



WILHELM HANSEN EDITION.

ROMANCE

POUR

PIANO

PAR

EYVIND ALNÆS.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN, ÉDITEUR.

ROMANCE.

Andante con espressione.

Eyvind Alnæs.

p
con Sed.

rit.

p a tempo
cresc.

cresc.
dim. e rit.
tr.
tranq.
a tempo
mf

6

Detailed description: This is a piano score for a piece titled 'ROMANCE' by Eyvind Alnæs. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and a performance instruction of *con Sed.* (con Sordano). The second system includes a *rit.* (ritardando) instruction. The third system starts with *p a tempo* and includes a *cresc.* (crescendo) instruction. The fourth system contains several dynamic and performance markings: *cresc.*, *dim. e rit.*, *tr.* (trill), *tranq.* (tranquillo), *a tempo*, and *mf*. A fermata is placed over the final measure of the fourth system, which is numbered '6'.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a supporting bass line. Dynamics include *Leg.* (legato) and *cresc.* (crescendo). There are asterisks marking specific measures.

Second system of the piano score. It continues the melodic and bass lines. Dynamics include *f* (forte) and *dim.* (diminuendo). The music shows a transition in dynamics and phrasing.

Third system of the piano score. The treble staff begins with *rit.* (ritardando) and *a tempo*. The bass staff has *p* (piano) and *dolce* (dolce). Dynamics include *Leg.* and *simile*. The system shows a change in tempo and dynamic character.

Fourth system of the piano score. It features *cresc.* and *mf sempre cresc.* (mezzo-forte, sempre crescendo). The system concludes with *Leg.* and asterisks. The music builds in intensity and volume.

cresc. ed accel.
Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

f ac - ce - le - ran - do *m.d.*
Led. * *m.s.* * *m.d.* * *rit.* * *m.s.* * *m.d.* * *m.s.* *

ff *tranq.* *meno f* *dim.* *mp* *rit.* *dim.*
Led. * *Led.* * *Led.* *

lento *pp* *p* *espressivo* *a tempo*
Led. * *Led.* * *Led.* * *Led.* *

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a rhythmic accompaniment. Dynamic markings include *p* (piano) at the beginning of the first measure and *simile* (marked with a flower symbol) in the second and third measures.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *p* at the start of each measure and *cresc.* (crescendo) in the second measure.

Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff features a rhythmic accompaniment. Dynamic markings include *f* (forte) at the start of the first measure and *dim.* (diminuendo) in the third measure.

Fourth system of musical notation. The treble staff features a melodic line with a slur. The bass staff features a rhythmic accompaniment. Dynamic markings include *p* (piano) in the third measure and *Ped.* (pedal) at the end of the fourth measure.

musical score system 1, featuring piano and bass staves with dynamic markings *mp*, *mf*, *poco rit.*, and *m.d.*, and performance instructions *sed.* and *sed.*.

musical score system 2, featuring piano and bass staves with dynamic markings *mf*, *molto rit.*, *f*, and *ff rit.*, and performance instructions *sed.* and *sed.*.

musical score system 3, featuring piano and bass staves with dynamic markings *mf* and *p più tranq.*, and performance instructions *sed.* and *simile*.

musical score system 4, featuring piano and bass staves with dynamic markings *pp*, *poco rit.*, and *a tempo*, and performance instructions *sed. sempre* and *sed.*.

Christian Sinding.

Mélodies mignonnes.

(1—6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(*Tagesfragen* (Kissinger Blätter) Nr. 5 1904).

Morceaux caractéristiques.

Op. 53. M. 3.—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangsönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsirt im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(*Der Klavier-Lehrer* 15/1 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipirte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke“.

Karl Thiessen.

(*Signale* 10/6 1902).

Valses

pour Piano à quatre mains.

Op. 59. Cah. 1 (I—IV), Cah. 2 (V—VII) à M. 3,50.

„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz“.

(*Signale* 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.