

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. Overture.
- 2. Fr. Schubert: Symphonie in h-moll. 1^{ster} 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. Overture.
 - 11. Johan Halvorsen: Einzugsmarsch der Bojaren. — Entrée triom-
phale des Boyards. — Bojarernes Indtogsmarsch.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE - MÜLLER, OP. 3.

arr. af Nicolaj Hansen.

Allegretto.

VIOLINO. *p sotto voce*

VIOLONCELLO. *p sotto voce*

HARMONIUM. *p sotto voce*

Allegretto.

PIANO. *p sotto voce*

The musical score is arranged in two systems. The first system contains three staves: Violino (Violin), Violoncello (Cello), and Harmonium. The second system contains three staves: Violino, Violoncello, and Piano. The music is written in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'p sotto voce' (piano sotto voce). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

A poco a poco più

First system of musical notation. The vocal line (top staff) features a melodic line with eighth and sixteenth notes. The piano accompaniment (middle and bottom staves) consists of chords and moving lines. Dynamics include *p* (piano).

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *p* (piano).

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *p poco a poco* (piano, gradually).

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *p* (piano) and *vivo* (lively).

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines.

Sixth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *più vivo* (more lively).

Seventh system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *cresc.* (crescendo).

Eighth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *cresc.* (crescendo).

Ninth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines. Dynamics include *cresc.* (crescendo).

più vivo
cresc.
cresc.
più vivo
cresc.

B
mf
pizz.
mf
mf
mf

p
mf
p
mf
p
mf

poco tranqu.

arco
p

p

poco tranqu.

p

dim. *p* *pizz.*

pizz.

dim. *p*

dim.
p

dim. *p*

dim.
p

arco *dim.*

arco
dim.

dim. *pp*

dim.
pp

dim. *pp*

dim.
pp

C Un poco più lento.

First system of musical notation, measures 1-8. Includes vocal line and piano accompaniment. Dynamics include *p*.

Un poco più lento.

Second system of musical notation, measures 9-16. Includes vocal line and piano accompaniment. Dynamics include *p*.

poco animato

Third system of musical notation, measures 17-24. Includes vocal line and piano accompaniment. Dynamics include *pp* and *p*.

poco animato

Fourth system of musical notation, measures 25-32. Includes vocal line and piano accompaniment. Dynamics include *pp* and *p*.

cresc.

p

Fifth system of musical notation, measures 33-40. Includes vocal line and piano accompaniment. Dynamics include *cresc.* and *p*.

cresc.

p

Sixth system of musical notation, measures 41-48. Includes vocal line and piano accompaniment. Dynamics include *cresc.* and *p*.

cresc.

p

Seventh system of musical notation, measures 49-56. Includes vocal line and piano accompaniment. Dynamics include *cresc.* and *p*.

First system of musical notation, featuring a treble and bass clef staff with a piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part includes a section marked *schertz.* (scherzo).

Second system of musical notation, featuring a treble and bass clef staff with a piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part includes a section marked *D trem.* (D tremolo) and *p* (piano), followed by a *cresc.* (crescendo) section.

Third system of musical notation, featuring a treble and bass clef staff with a piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part includes a section marked *mf* (mezzo-forte) and *p* (piano).

E poco più mosso

pizz.

pp

pp

pp

poco più mosso

pp

3 3 3 3

This system contains the first two systems of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a complex rhythmic pattern with triplets in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *pp* and *poco più mosso*.

This system contains the third and fourth systems of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic texture established in the first system, with a focus on the triplet figures in the right hand.

sempre pp

sempre pp

sempre pp

sempre pp

This system contains the fifth and sixth systems of the musical score. The dynamics are consistently marked as *sempre pp* (pianissimo) throughout. The piano accompaniment continues with the same rhythmic patterns, leading to the end of the piece.

F

a tempo

arco *p*

p

a tempo

p

G

poco a poco più vivo

p

p

poco a poco più vivo

p

più vivo

cresc.

più vivo

cresc.

cresc.

cresc.

cresc.

H

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

13485

più tranqu.

mf *pp*

mf *pp*

mf *pp più tranqu.*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *mf* *p*

pizz. *pp*

pp

pp

dim. *pp*

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.

arr. af Nicolaj Hansen.

Allegretto.

VIOLINO.

p sotto voce

A *poco a poco più vivo*
p

cresc.

più vivo
cresc.

B
mf

p *mf* *poco tranqu.* **1**

p *dim.*

pizz. **1** *arco* **1**

C

Un poco più lento.

VIOLINO.

p *pp* *p* *poco animato* *cresc.* *p* *schertz.* **D** *ptrem.*

cresc. *mf* **E** *poco più mosso* *pizz.* *pp* *sempre pp* *arco* *p*

F *a tempo*

G *poco a poco più vivo* *p* *più vivo* *cresc.*

H *cresc.* *f* *dim.* *p* *mf*

più tranq. *pp* *cresc.* *pizz.* *mf*

p *pp*

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.
arr. af Nicolaj Hansen.

Allegretto.

VIOLINO.

p sotto voce

A *poco a poco più vivo*
p

cresc.

più vivo
cresc.

B
mf

p *mf* *poco tranqu.* **1**

p *dim.*

pizz. **1** *arco* **1**

C Un poco più lento. VIOLINO.

p *V* *pp* *p*

poco animato *V* *cresc.* *p* *scherz.* **D** *ptrem.*

cresc. *mf* *V*

E *poco più mosso* *pizz.* *pp*

sempre pp *1* *1* *arco* *p*

F *a tempo*

1 *1*

G *poco a poco più vivo* *p*

più vivo *cresc.*

cresc. **H** *f*

dim. *p* *mf*

più tranq. *1* *pp* *cresc.*

p *pp* *pizz.* *mf* *1*

I Myrtegaarden.

(Im Mÿrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.
arr. af Nicolaj Hansen.

Allegretto.

VIOLINO.

p sotto voce

A *poco a poco più vivo*
p

cresc.

più vivo
cresc.

B
mf

p *mf* *poco tranqu.* **1**

p *dim.*

pizz. **1** *arco* **1**

C

Un poco più lento.

VIOLINO.

The score consists of 13 staves of music. Section C (measures 1-10) is in 3/4 time, starting with a piano (*p*) dynamic and a *Un poco più lento.* instruction. It features a melodic line with slurs and accents, and a bass line with chords. Section D (measures 11-15) is marked *poco animato* and *schertz.*, with dynamics ranging from *p* to *pp*. Section E (measures 16-20) is marked *poco più mosso* and *pizz.*, starting with *pp*. Section F (measures 21-25) is marked *a tempo* and features a steady eighth-note pattern. Section G (measures 26-30) is marked *poco a poco più vivo* and starts with *p*. Section H (measures 31-35) is marked *più vivo* and includes dynamics like *cresc.*, *f*, *dim.*, and *mf*. The final section (measures 36-40) is marked *più tranq.* and includes *pp*, *cresc.*, *pizz.*, and *mf*. The score concludes with a final measure marked *pp* and a first ending bracket.

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.
arr. af Nicolaj Hansen.

Allegretto.

VIOLINO II (ad lib).

sotto voce

p

p

p

p

cresc.

cresc.

mf

arco

mf

poco tranq.

p

dim.

p

pizz.

arco

1

1

7

VIOLINO II (ad lib.).

poco animato

p *cresc.*

p *scherz.*

D *trem.* *p* *cresc.* *p*

E *poco più mosso* *pizz.* *pp*

sempre pp

F *arco* *p* *p*

G *poco a poco più vivo* *p*

più vivo *cresc.*

cresc. *f*

dim. *p* *mf*

pp più tranq. *mf* *p*

pizz. *pp* *1*

The musical score is written for Violino II (ad lib.) and consists of 11 staves of music. The key signature is B-flat major (two flats). The score is divided into sections labeled D through H. Section D features a tremolo effect. Section E is marked 'poco più mosso' and includes a pizzicato section. Section F is marked 'arco'. Section G is marked 'poco a poco più vivo'. Section H includes a forte (f) dynamic. The score includes various dynamics such as piano (p), pianissimo (pp), mezzo-forte (mf), and forte (f), as well as performance instructions like 'crescendo' (cresc.), 'diminuendo' (dim.), 'pizzicato' (pizz.), and 'arco'. There are also first and second endings marked with '1' and '2'.

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.
arr. af Nicolaj Hansen.

Allegretto.

VIOLA (ad lib.).

sotto voce

p

A *poco a poco più vivo*

p

cresc.

più vivo

cresc.

B *pizz.*

mf

poco tranq.
arco

p

mf

dim.

p

C *Un poco più lento.*

pp

p

VIOLA (ad lib.).

poco animato

p *cresc.* *p*

D *p*

E *poco più mosso* *pp*

pizz. *sempre pp*

F *arco* *atempo* *p*

G *p poco a poco più vivo*

più vivo *cresc.*

cresc.

H *f* *più tranq.* *dim.* *p* *mf*

pp *cresc.* *mf*

p *pp*

The musical score is written for Viola (ad lib.) and consists of 13 staves. It begins with a tempo marking of 'poco animato' and a dynamic of 'p'. The first staff contains a melodic line with a crescendo and a dynamic of 'p'. The second staff continues the melody with a dynamic of 'p' and a first ending bracket. The third staff is a chordal accompaniment in the right hand, starting with a dynamic of 'p' and ending with 'pp'. The fourth staff continues the accompaniment with a 'pizz.' marking and 'sempre pp'. The fifth staff has an 'arco' marking and a dynamic of 'p'. The sixth staff continues the accompaniment. The seventh staff has a dynamic of 'p' and a 'poco a poco più vivo' instruction. The eighth staff has a dynamic of 'p' and a 'più vivo' instruction. The ninth staff has a dynamic of 'p' and a 'cresc.' instruction. The tenth staff has a dynamic of 'f' and a 'più tranq.' instruction. The eleventh staff has a dynamic of 'pp' and a 'cresc.' instruction. The twelfth staff has a dynamic of 'p' and a 'pp' instruction. The thirteenth staff has a dynamic of 'pp' and a 'pp' instruction. The score includes various performance markings such as 'arco', 'pizz.', and 'sempre pp'. There are also first and second ending brackets at the end of the piece.

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.

arr. af Nicolaj Hansen.

Allegretto.

VIOLONCELLO.

p sotto voce

A *poco a poco più vivo*

p

cresc.

più vivo

B *pizz.*

mf

poco tranq.

arco

p

dim.

p

dim.

I Myrtegaarden.

(Im Myrtenhofe.)

Af Suiten „I ALHAMBRA.“

P. E. LANGE-MÜLLER, OP. 3.

arr. af Nicolaj Hansen.

Allegretto.

Harmonium.

A

B

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano) and later *mf* (mezzo-forte). The bass clef staff provides a harmonic accompaniment.

Second system of musical notation. The treble clef staff includes the dynamic marking *p poco tranq.* (piano poco tranquillo) and a first ending bracket labeled **1**. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff includes a *dim.* (diminuendo) marking, a **1** first ending bracket, and a *pp* (piano piano) dynamic. The bass clef staff continues the accompaniment.

C
Un poco più lento.

Fifth system of musical notation, marked **C** and *Un poco più lento.* The treble clef staff begins with a *p* (piano) dynamic and ends with a *pp* (piano piano) dynamic. The bass clef staff continues the accompaniment.

poco animato

p *cresc.* *p*

D

p *cresc.*

p

E

pp *poco più mosso*

sempre pp 1

F *a tempo*

p

G
p poco a poco più vivo

più vivo *cresc.*

cresc. **H** *f*

dim. *p* *mf*

pp più tranq. *cresc.* *mf*

p *pp*

Neue Instrumentalkompositionen.

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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 Übungs- und Vortragsstoff, als die üblichen Zureichungen schwieriger Stücke, als die Arrangements und Potpourris, die der Jugend sonst geboten werden.“

(*Neue Freie Presse* 14 $\frac{1}{2}$ 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. Musikers.* 1904 Hft 1 8).

GUSTAV HOLLMÄNNER.

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

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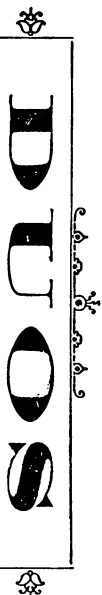
„Der Komponist hat hier mit grossem Geschick und feinem Verständnis zehn leichte Charakterstücke aneinandergereiht. Für Pädagogen bieten sie ein dankbares Material, den Eifer jüngerer Schüler für das Studium zu wecken und diesen über die oft mit schweren Zeulizen begleiteten ersten Unterrichtsstunden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

(*Allgem. Musizier.* 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. Musikers.* 1904 Hft 1 8).

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.



FÜR 2 VIOLINEN MIT KLAVIER.

Christian Sinding.

Sérénade (en cinq MOPRANX).

Op. 56. M. 9,—.

„Hübsche, zweckentsprechende Sérénaden zu schreiben, ist eine sehr schwere Kunst. Wenn nun neuerdings Sinding uns in seinem op. 56 eine Sérénade bescheerte, so hat er damit eine gute Idee sehr hübsch verwirklicht. Die selbständige Führung der Streichinstrumente vertritt, dass er den älteren Musterkompositionen dieser Art in der Technik nachgelehrt ist. Am besten ist ihm der erste marschartige, der volkstümliche dritte und der heimlich schwärmende, zu einem allerliebsten Geigenduet ausgeachsene 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 Aufstehungen wünschen, einen neuen Beweis seiner Vielseitigkeit erbracht.“

Dr. Walter Niemann.
(*Signal* 1 $\frac{1}{2}$ 1904).

Johan Amborg.

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.“

(*Signal* 1 $\frac{1}{2}$ 1903).

Benjamin Godard.

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

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

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.