



N^o. 805.

DUET-ALBUM

2 Violiner – 2 Violinen.

II.

KOPENHAGEN & LEIPZIG.
—...—
WILHELM HANSEN, MUSIK-VERLAG.

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. Spohr</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. Spohr</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. Spohr</i>	5	21.	<i>L. Spohr</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. Fleyel</i>	15—18			

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

Duetter for 2 Violiner.

Duette für 2 Violinen.

Tegn og Forkortelser: (Zeichen und Abkürzungen.)

□ Nedstrøg. (Abstrich.)	HaBu. Halv Bue (Unterer hal-
∨ Opstrøg. (Aufstrich.)	underste Del. ber Bogen.)
HB. Hele Buen. (Ganzer Bogen.)	Fr. Froschen. (Der Frosch.)
HaB ^ø . Halv Bue (Oberer halber Bogen.)	M. Midten. (Die Mitte.)
øverste Del.	Sp. Spidsen. (Die Spitze.)
	○ løs Streng. (leere Saitte.)

Nr. 25 - 32 1ste Stilling. (erste Lage.) Nr. 33 - 34 1ste og 3die Stilling. (erste und dritte Lage.)

Allegro. VIOLINO I. F. Mazas.

25 a.

mf

p

mf

f

mf

p

p dol.

12914 a

M *mf* *p* M

Sp *p* M

f *mf* *p* HB *cresc.*

HaBu *mf* *p* HB *cresc.*

C HaBu HaB^o HBV *p* M

HB M Fr *pp*

Andante.

b.

Musical score for section b, Andante. It consists of seven staves of music in G major and 4/4 time. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It includes dynamic markings 'p' and 'f', and performance instructions 'MV', 'HB', and 'V'. The second staff has 'HaBu' above it. The third staff has 'HB' and 'D' above it. The fourth staff has 'HaBu' and 'HB' above it. The fifth staff has 'a tempo' and 'HB' above it. The sixth staff has 'mf' and 'pp' below it. The seventh staff has 'rall.' above it. The piece concludes with a double bar line.

Allegretto.

c.

Musical score for section c, Allegretto. It consists of four staves of music in G major and 2/4 time. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It includes dynamic markings 'p' and 'V', and performance instructions 'M', 'Fr', and 'V'. The second staff has 'Fr' and 'M' above it. The third staff has 'Fr' and 'M' above it. The fourth staff has 'Fr' and 'M' above it. The piece concludes with a double bar line.

Fr $\frac{4}{4}$

cresc.

HB Sp HaBu HaBu

Sp

MV G Fr M

p

V

Fr *rall.* MV *a* *p*

cresc.

tempo Fr M *cresc.*

H HaBu M

f *p*

Fr M Fr M

f *p* *f* *p*

Fr V

f *dim.* 12914 *f*

Allegro moderato.

J. Gebauer.

26
a.

The musical score is written for a single melodic line in G minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic. The first staff contains a 4-measure rest followed by a series of eighth and sixteenth notes. Subsequent staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions include *Fr* (first ending), *HaBu* (hairpins), *SpV* (spiccato), *HB* (hairpins), and section markers *A* and *B*. Dynamics range from *f* to *p*. The score concludes with a 4-measure rest.

HB

Fr

FrV

Fr

Fr

SpV

Sp

f

HaBu

HaB θ

HaBu

HaB θ

V

V

V

V

Fr

HB

D

p

f

p

mf

HaBu

HB

Fr

Fr HB F

cresc. *f* *p*

G HaBø

HB HaBø

H HB Fr V

Fr

Presto. meget hurtigt. (sehr schnell.)

b. SpV

p *f* *p*

f *p*

f *p*

f *Fine. Sp* *p* *mf* *Sp* *f* *HaB⁶* *dim.* *K* *p* *mf* *f* *Sp* *p* *HaB⁶* *f* *HaB⁶* *1* *L* *Sp* *mf* *M_{HaB⁶}* *f* *N^{Sp.}* *p* *mf* *cresc.* *f* *HaB⁶*

Allegro moderato.

J. W. Kalliwoda.

27
a.

HB
p

mf *cresc.* *f* Sp Fr

HB
mf *cresc.*

A Sp
f

HaB⁶

p

V

V

V

B
f

V V
mf

V

p *mf* *p*
mf
p *ff*

Adagio.

f *p* *pp* *ff* *p* *pp*

MV HB HaBu HB
 Fr HaB θ E Sp HaB θ
 HB M HaBu

Vivace.

c. HaB^θ

p *f*

p *f*

ff *f*

ff *dim.*

p *cresc.* *ff* *pp*

HaB^θ

p *f*

p

f *ff*

p *M* *V*

Andantino.

B. Campagnoli.

28.

∞ Mordent *Doppelschlag.* f. Ex: Udførelse:
 (Doppelschlag. zum Beispiel: Ausführung:

Allegro grazioso.

A. B. Bruni.

29.

M

p

HB

Fr

p

cresc.

B

HB

mf

Sp

f

HaBø

C

M

p

HB

M

pp

HaBu

cresc.

mf

D.C. al Fine.

Moderato.

J. Pleyel.

30 a.

MV HB

f

HB

p

mf *cresc.* *f* *p*

Sp

cresc.

HB

f *p*

cresc. *dim.*

p

f HaBθ

p dol.

pp

Musical score for a piece in D major, consisting of ten staves. The score includes various dynamics, articulations, and performance markings.

- Staff 1:** Starts with a treble clef and a key signature of two sharps (D major). The music features eighth and sixteenth notes. A dynamic marking of *f* (forte) is present. An articulation marking *HB* (hairpins) is above the staff.
- Staff 2:** Continues the melodic line. A dynamic marking of *p* (piano) is below the staff. An articulation marking *HB* is above. A *cresc.* (crescendo) marking is below the staff.
- Staff 3:** Features a *dim.* (diminuendo) marking below the staff. A dynamic marking of *p* is below. An articulation marking *M* (marcato) is above. An *HB* marking is above. A *V* (accents) marking is above.
- Staff 4:** Includes a *Sp* (sforzando) marking above the staff.
- Staff 5:** Starts with a treble clef and a key signature of two sharps. A dynamic marking of *f* is below. An articulation marking *HaBø* (hairpins) is above. There are several triplet markings (*3*) above the staff.
- Staff 6:** Continues with triplet markings and a dynamic marking of *p* below.
- Staff 7:** Features a dynamic marking of *p dol* (piano dolce) below. An articulation marking *HB* is above.
- Staff 8:** Includes a *cresc.* marking below and a dynamic marking of *p* below. An articulation marking *Sp* is above.
- Staff 9:** Features a dynamic marking of *f* below. An articulation marking *HaBø* is above. There are several triplet markings (*3*) above the staff.
- Staff 10:** Ends with a dynamic marking of *f* below. An articulation marking *Fr* (fermata) is above.

1^{ma} Prima volta. første Gang. (erstes Mal.)

Andante.

2^{da} Secunda volta. anden Gang. (zweites Mal.)

b.

HB
p

p *mf* *p*

1.
2.
Allegro.
Sp
p *cresc.*

f

dim. *p*

f

K_{HB}
p

L_{HaBø}
cresc. *p*

cresc. *p* *cresc.*

M_M
mf *f*

N_{HaBø} Sp
p

f

dim.

p f

p f

p cresc.

f ff

Moderato.

A.B. Bruni.

31 a.

p cresc.

mf p

cresc. f

p

cresc.

f p

cresc. f p

Musical score for a single melodic line in 4/4 time, featuring various articulations and dynamics. The score is divided into sections labeled M, HaB \emptyset , HB, B, C, HaBu, HB, Sp, Fr, and M. Dynamics include *mf*, *p*, *f*, *cresc.*, and *Sp*. The score includes slurs, accents, and dynamic markings.

Section M: *mf*, *p*
 Section HaB \emptyset : *cresc.*
 Section HB: *cresc.*, *Sp*
 Section B: *f*, *p*
 Section C: *f*, *p*
 Section HaBu: *f*, *cresc.*
 Section HB: *cresc.*, *Sp*
 Section Sp: *f*, *cresc.*
 Section Fr: *f*, *p*
 Section M: *f*, *p*

Tempo di Menuetto.

b.

HB

f

V

HaBø

mf

HB

V

HaBø

f

D

HB

sf

p

sf

p

f

HaBø

p

MV

tr

Fr

HB

HaBø

mf

f

3

3

3

HB

HaBø

HB

mf

HaBø

E

HB

f

HaBø

V

HaBø

V

HaBø

ff

MV

mf

p

ff

HaBø

Fr

V

MV

p

f

HB

Allegretto.

Ferd. David.

32 a.

M HaBu M $\frac{2}{4}$

p

HaBu

A

cresc. *mf*

Sp

f

4

b

B HaB θ

p

V

V C

p

V

D. C. al Φ e poi Coda.

*Fra Begyndelsen indtil Tegnet Φ og derefter Coda.
(Vom Anfang bis zum Zeichen Φ , dann Coda.)*

Coda.

*Thema con Variazioni. Tema med Variationer.
(Tema mit Variationen.)*

Andante.

G. Müller.

Var. I.

Fr HB
p *cresc.*
Fr HaBu HB
p *mf*
V K
p *cresc.* f
HB HB Fr
HB Sp HB Fr
cresc. f
HB

Var. II.

HB
f
HB L
sempre f
Sp
HB
HaBu

Allegretto.

Var. III. *M^V*
p scherzando *f*

dim. *p* *V* *p*

cresc. *mf*

V *HB* *Fr* *f*

dim. *M* *p*

f

dim. *V* *M* *p*

V

cresc. molto *HB* *HaBu* *ff* *poco rit.*

Allegro moderato.

F. Mazas.

33
a.

The musical score consists of 12 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro moderato'. The score begins with a dynamic marking of *mf*. The first staff includes fingerings 'HB V' and 'HaBø'. The second staff has 'HaBu V' and a first ending bracket labeled 'A'. The third staff has 'HB' and a four-measure rest. The fourth staff has 'HaBu' and a *cresc.* marking. The fifth staff has 'f' and fingerings '1 0 2 3'. The sixth staff has 'HaBø', 'Fr 3', and 'M □'. The seventh staff has 'dol.' and fingerings '1 1'. The eighth staff has 'HB' and '1 HB'. The ninth staff has 'mf', 'C Sp', and 'V'. The tenth staff has 'HaBu', 'HB', and 'f'. The eleventh staff has 'M p' and 'f'. The twelfth staff has 'HaBu', 'HB', and 'HaBø'. The score concludes with a double bar line.

Musical score for a piece in D major, consisting of 12 staves. The notation includes various dynamics such as *p*, *f*, *mf*, *dol.*, and *f*. Performance instructions include *cresc.*, *dim.*, *Sp*, *Fr*, *HB*, *V*, *M*, *D*, *E*, *F*, *G*, *H*, and *HaBu*. The score features numerous slurs, accents, and fingering numbers (1, 2, 3, 4). The key signature is D major (two sharps). The piece concludes with a double bar line.

Tempo di Menuetto.

b.

mf

Sp HB Fr HB

Sp HBV V Fr 4 Sp

HB Fr HB J

HB 3 2 1 2 1 2 mp

p dol.

M

K HB Fr 2 1 2

cresc. fz f

Fr M V 4 Sp

fz fz p

V L 4

mf

M HaBu

cresc. 1 2 1 2 1 2 ff

Sp HB f HaBø V p

f V 3 1 1 3 Fr 4 HB

Allegro vivace.

J.W. Kalliwoda.

34
a.

The musical score is written in a single system with 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro vivace'. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as a *cresc.* (crescendo) marking. Performance instructions include accents (>), slurs, and specific techniques like *HB* (half-bow), *Sp* (spiccato), *HaBø* (half-bow), *HaBu* (half-bow), *Fr* (fermata), and *M* (marcato). The score features first and second endings, with the first ending marked '1. Fr' and the second ending marked '2.'. The piece concludes with a final cadence.

HB Fr Sp

f

V

C M *p* HB V *f*

D Sp V HaB⁰

E M *mf*

HaB⁰ HB M *f*

3 1 2 3 3 2

HaBu **F** HB *p*

M 3 3 HaBu

Musical score for the first system, consisting of six staves. The first staff begins with a piano (*p*) dynamic and features a four-measure rest. The second staff ends with a forte (*f*) dynamic. The third staff includes a key signature change (*K*) and dynamics of *p* and *dol.* The fourth staff is marked with an *M* and contains a sixteenth-note pattern. The fifth staff is marked with *HB* and a piano (*p*) dynamic. The sixth staff includes markings *HaBu*, *V*, and *HB*, with dynamics *p* and *pp*.

Allegro assai.

Musical score for the second system, consisting of four staves. The first staff is marked *c.* and *mf*, with a *sempre stacc.* instruction. The second staff ends with a forte (*f*) dynamic. The third staff contains a sixteenth-note pattern. The fourth staff includes markings *L*, *V*, and *HaBu*, with a fortissimo (*ff*) dynamic.

Musical score for a single melodic line in G minor, consisting of ten staves. The score includes various musical notations such as slurs, accents, and dynamic markings. Specific markings include:

- Staff 2: *HaBø*
- Staff 4: *M_M*, *p*
- Staff 5: *cresc.*
- Staff 6: *HaBø*, *ff*
- Staff 8: *N*, *HaBu*, *p*

The piece concludes with a first ending bracket on the final staff.

M

HaB \emptyset

cresc.

f

V

M

mf

V

P HaB \emptyset

f

1

2

3

V

HaBu

ff

V

HaB \emptyset

1

2

3

Musical score for a single melodic line in B-flat major. The score consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The piece includes various dynamics such as *p*, *ff*, and *cresc.*, along with performance markings like *M*, *Q*, *V*, *HaBø*, *R*, *HaBu*, and *Fr*. The notation includes slurs, accents, and specific articulation marks.

Neue Violinkompositionen

von

JOHAN HALVORSEN.

Andante religioso in G-moll ffr 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.“

(„*Signalé* 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 gefälligem 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, herzwinnenden 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 Segritz (*Musikal. Wochenbl.* No. 14, 1902)

WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.