

WILHELM HANSEN EDITION.

DUET-ALBUM.

Udvalgte
DUETTER
for
2 Violiner.

Ausgewählte
DUETTE
für
2 Violinen.

INDHOLD. (Inhalt.)

Hefte I. (Heft I.)

Nr.		Pag.	Nr.		Pag.
1. (I. Stilling.) I. Lage.)	<i>J. Blumenthal</i>	3	13.	<i>F. Mazas</i>	9
2.	<i>L. Spöhr</i>	3	14 a. b. c.	<i>J. W. Kalliwoda</i> ..	9-11
3.	»	3	15 a. b.	<i>B. Campagnoli</i>	12
4.	<i>F. Wolff</i>	3	16.	<i>F. Wolff</i>	12
5.	<i>L. Spöhr</i>	4	17.	<i>J. Gebauer</i>	13
6.	<i>J. Blumenthal</i>	4	18 a. b. c.	<i>J. W. Kalliwoda</i> ..	14-15
7.	<i>F. Wolff</i>	4	19 a. b. c.	<i>F. Mazas</i>	16-18
8.	<i>Rameau</i>	5	20 a. b. c.	<i>Ferd. David</i>	18-20
9.	<i>L. Spöhr</i>	5	21.	<i>L. Spöhr</i>	22
10.	»	5	22 a. b. c.	<i>G. Müller</i>	22-26
11.	<i>F. Wolff</i>	6	23 a. b.	<i>A. B. Bruni</i>	28
12 a. b.	<i>J. Pleyel</i>	6-8	24.	<i>J. W. Kalliwoda</i> ..	30

Hefte II. (Heft II.)

Nr.		Pag.	Nr.		Pag.
25 a. b. c.	<i>F. Mazas</i>	2-4	31 a. b.	<i>A. B. Bruni</i>	19-21
26 a. b.	<i>J. Gebauer</i>	6-8	32 a.	<i>Ferd. David</i>	22
27 a. b. c.	<i>J. W. Kalliwoda</i> ..	10-12	b.	<i>G. Müller</i>	23
28.	<i>B. Campagnoli</i>	13	33 a. b. (I. III. Stilling.) I. III. Lage.)	<i>F. Mazas</i>	26-28
29.	<i>A. B. Bruni</i>	13	34 a. b. c.	<i>J. W. Kalliwoda</i> ..	29-32
30 a. b.	<i>J. Pleyel</i>	15-18			

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

Tegn og Forkortelser: (*Zeichen und Abkürzungen.*)

- | | |
|---|--------------------------------------|
| ▣ Nedstrøg. (<i>Abstrich.</i>) | HaBu. Halv Bue (<i>Unterer hal-</i> |
| ∇ Opstrøg. (<i>Aufstrich.</i>) | underste Del. <i>ber Bogen.</i>) |
| HB. Hele Buen. (<i>Ganzer Bogen.</i>) | Fr. Froschen. (<i>Der Frosch.</i>) |
| HaB ^ø . Halv Bue (<i>Oberer halber Bogen.</i>) | M. Midten. (<i>Die Mitte.</i>) |
| øverste Del. | Sp. Spidsen. (<i>Die Spitze.</i>) |
- løs Streng. (*leere Saite.*)

Langsom. (*Langsam.*) VIOLINO II.

J. Blumenthal.

1.

L. Spohr.

2.

3.

4. HaBu F. Wolff.

This exercise is written in a single treble clef staff with a common time signature. It begins with a quarter rest followed by a quarter note G4. The melody consists of eighth and quarter notes, featuring a variety of intervals and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots.

5. HB L. Spohr.

This exercise is written in a single treble clef staff with a common time signature. It starts with a quarter rest followed by a quarter note G4. The melody is composed of eighth and quarter notes, with a focus on specific intervals and accidentals. The piece ends with a double bar line and repeat dots.

6. HB J. Blumenthal

This exercise is written in a single treble clef staff with a common time signature. It begins with a quarter rest followed by a quarter note G4. The melody is primarily composed of eighth notes with various intervals and accidentals. The piece concludes with a double bar line and repeat dots.

7. HB F. Wolff.

This exercise is written in a single treble clef staff with a common time signature. It starts with a quarter rest followed by a quarter note G4. The melody consists of eighth and quarter notes with various intervals and accidentals. The piece ends with a double bar line and repeat dots.

Rameau.

8. 

L. Spohr.

9. 

HaBu

HB

10. 

Andante . gaaende . (gehend.)

HB

F. Wolff.

11.

f stærkt. (stark.) *pp* meget svagt. (sehr schwach.)
mf halvstærkt. (halbstark.) *cresc.* tiltagende. (zunehmend.)
p svagt. (schwach.) *dim.* aftagende. (abnehmend.)

Allegro moderato. med maadeholden Hurtighed
 (mässig schnell.)

J. Pleyel.

12 a.

HaBø B M

Fr HaBu

HaBu

HB HB HaBu

dim. p

V C

pp p

HaBu

cresc.

f mf

D^{HB}

p

HB

mf

HaBu

E M

p

mf p

f HaBu

4 HB Fr

Tempo di Menuetto. *Tempo som Menuet.*
(Zeitmaass wie Menuet.)

b. HB

p *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

A *p* *cresc.* *f*

B Fr HB Fr *p dol.* *f.* *p*

HB HaBu *f.* *p*

HB HaBu *f.* *p*

D HB *p.* *p.* *p.* *f.* *f.* *f.*

HB *cresc.* *f*

Fr V

Moderato. *maadeholdent.*
(mässig.)

F. Mazas.

13. HB

p

cresc. *mf* *dim.*

mf *p*

cresc.

f *mf*

dim. *p*

over eller under Noderne betyder brede Strøg.
- - - - (über oder unter den Noten bedeutet breiter Strich.)

Allegro moderato.

J. W. Kalliwoda.

14 a. HB

f

p

cresc. *f*

HaBu HB

f

B

f

C

p

V

HaBu

HBV

cresc.

f

Adagio. meget langsamt. (sehr langsam.)

b.

1

M

HB

V

p

mf

M

HB

A

mf

f

M

p

HB

V

mf

ritardando *ritard.* } *trække tilbage.*
rallentando *rall.* } (zurückhalten.)
a tempo *i Tempo.* (in tempo.)

Allegro. hurtigt. (schnell.)

HaB⁸ M Sp.

mf *f* *p* *ritard.* *a tempo*

Fine.

Fine. Slutning.
(Schluss.)

Allegro assai. meget hurtigt. (sehr schnell.)

B. Campagnoli.

15 a. Sp HB Fr.

f *p* *mf* *ritard.* *a tempo*

Fine.

Da Capo al Fine. Fra Begyndelsen til Slutning.
(Vom Anfang bis zum Schluss.)

Scherzo. Spag. (Scherz.)

Musical score for Scherzo. Spag. (Scherz.) in 3/8 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a melody with dynamic markings *p* and *f*, and articulation marks *M*, *Sp*, *V*, and *M*. The second staff continues the melody with dynamic markings *p* and *f*, and articulation marks *M*, *Sp*, *V*, *M*, and *HB*. The piece concludes with the instruction *Fine.* and *D.C. al Fine.*

RONDO.

Allegretto. mindre hurtigt end Allegro. (kleines Allegro.)

F. Wolff.

Musical score for Rondo by F. Wolff in 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with dynamic markings *p* and *f*, and articulation marks *Fr*, *M*, and *4*. The second staff continues the melody with dynamic markings *p* and *f*, and articulation marks *4* and *4*. The third staff concludes the piece with dynamic markings *mf*, *cresc.*, *f*, and *dim.*, and articulation marks *HB*, *V*, and *4*. The piece concludes with the instruction *Fine. mf* and *D.C. al Fine.*

Con moto.

J. Gebauer.

Musical score for Con moto by J. Gebauer in 3/4 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It features a melody with dynamic markings *p* and *f*, and articulation marks *HaBu*, *V*, and *3*. The second staff continues the melody with dynamic markings *f* and *dim.*, and articulation marks *HaBu* and *3*. The third staff features a section marked *A* with dynamic markings *p* and *f*, and articulation marks *V* and *3*. The fourth staff features a section marked *B* with dynamic markings *Fine.* and *f*, and articulation marks *HB* and *4*. The fifth staff continues the melody with dynamic markings *f* and *dim.*, and articulation marks *4* and *3*. The sixth staff features a section marked *C* with dynamic markings *p* and *f*, and articulation marks *HB*, *HaBu*, *V*, and *4*. The seventh staff concludes the piece with dynamic markings *f* and *dim.*, and articulation marks *HB* and *4*.

D

dim.

p

D.C. al Fine.

Allegro moderato.

J.W. Kalliwoda.

18 a.

p

HB

mf

f

p

A

p

mf

cresc.

f

p

f

dim.

B

p

HB

mf

f

HB

cresc.

f

HB

Andante.

b.

HB p mf HaB θ

HB f p mf

C p mf

Vivace. *livligt.* (lebhaft.)

c.

Viol. I. mf f HaB θ *f* *staccato sempre*

D M HaBu p f

mf

1 E M p

Viol. I. p

HB p f *cresc.*

HaBu p f

F M HaB θ mf f

M p f

Fr HB Sp HB f *cresc.*

Allegro moderato.

F. Mazas.

19 a.

HaBu

p

sempre

HB

mf

HaBa

HB

p

HB

mf

Sp

HB

M

cresc.

Fr

f

A

HB

p

M

V

HB

Fr

f

M

p

HB

M

V

HB

f

p dolce

1

B

HaBu

Treble clef, key signature of one sharp (F#), 4/4 time signature.
 Dynamics: *p*, *mf*.
 Performance markings: accents, slurs, and a *V* marking.

C

HB

Treble clef, key signature of one sharp (F#), 4/4 time signature.
 Dynamics: *p cresc.*, *mf*, *f*, *pp*.
 Performance markings: accents, slurs, and markings *M*, *Fr*, *MV*.

Tempo di Menuetto.

HaBu

Treble clef, key signature of two sharps (F# and C#), 3/4 time signature.
 Dynamics: *mf*, *dim.*, *f*, *dol.*.
 Performance markings: accents, slurs, and markings *M*, *HB*, *Sp*, *Fr*, *D*.

First system of musical notation. The top staff contains a melodic line with a four-measure rest and a *p* dynamic. The middle staff includes dynamics *Sp*, *V*, *SpV*, and *f*. The bottom staff features dynamics *HB*, *M*, *dim.*, and *p*.

RONDO.
Allegretto.

Second system of musical notation, consisting of ten staves. The first staff is marked *c.* and *M*. Dynamics include *p*, *f*, *M*, *E*, *Fr*, *Sp*, *HB*, *Fr*, *p*, *cresc.*, and *f*. The notation includes various articulations such as accents, slurs, and breath marks.

Allegro.

Ferd. David.

20 a.

HaBu V

f

sempre

A HB

p

(3)

M

B V HaBu

cresc.

f

sempre

dim.

V C M

p

cresc.

HaBu *f*

Allegretto moderato.

b.

HaBu

mf

1. V

2. D

p

HB HaBu
cresc. *mf*
f
 1. 2.

Presto.

Presto attacca
spilles videre. (weiter zu spielen.)

M 4
f *sf*
 2. 3. *tr* *V*
 4. *E*
 4. *p* 3. 3. 4.
 3. 3. 4. *tr* *F* 1-1 1 1-1 4. 1-1
 4. *tr* *V* 2 1-1 4. *cresc.*
 Fr *f*
 MV *tr* 4. 4. Fr
 12913 *ff* 3 *Fine.*

Musical score for measures 19-20. It consists of six staves of music in G major and 4/4 time. The first staff starts with a treble clef, a G-clef, and a key signature of one sharp (F#). The tempo is marked 'MV' (Moderato Vivace) and the dynamics range from 'p' (piano) to 'f' (forte). The music features various ornaments like trills and grace notes, and includes fingerings and slurs. The piece concludes with 'D.C. al Fine.'

Allegro. *legato: hunden. (gebunden.)*

L. Spohr.

21.

Musical score for measure 21. It consists of three staves of music in G major and 8/8 time. The tempo is 'Allegro' and the dynamics are 'p legato'. The music is marked 'HB' (Half Bow) and includes fingerings and slurs.

Allegro vivace. *livligt (lebhaft.)*

G. Müller.

22 a.

Musical score for measure 22. It consists of two staves of music in G major and 2/4 time. The tempo is 'Allegro vivace' and the dynamics range from 'f' (forte) to 'p' (piano). The music is marked 'HB' (Half Bow) and includes fingerings and slurs.

HB
 A_M V
sempre stacc.
cresc.
 Fr
f
 HB B_M
p
sempre stacc.
 C_{HB}
 D_{Sp}
f
 HB Sp
 HB_V Fr 1

Detailed description of the musical score: The score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff begins with a half note (HB) and features a series of eighth notes with slurs. The second staff includes a quarter note (A_M) and a half note (V), with the instruction *sempre stacc.* and a 4-measure rest. The third staff continues with eighth notes and includes the instruction *cresc.*. The fourth staff features a quarter note (Fr) and a half note, marked with a forte (*f*) dynamic and a 4-measure rest. The fifth staff contains a half note (HB) and a quarter note (B_M), marked with a piano (*p*) dynamic. The sixth staff is marked *sempre stacc.*. The seventh staff continues with eighth notes. The eighth staff includes a quarter note (C_{HB}) and a half note. The ninth staff features a quarter note (D_{Sp}) and a half note, marked with a forte (*f*) dynamic. The tenth staff includes a half note (HB), a quarter note (Sp), and a half note (HB_V), with a first ending bracket (Fr 1) at the end.

The musical score consists of ten staves of music in G major. The notation includes various dynamics such as *f*, *p*, *ff*, *mf*, *stacc.*, *cresc.*, and *dim.*. Performance markings include *HB* (Half Note), *Sp* (Spirito), *M* (Molto), *V* (Vibrato), *Fr* (Forte), and *G* (G major). The score features several first endings marked with a '1' in a box. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The overall texture is melodic and rhythmic, with a focus on dynamic contrast and articulation.

Musical score for a single melodic line in G major. The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord. A dynamic marking of *p* (piano) appears in the second measure. A hairpin crescendo is shown over the final two measures, which end with a fermata. Performance markings include **H** and **M** above the staff.
- Staff 2:** Continues the melodic line. A dynamic marking of *stacc.* (staccato) is present at the beginning.
- Staff 3:** Continues the melodic line.
- Staff 4:** Features a slur over the first four measures. Performance markings include **HB** (half-bow) and **J** (jerk) above the staff.
- Staff 5:** Continues the melodic line. Performance markings include **Sp** (spiccato) and **HB** above the staff.
- Staff 6:** Continues the melodic line. A dynamic marking of *cresc.* (crescendo) is at the start, and *f* (forte) is in the middle. Performance marking **Sp** is above the staff.
- Staff 7:** Continues the melodic line. Performance marking **K** (kick) is above the staff.
- Staff 8:** Continues the melodic line. A dynamic marking of *stacc.* is at the beginning.
- Staff 9:** Continues the melodic line. Performance marking **HB** is above the staff. Fingering numbers **1** and **1** are shown below the staff.
- Staff 10:** Continues the melodic line. Fingering numbers **1** and **1** are shown below the staff. The piece concludes with a fermata and a *sfz* (sforzando) marking.

Adagio.

b. ^{HB}
p
mf
espressivo
dim.
p
cresc.
f
dim.
p
mf
dim.
f
dim.
M
p
pp

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It starts with a whole rest followed by a half note G4, marked with a hairpin crescendo and the dynamic *p*. The second staff features a series of eighth notes and quarter notes, marked with a hairpin crescendo and the dynamic *mf*. The third staff continues with similar rhythmic patterns, marked with a hairpin crescendo and the dynamic *mf*. The fourth staff includes a hairpin crescendo and the dynamic *mf*. The fifth staff begins with a hairpin decrescendo and the dynamic *dim.*, followed by a hairpin crescendo and the dynamic *p*. The sixth staff starts with a hairpin crescendo and the dynamic *cresc.*, followed by a hairpin crescendo and the dynamic *f*. The seventh staff begins with a hairpin decrescendo and the dynamic *dim.*, followed by a hairpin decrescendo and the dynamic *p*. The eighth staff starts with a hairpin decrescendo and the dynamic *mf*, followed by a hairpin decrescendo and the dynamic *dim.*. The ninth staff begins with a hairpin decrescendo and the dynamic *f*, followed by a hairpin decrescendo and the dynamic *dim.*. The tenth staff starts with a hairpin decrescendo and the dynamic *p*, followed by a hairpin decrescendo and the dynamic *pp*.

Alléretto scherzando.

c.

Sp V
p f p stacc.

f p

stacc. f f HB Fr

N
p

Fr
cresc. f p f p f

Sp V
p f p cresc. f

O M Sp V M
p cresc.

V
p

cresc.

Sp P
molto cresc. p

f HaB^o 1 2 Fr
p f p

HB Sp V
f p ff

Musical score for the first system, consisting of nine staves of music in G major. The notation includes various dynamics (*f*, *p*, *ff*), articulations (accents, slurs), and performance instructions (HB, Fr, M, SpV, R, V).

Andante sostenuto. *tilbageholdt*
(zurückgehalten.)

A.B. Bruni.

Musical score for the second system, starting at measure 23. It consists of two staves of music in G major, 2/4 time. The notation includes dynamics (*f*) and performance instructions (HB, V).

Allegretto. § *Segno* betyder: Tegnet. Dal Segno: fra Tegnet.
 (vom Zeichen.)

Fr V HB Sp HB FrV HB FrV D V p HB pp f V M p Fr M f dim. E FrV 1 FrV p f f⁴ ff HaBu 4 1 V Fr p

Dal Segno al Fine.

Allegro.

J.W. Kalliwoda.

24.

HB f Voc.

Fr HB

SpV HBV A

M V 1

HB f Fr

Fr Sp HB

HBV B

V Fr

HBV C

Fr HB M

HaBu M HB

12913

Detailed description of the musical score: The score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. It features a melodic line with a fermata and a dynamic marking of *f*. The second staff continues the melody with a dynamic marking of *p* and a 4-measure rest. The third staff includes a dynamic marking of *f* and a first ending bracket. The fourth staff has a dynamic marking of *f* and a 4-measure rest. The fifth staff features a dynamic marking of *f* and a 4-measure rest. The sixth staff has a dynamic marking of *f* and a 4-measure rest. The seventh staff includes a dynamic marking of *f* and a 4-measure rest. The eighth staff has a dynamic marking of *p* and a 4-measure rest. The ninth staff features a dynamic marking of *f* and a 4-measure rest. The tenth staff includes a dynamic marking of *f* and a 4-measure rest. Various performance markings such as *Fr*, *HB*, *SpV*, *HBV*, *M*, *V*, *HaBu*, and *HaB⁰* are placed above the notes. Dynamic markings include *f* and *p*. The score concludes with a double bar line.

Neue Violinkompositionen

von

JOHAN HALVORSEN.

Andante religioso in G-moll für Violine mit Orchester.

Partitur Mk. 2,50 } Dublirstimmen à Mk. 0,30
 Stimmen - 4,50 } Solostimme - 0,50

Ausgabe für Violine mit Klavier oder Orgel 2,50

„In kleinem Rahmen ein anmuthiges Bild mit manchen Feinheiten in der technischen Ausarbeitung. Das Orchester (ausser Streichquintett nur Holzbläser, zwei Hörner und Pauke) strömt einen milden, gesättigten Glanz aus, umrankt und begleitet die ausdrucksvolle Solostimme decent, doch nicht unselbstständig. In der Bildung von Melodie und Harmonie verleugnet der Componist nirgends die nordische Heimath.“

(„Signale No. 44, 1903.)

Danses norvégiennes (3. Aufl.) Mk. 2,— } **Air norvégien (2. Aufl.)** Mk. 2,—

Repertoirestück der Herren Professoren Leopold Auer, Johannes Smith u. v. A.

Mosaique. Suite de Morceaux caractéristiques.

1. **Intermezzo oriental** Mk. 2,— } 4. **Chant de »Veslemöy«** ... Mk. 1,—
 2. **Entr'acte** - 1,80 } 5. **Fête nuptiale rustique** - 2,—
 3. **Scherzino** - 1,25 }

„Diese Kompositionen heben sich stark ab von der Masse der fast täglich erscheinenden Produkte auf diesem Gebiete. Sie sind nicht blosse Violinstücke mit Klavierbegleitung, sondern mehr als Duos zu betrachten, bei welchen auch dem Klavier eine selbständige Rolle zukommt; und auch wo dies mehr begleitend auftritt, ist diese Begleitung bedeutungsvoll und harmonisch interessant.“

(*Neue Musikzeit*, No. 22, 1900)

„Von gleich bedeutendem Werthe wie die Sarabande für Violine und Bratsche ist auch der Inhalt der unter dem Gesamttitel „Mosaique“ veröffentlichten Stücke für Violine und Pianoforte, welche beiden Spielern die gleichen und sehr dankbaren Aufgaben stellen. Gleich das erste Stück „Intermezzo oriental“ führt uns in des Tondichters Gedankenkreis in überraschender Weise ein und unterscheidet sich in sehr vortheilhafter und gewinnender Weise von den Stücken ähnlichen Genres, die oft den Genuss durch melodische Monotonie und manirirte Harmonisirung erschweren. Halvorsen bringt in letzterer Beziehung viel Interessantes, bewegt sich indessen immer auf dem Boden einer durchaus gesunden Empfindung. Von duftiger Melodik und gefälligen Klangreize sind „Entr'acte“ und „Scherzino“ erfüllt; Jenes ist in der Stimmung fast weich und nachdenklich, dieses mit seinem übermüthig dominirenden Triolenmotive neckisch und wohlgelaunt. An das Volkslied streift der sinnende, schwermüthige „Chant de Veslemöy“ mit seiner einfachen, herzugewinnenden Melodie, einem Abendliede intimsten Charakters wohl vergleichbar. Mehr nach aussen wendet sich die den Cyklus abschliessende „Fête nuptiale rustique“, welche einen lustigen, von Humor übersprudelnden Ton anschlägt und dem ganzen Werke einen trefflichen Abschluss gibt. Die hier angezeigten Stücke von Halvorsen sind sehr empfehlenswerth, denn ihr Schöpfer weiss sich in denselben nicht allein behaglich mitzuthemen, sondern vermag, unterstützt von starker, erfinderischer Kraft und ausgesprochenem Schönheitsgefühl, auf die Dauer zu fesseln und zu interessiren, sodass man immer aufs Neue gern zu seinen reizvollen Gaben zurückkehren wird.“

Eugen Segnitz (*Musikal. Wochenbl.* No. 14, 1902)

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 Geigenduetto 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 musikalischer 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 1903).

Benjamin Godard.

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

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

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.