 168.)

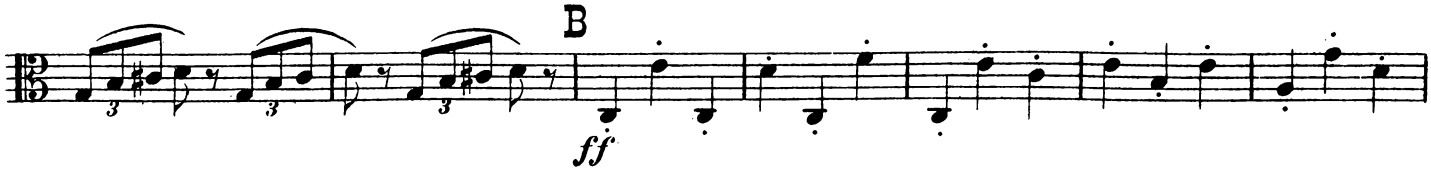


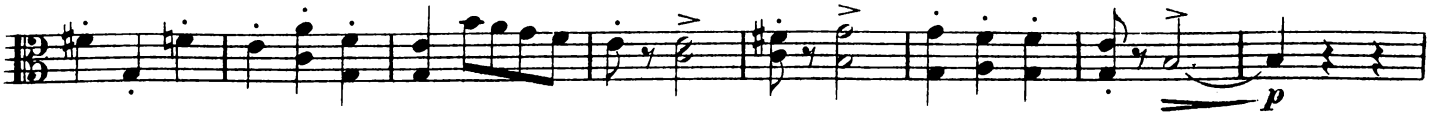


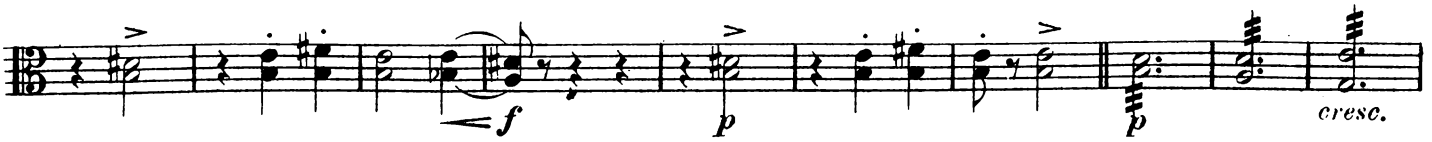


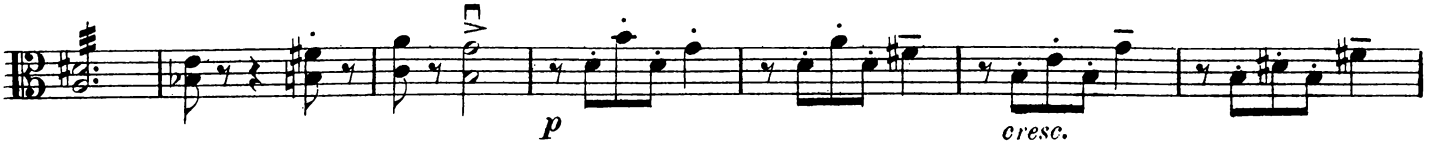




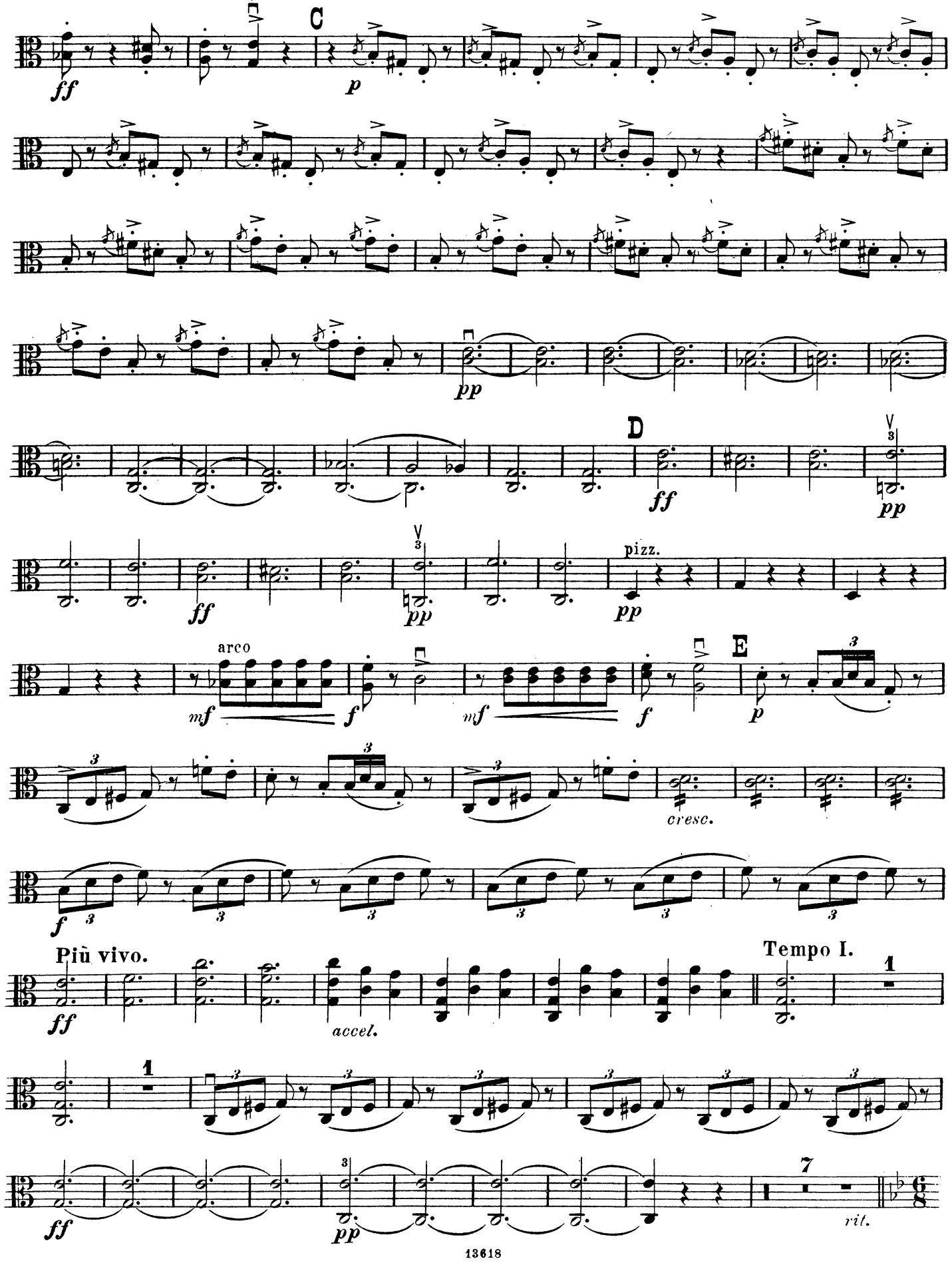








VIOLA. *(ad lib.)*


C
ff
p
pp
D
ff
pp
ff
pp
pizz.
pp
arco
mf
f
mf
f
E
p
cresc.
f
Più vivo.
ff
accel.
Tempo I.
1
1
ff
pp
7
rit.

VIOLA. *(ad lib.)*

Andante. (♪ = 100.)

pp con sord. *dim.* *p*

2 **F** pizz.

senza sord. *p*

arco *pp*

cresc.

G *f*

ff *fz* *rit.*

a tempo pizz. *p*

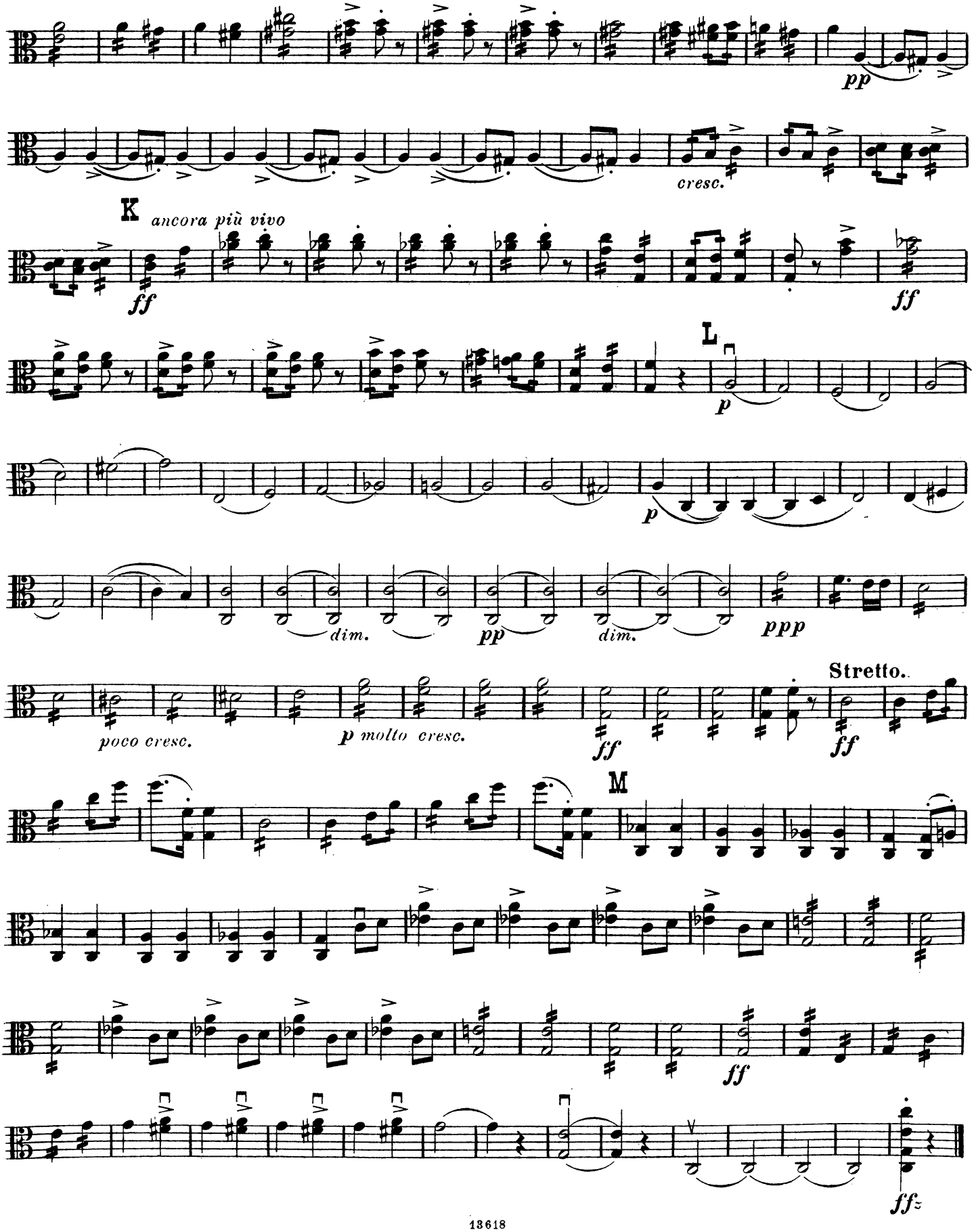
Allegro. (♩ = 126.) arco *pp*

pizz.

8 **H** arco *p* *cresc.*

J **Più vivo.** *mf* *f*

VIOLA. *(ad lib.)*


pp
cresc.
K
ancora più vivo
ff
ff
L
p
p
dim.
pp
dim.
ppp
poco cresc.
p molto cresc.
ff
Stretto.
ff
M
ff
ffz

Rapsodies norvégiennes.

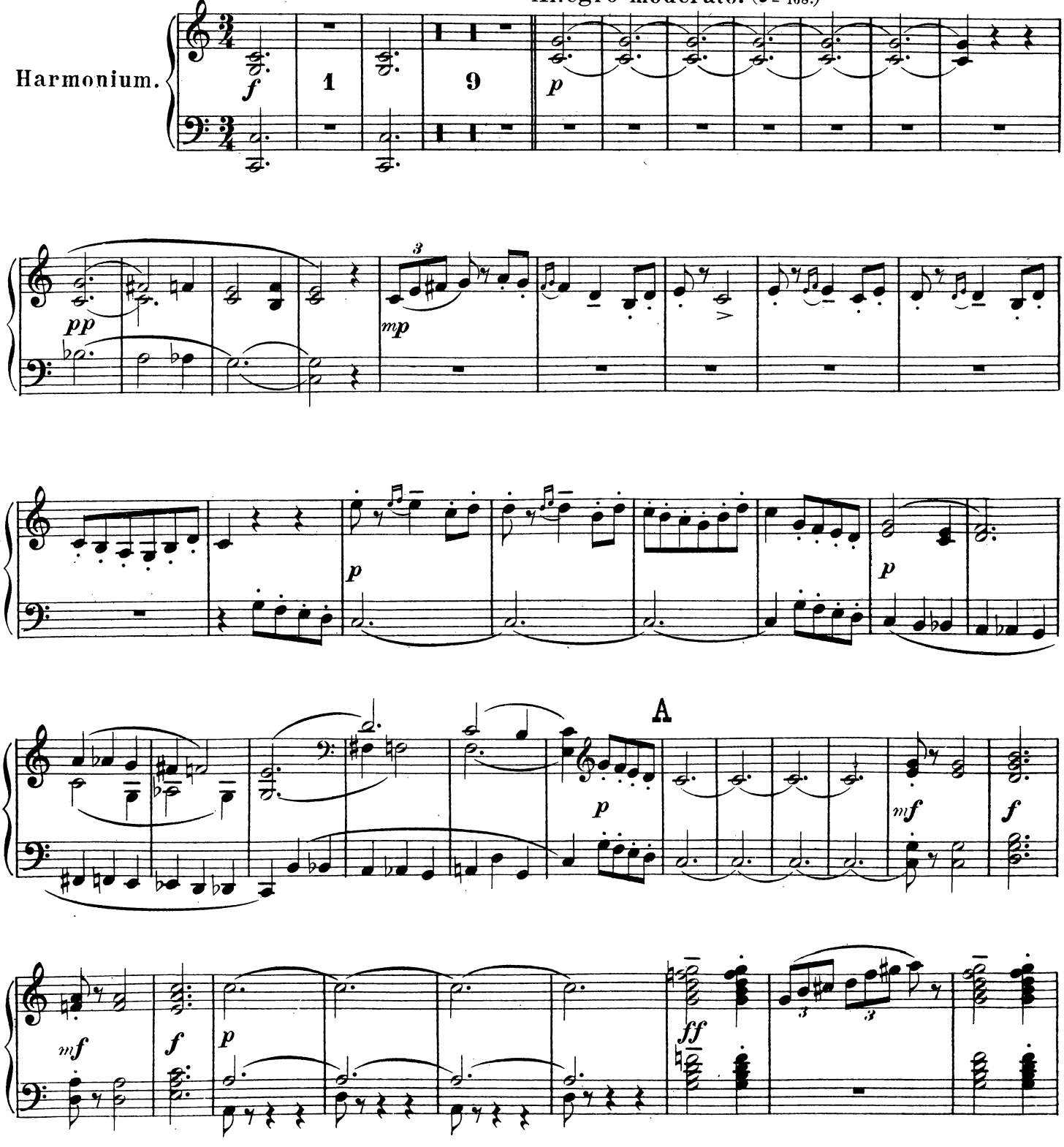
III.

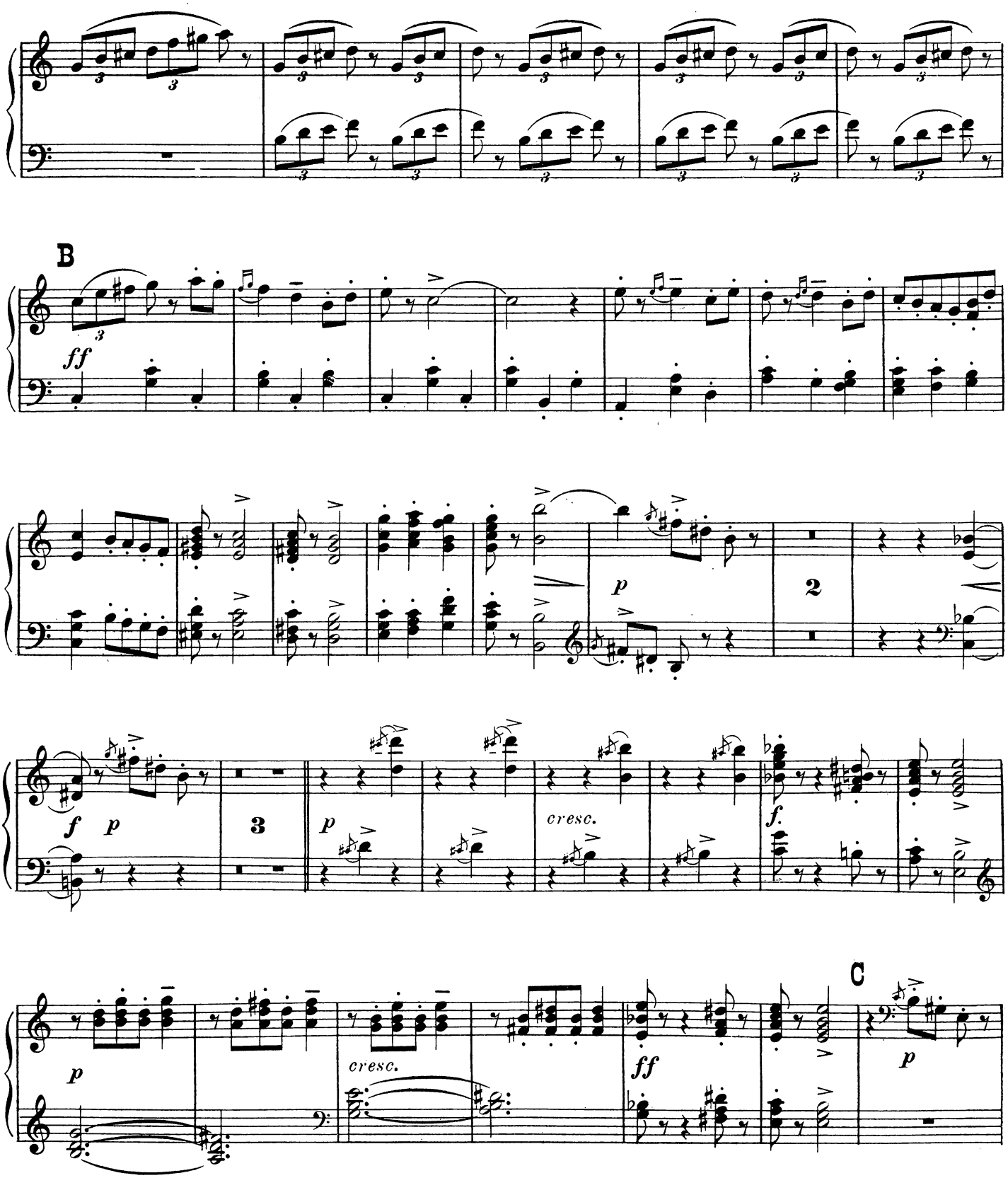
JOH. S. SVENDSEN, OP. 21.
arr. af Nicolaj Hansen.

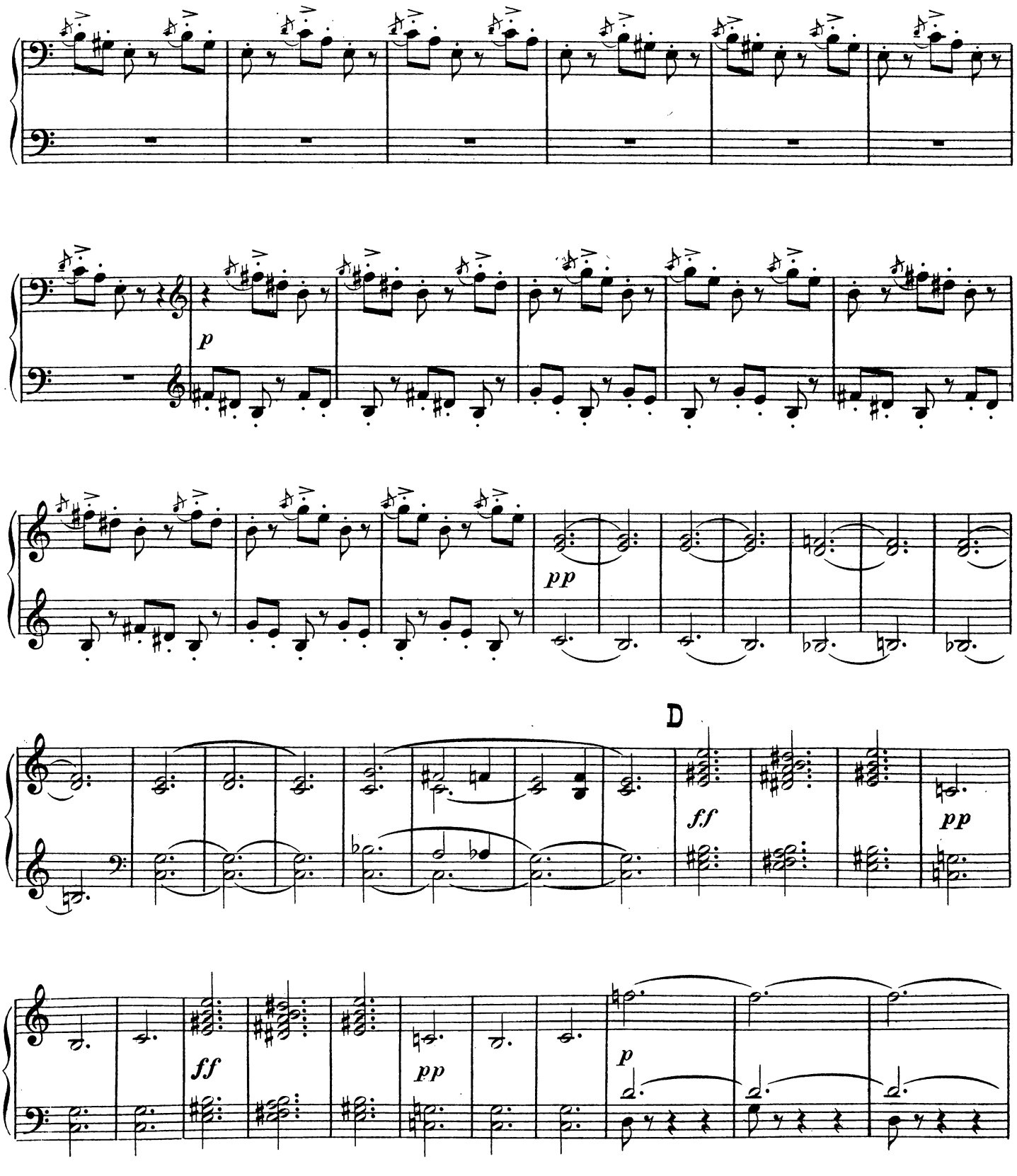
Allegro molto. (𝅗𝅥. = 76.)

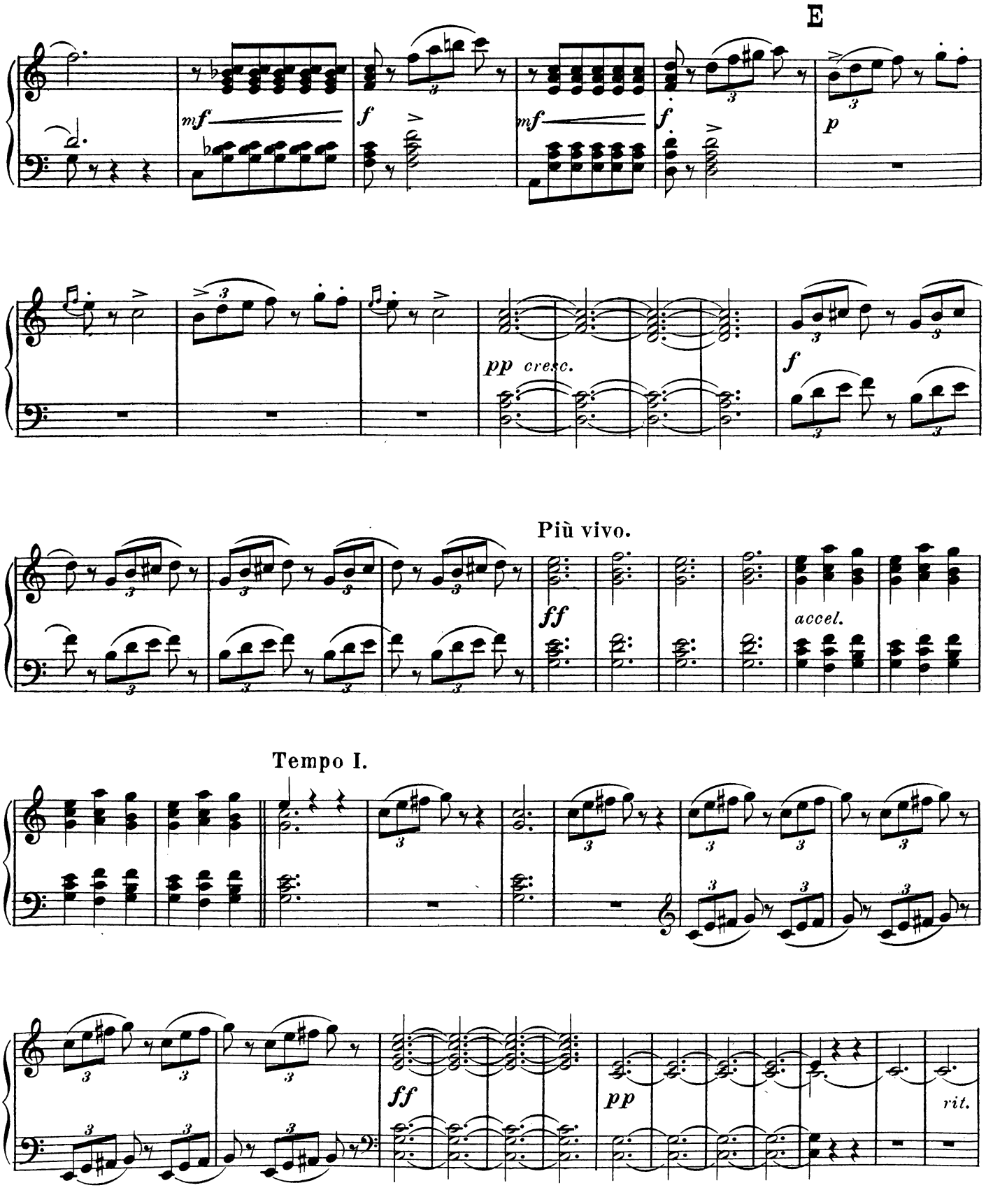
Allegro moderato. (𝅗𝅥 = 168.)

Harmonium.

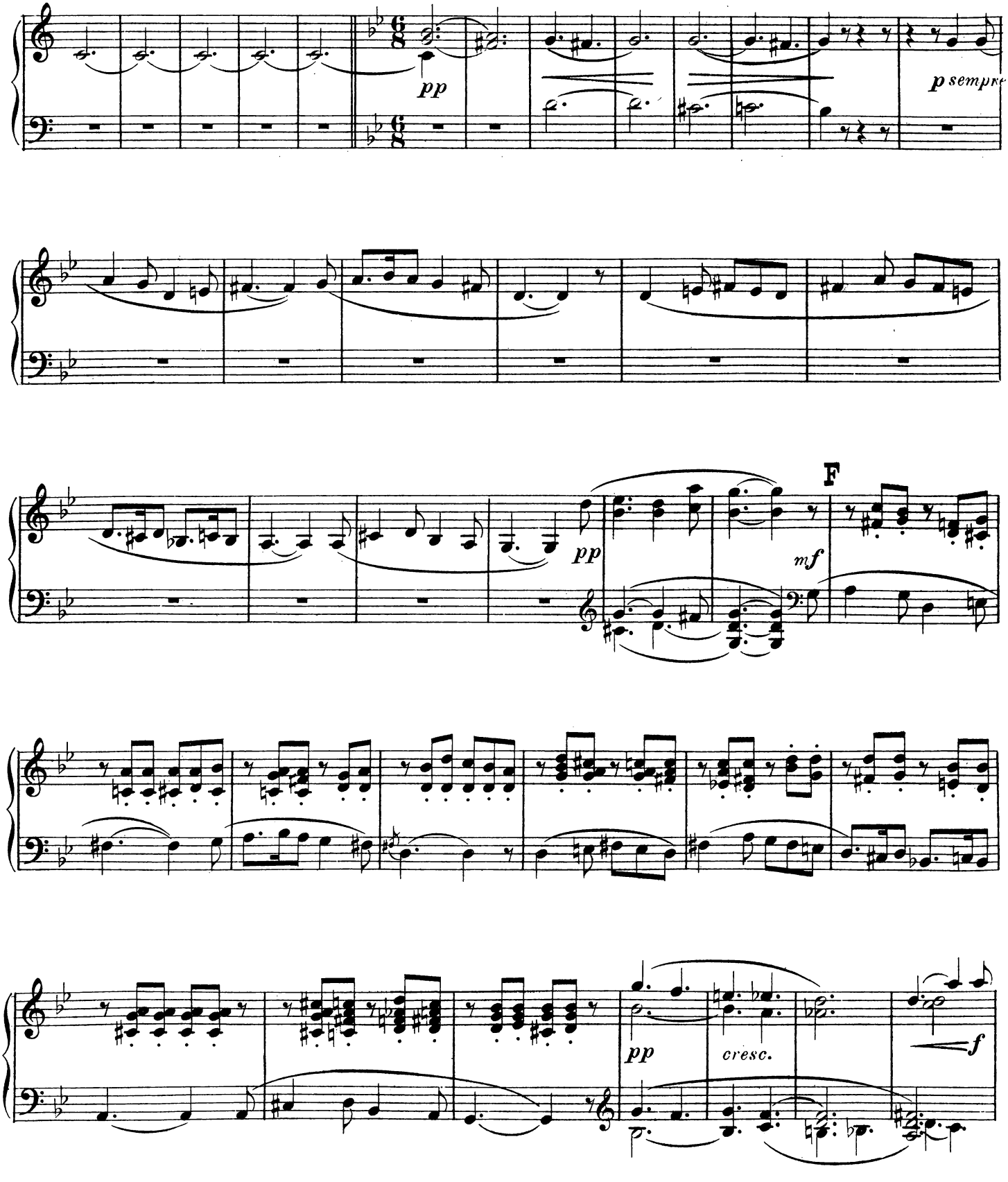


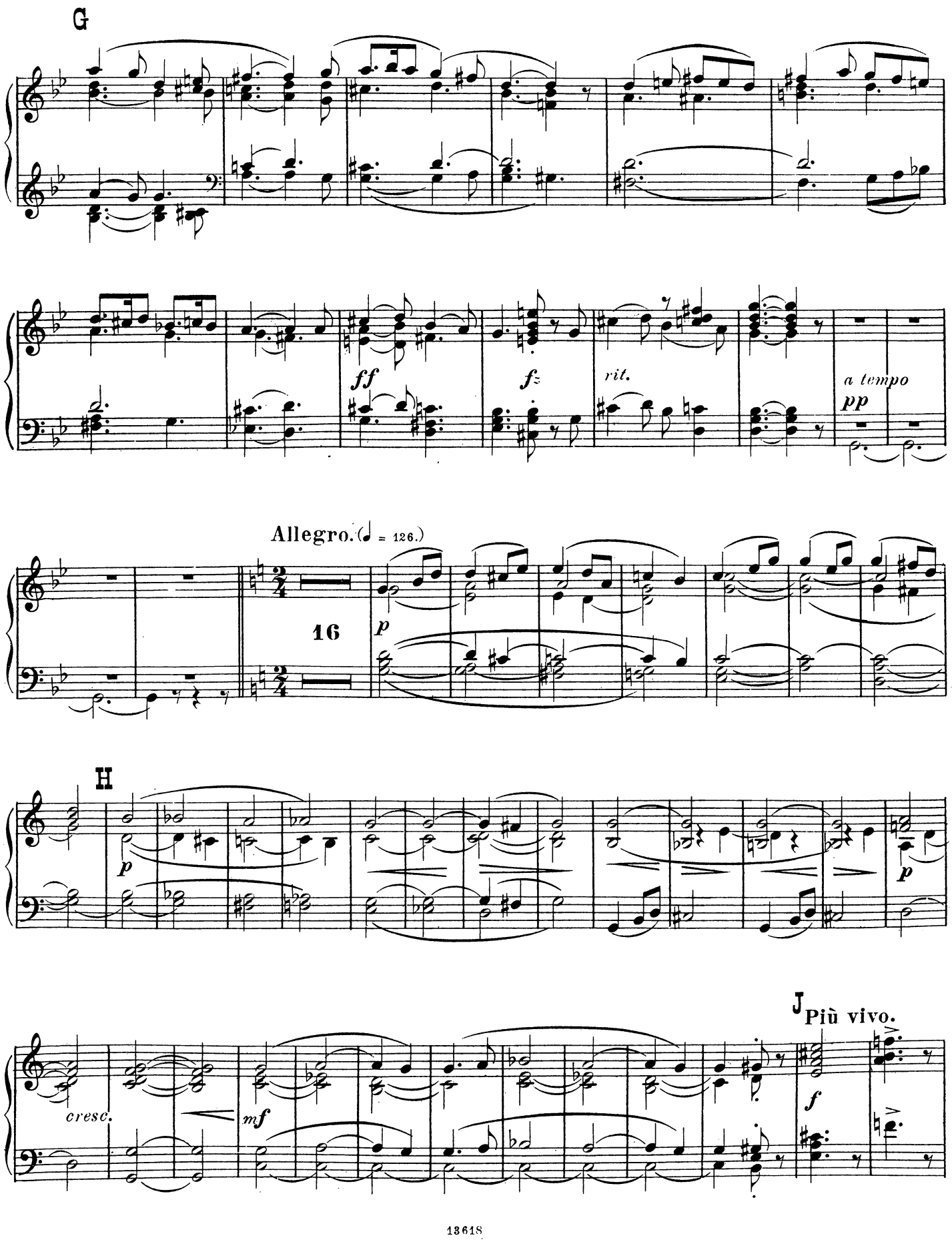

B
ff
p
2
f
p
3
p
cresc.
f.
cresc.
ff
C
p

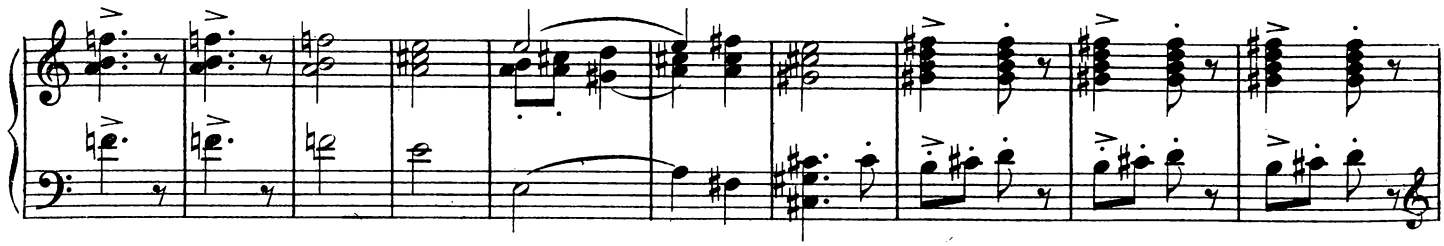

p
pp
D
ff
pp
ff
pp
p

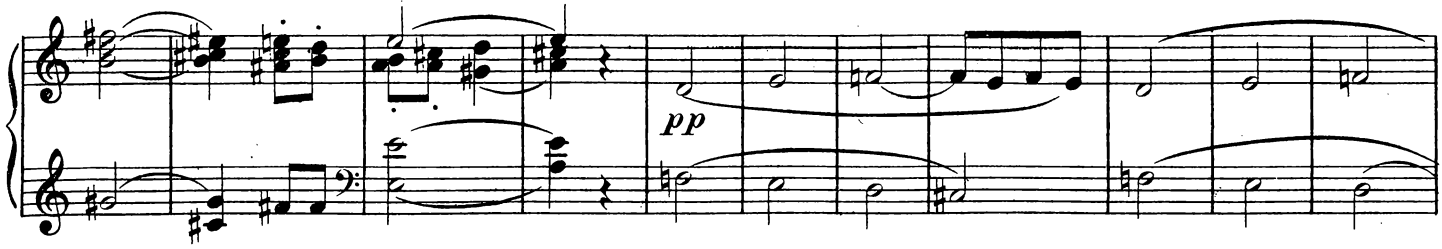

E
mf
f
mf
f
p
pp cresc.
f
Più vivo.
ff
accel.
Tempo I.
ff
pp
rit.

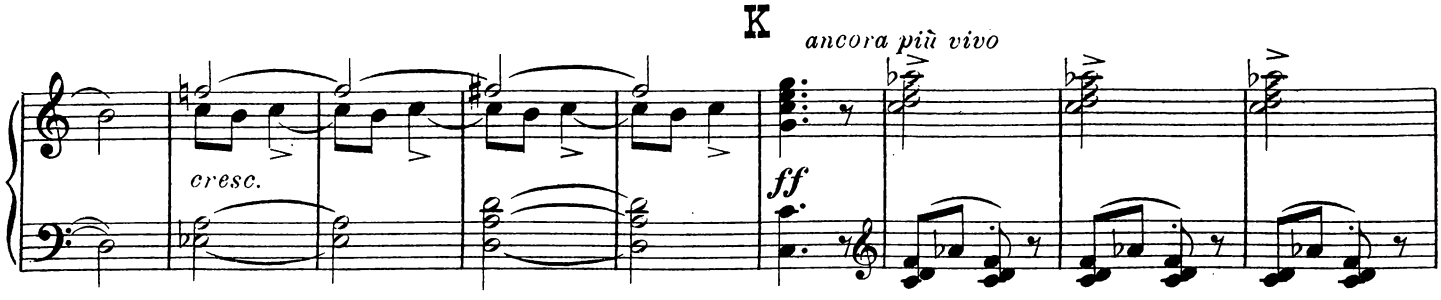
Andante. (♪ = 100.)

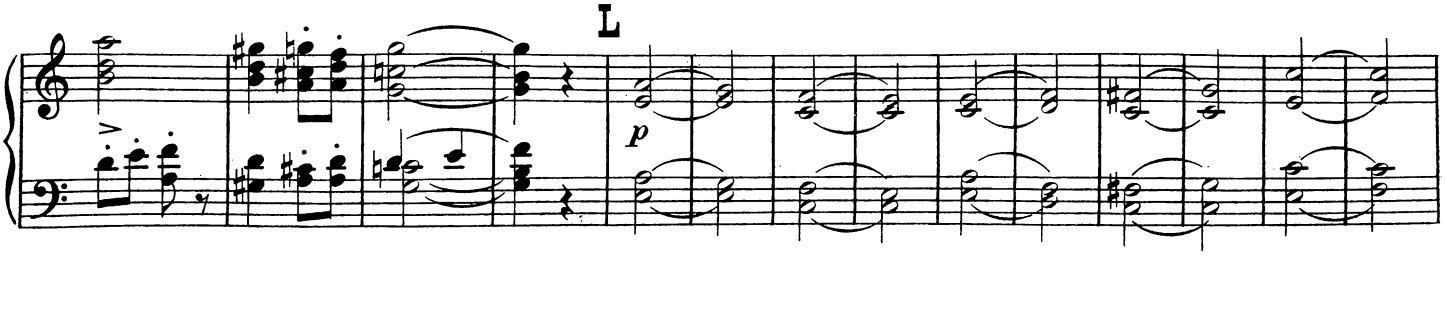


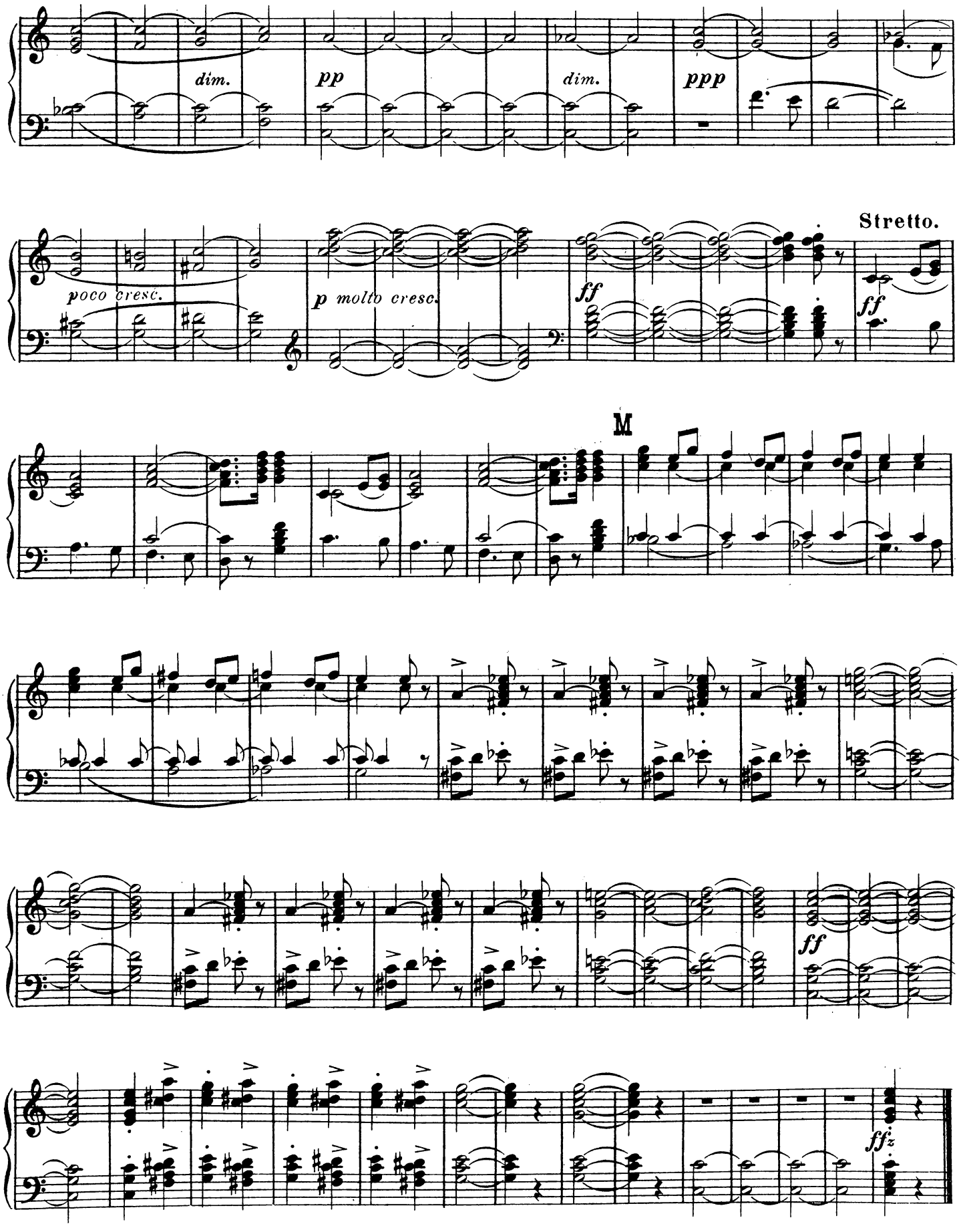

G
ff
fz
rit.
a tempo
pp
Allegro. (♩ = 126.)
16
p
H
p
p
J Più vivo.
cresc.
mf
f




pp


K
ancora più vivo
cresc.
ff
ff


L
p
p


dim.
pp
dim.
ppp
poco cresc.
p molto cresc.
ff
Stretto.
ff
M
ff
ffz

Neue Instrumentalkompositionen.

LUDVIG SCHYTTE.

Petites Suites faciles

pour **Piano, Violon** et **Violoncelle.** Op. 132.

No. 1. Fantaisies (C-dur). No. 2. Rêveries (F-dur). No. 3. Souvenirs (G-dur). No. 4. Sérénade (B-dur).

No. 1—4 à M. 3,—.

„Edel in ihren einfach schönen musikalischen Gedanken und in ihren Harmonien reizvoll, sind diese Triostücke zweifellos besserer Uebungs- und Vortragsstoff, als die üblichen Zurichtungen schwieriger Stücke, als die Arrangements und Potpourris, die der Jugend sonst geboten werden".

(Neue Freie Presse 14/12 1903).

„Die Stücke sind sämtlich sehr anregend, flott geschrieben und gut musikalisch. Ein poetischer Zug wohnt den meisten inne; ganz reizend ist z. B. der Duettgesang in der Träumerei zwischen Cello und Geige. Der Inhalt ist sehr mannigfaltig; die Stücke haben neben dem Zweck einer guten Unterhaltungsmusik entschieden auch einen pädagogischen".

(Zeitschr. d. Intern. Musikges. 1904 Heft 8).

GUSTAV HOLLAENDER.

Bunte Blätter.

Leichte Vortragsstücke für **Violine** (erste Lage) und **Klavier.** Op. 61.

1. Menuett. M. 1,25. 2. Lied ohne Worte. M. 1,25. 3. Serenata. M. 1,25. 4. Gebet. M. 1,—. 5. Gondellied M. 1,50. 6. Unter der Dorflinde. M. 1,25.

FINI HENRIQUES.

Ensemblespiel.

Leichte Charakterstücke für **Violine** u. **Klavier** zum Gebrauch beim Unterricht. Op. 22.

Heft 1. (Sehr leichte). M. 2,50

1. Marsch. 2. Menuetto. 3. Romanze. 4. Das artige Kind. 5. Ein fixer Junge. 6. Melodie.

Heft 2. (Leichte). M 2,50

7. Wiegenlied. 8. Der Grossvater tanzt. 9. Andante religioso. 10. Bauerntanz.

„Der Komponist hat hier mit grossem Geschick und feinem Verständnis zehn leichte Charakterstücke aneinandergereiht. Für Pädagogen bieten sie ein dankbares Material, den Eifer jüngerer Schüler für das Studium zu wecken und diesen über die oft mit schweren Zeufzern begleiteten ersten Unterrichtsstunden hinwegzuhelfen. Dem Komponisten aber kann man zu einer ausgezeichneten, nachahmanswerten Methode herzlichst gratulieren".

(Algem. Musikzeit. No. 18, 1904).

„Die Stücke sind alle sehr leicht und theils für den ersten Unterricht berechnet; einige Stücke auf den leeren Saiten fehlen deshalb auch nicht. Man kann die Sammlung (etwa 10 Stück) wegen ihrer gesunden Musik empfehlen".

(Zeitschr. d. Intern. Musikges. 1904 Heft 8).

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.

DUOS

FÜR 2 VIOLINEN MIT KLAVIER.

Christian Sinding.

Sérénade (en cinq Morceaux).

Op. 56. **M. 9,—.**

„Hübsche, zweckentsprechende Serenaden zu schreiben, ist eine sehr schwere Kunst. Wenn nun neuerdings Sinding uns in seinem op. 56 eine Serenade bescheerte, so hat er damit eine gute Idee sehr hübsch verwirklicht. Die selbständige Führung der Streichinstrumente verrät, dass er den älteren Musterkompositionen dieser Art in der Technik nachgeeifert ist. Am besten ist ihm der erste marschartige, der volkstümliche dritte und der heimlich schwärmende, zu einem allerliebsten Geigenduett ausgewachsene vierte Satz gelungen. Das hervorragende Talent des norwegischen Meisters hat mit diesem prächtigen, natürlichen Werk, dem wir, ganz abgesehen vom Konzertsaal, doch besonders in Hause, in fröhlicher mnsikalischer Gesellschaft als Huldigungsmusik, recht viele klingende Auferstehungen wünschten, einen neuen Beweis seiner Vielseitigkeit erbracht.

Dr. Walter Niemann.

(Signale 2/1 1904).

Johan Amberg.

Pièces mignonnes. M. 4,—.

L'Angélus. Danse villageoise. Gitanes. Barcarolle. La Tempête. La Nuit.

Cinq Duettini. M. 6,—.

La Fontaine. Le Moulin à eau. Berceuse. Feu follet. Soldatesque.

„Nette und schön erfundene Stücke, die zugleich einen instructiven Zweck erfüllen".

(Signale 11/2 1003).

Benjamin Godard.

Six Duettini. Op. 18. (5. Auflage). M. 5,—.

Souvenir de Campagne. Tristesse. Abandon. Berceuse. Minuit. Sérénade.

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.