

WILHELM HANSEN EDITION.

NORDEN

ALBUM FÜR 3 VIOLINEN.

BEARBEITET VON NICOLAJ HANSEN.

BAND I.

- JOHAN SVENDSEN: Op. 26. Romanze.
EMIL HARTMANN: Wiegenlied. — Berceuse. — Cradle Song. (*Hans Sitt*).
CARL NIELSEN: Tanzscene der Magdelone — Magdelones Dansescene — Magdelone's Dance
aus der Oper „Maskarade“. af Operaen „Maskarade“. from the Opera „Maskarade“.
P. E. LANGE-MÜLLER: Wetterleuchten. — Kornmodglansen. — Corn-lightning's-sheen.
CORNELIUS RÜBNER: Rosaline, Nocturne.
P. HEISE: Menuetto aus der Oper — Menuet af Operaen — Menuetto from the Opera
„König und Marschall“. „Drot og Marsk“. „King and Marshall“.
OTTO MALLING: Op. 51 Nr. 3. Lied des Wüstenmädchens. — Ørkenpigens Sang. — Song of the Desert Maiden.
CHR. SINDING: Op. 69 Nr. 3. Valse.
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„Klein Kirsten“. „Liden Kirsten“. „Little Kirsten“.

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KJØBENHAVN & LEIPZIG
WILHELM HANSEN, MUSIK-FORLAG
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(BRØDRENE HALS - WARMUTH - WILHELM HANSEN)
PARIS BRUXELLES
DÉPOSITAIRE EXCLUSIF POUR LA FRANCE DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE
MAX ESCHIG J. B. KATTO

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Violino I.

Aufführungsrecht
vorbehalten.

AVE, MARIS STELLA.

Allegretto.

Edvard Grieg.

p *cresc.*

f *pp* *p* **A**

cresc.

f *dim. e rit.* *a tempo* *pp* *p* **B**

cresc.

f *pp* *p* **C**

cresc.

f *dim. e rit.* *a tempo* *p* *pp* *morendo*

Violino I.

GAVOTTE.

Christian Sinding, Op. 50. Nr. 5.
Nach Bearbeitung von Willy Burmester.

Allegretto.

p *grazioso* 3 1 V 3

1 V 1 V 1 V *sost.* *p* 2 A

4 *pp* 4

B 1 1 2 *p*

4 *pp*

V C 1 2 2 4 *mf*

cresc. 1 *f* *p*

cresc. 2 *sost.* D *mf*

cresc. V *cresc.*

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BERCEUSE.

Wiegenlied. Cradle Song.

Andantino.

Niels W. Gade.

SÉRÉNADE.

Ludvig Schytte,
Op. 132. Nr. 4.

Allegro moderato.

Violino I.

Un poco animato.

First staff of music, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. It features a 5/4 time signature, a fermata over the first measure, and various fingering numbers (4, 2-2) and accents.

Second staff of music, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. It includes a first ending bracket and a fermata.

Third staff of music, marked with a forte (*f*) dynamic and a 'D' section label. It features a dense sixteenth-note passage.

Fourth staff of music, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. It contains several sixteenth-note runs and a fermata.

Fifth staff of music, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. It features a first ending bracket.

Sixth staff of music, marked with a piano (*p*) dynamic, a *dim.* (diminuendo) instruction, and a *pp rall.* (pianissimo, rallentando) instruction. It includes a fermata and a '3' marking.

Tempo I.

Seventh staff of music, starting with a piano (*p*) dynamic. It features a first ending bracket and a fermata.

Eighth staff of music, marked with a piano (*p*) *dolce* dynamic. It includes various fingering numbers (1-1, 2-2, 4, 2) and a first ending bracket.

Ninth staff of music, marked with a pianissimo (*pp*) dynamic. It features a first ending bracket and a fermata.

CHANT DE „VESLEMÖY.“

(LA JEUNE FILLE QUI CHANTE.)

Andante.

Johan Halvorsen.

(con sordino)



CAPRICCIO.

Tempo di Mazurek.

Nicolaj Hansen.

The musical score is written for Violino I in 3/4 time, featuring a variety of dynamics and articulations. The piece is marked "Tempo di Mazurek" and composed by Nicolaj Hansen. The score is divided into several sections:

- Staff 1:** Starts with a dynamic of *mf* and includes a trill (tr) and a fermata (V). It features a triplet of eighth notes and a slur over a group of notes.
- Staff 2:** Marked *cresc.* and *mf*, ending with a dynamic of *f*. It contains a triplet of eighth notes and a slur.
- Staff 3:** Marked *p¹*, featuring a slur and a triplet of eighth notes.
- Staff 4:** Marked *cresc.* and *f*, including a slur and a triplet of eighth notes.
- Staff 5:** Labeled **A**, marked *mp*, with a slur and a triplet of eighth notes.
- Staff 6:** Marked *f*, featuring a slur and a triplet of eighth notes.
- Staff 7:** Marked *mp*, including a slur and a triplet of eighth notes.
- Staff 8:** Labeled **B**, marked *mf*, *cresc.*, and *f*, ending with a dynamic of *mf*. It includes a slur and a triplet of eighth notes.
- Staff 9:** Labeled **Coda.**, marked *mf*, *pizz.*, *p*, and *f*, ending with a dynamic of *f*. It features a slur and a fermata (V).

Technical markings throughout the score include slurs, triplets, and various fingering numbers (1, 2, 3, 4). The piece concludes with the instruction "D. S. al \oplus e Coda."

Violino I.

ANDANTE RELIGIOSO.

Andante.

Fini Henriques, Op. 22. Nr. 9.

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LIEBESGESANG.

Kærlighedssang.

Song of Love.

Allegro moderato, poco animato.

G. C. Bohlmann.

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This page of a violin score contains ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (dim., mf, f, p, cresc.), articulation (accents, slurs), and performance instructions (Tempo I., L'istesso tempo., poco rit., rit., dolce). Fingerings are indicated by numbers 1-4. Bowing techniques like *V* (vibrato) and *B* (breath) are marked. The piece concludes with a *rit. e dim.* instruction.

dim. *mf* *L'istesso tempo.* *3*

V *rit.* *f* *Tempo I.*

poco rit. *a tempo* *B* *p₃*

mf *L'istesso tempo.* *p* *dolce*

dim. *mf* *Tempo I.* *p₁*

f *poco rit. e dim.* *V*

1 *cresc.* *f₄* *D*

dim.

f₄ *3* *rit. e dim.*

LYRISCHES STÜCK.

Lyrisk Stykke.

Lyric Piece.

Andantino quasi Allegretto.

Emil Sjögren.

The first section of the piece is marked 'Andantino quasi Allegretto'. It begins with a treble clef and a 4/4 time signature. The first staff starts with a piano (*p*) dynamic and a *dolce* marking. The melody features a triplet of eighth notes and a first finger fingering. The second staff includes a mezzo-forte (*mf*) dynamic and a section marked 'A' with a first finger fingering. The third staff shows a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The fourth staff concludes the section with a mezzo-piano (*mp*) dynamic and a second finger fingering.

Listesso tempo.

The second section is marked 'Listesso tempo' and begins with a treble clef and a 2/4 time signature. It starts with a piano (*p*) dynamic. The first staff includes a mezzo-forte (*f*) dynamic and a *cresc.* marking. The second staff is marked 'Baccel.' and includes a mezzo-forte (*mf*) dynamic and a *dim.* marking. The third staff features a forte (*f*) dynamic and a *cresc.* marking. The fourth staff includes a *dim.* marking and a piano (*p*) dynamic with a *trang.* marking. The fifth staff shows a *cresc.* marking.

Tempo I.

The third section is marked 'Tempo I.' and begins with a treble clef and a 6/8 time signature. It starts with a piano (*p*) dynamic. The first staff includes a forte (*f*) dynamic and a *cresc.* marking. The second staff shows a mezzo-forte (*mf*) dynamic. The third staff includes a *cresc.* marking and a forte (*f*) dynamic. The fourth staff shows a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic.

Violino I musical score for the first piece, consisting of five staves of music. The first staff begins with a *mp* dynamic and includes a *p.* (pizzicato) marking. The second staff is marked *Listesso tempo.* and *p*. The third staff includes a *p* dynamic. The fourth staff has a *pp* dynamic and a *3* (triple) marking. The fifth staff includes a *pp* dynamic and a *poco rit.* marking.

SEHNSUCHT DER SENNERIN.

Sæterjentens Søndag. Solitude on the Mountain.

Violino I musical score for 'SEHNSUCHT DER SENNERIN', consisting of five staves of music. The first staff is marked *Adagio.* and *p*. The second staff includes a *pp* dynamic and a *f* dynamic. The third staff includes a *pp sempre* dynamic. The fourth staff includes a *p* dynamic and a *B* (B-flat) marking. The fifth staff includes a *pp* dynamic, a *rit.* marking, and a *ppp* dynamic.

GEIGEN ERFOLGE.

= JOHAN S. SVENDSEN =

Op. 26.

Berühmte

ROMANCE in G.

Violine und Klavier.

Chr. Sinding.

- Op. 9. *Romance.*
- „ 12. *Sonate.*
- „ 14. *Suite.*
- „ 43. *Quatre Morceaux.*
- I) *Prelude*—II) *Ballade*—
- III) *Berceuse*—IV) *Fête.*
- „ 45. *Violinconcert.*
- Nr. 1 A-Dur.
- „ 46. *Legende.*
- „ 51. *Suite.*
- I) *Deciso*—II) *Romance*—
- III) *Intermezzo*—IV) *Finale.*
- „ 89¹. *Abendlied.*
- „ 89². *Ständchen.*
- „ 89³. *Alte Weise.*

Kathleen Parlow-Erfolg.

Johan Halvorsen.

Chant de la „Veslemoy“

La jeune fille chante

pour Violon et Piano. pour Violon et instruments a cordes.

Jenő Hubay.

- Op. 60. „*Azt mondjak*“
- Op. 62. *Fantaisie élégiaque.*

Fini Henriques.

- Op. 12. *Romance.*
- Op. 20, Nr. 5. *Mückentanz*

Hakon Børresen.

- Op. 5. *Violinconcert.*

Ottokar Nováček.

- Op. 7. *Suite. F-dur.*

Emil Sjögren.

- Op. 40. *Poème.*
- „ 45. *Morceau de Concert.*

Klassische und moderne Tonstücke

in Uebertragungen für Violine und Klavier von Edmund Singer.

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- 2. *Aria u. Allegro* aus der *Suite* Nr. 10 für Klavier. G. F. Händel.
- 3. *Nocturne.* Op. 9, Nr. 2. Fr. Chopin.
- 4. *Abendlied.* Op. 85, Nr. 12. Rob. Schumann.
- 5. *Larghetto* aus dem *Klarinetten-Quintett.* W. A. Mozart.
- 6. *Einsame Blumen.* Op. 82, Nr. 3. Rob. Schumann.
- 7. *Mazurka.* Op. 7, Nr. 1. Fr. Chopin.
- 8. *Träumerei.* Op. 15, Nr. 7. Rob. Schumann.
- 9. *Menuett* aus der 3. *Suite française.* J. S. Bach.
- 10. *Abschied.* Op. 82, Nr. 9. Rob. Schumann.
- 11. *Mazurka.* Op. 63, Nr. 2. Fr. Chopin.
- 12. *Am Kamin.* Op. 15, Nr. 8. } Rob. Schumann.
- Volkliedchen.* Op. 68, Nr. 9. }
- 13. *Kanonisches Liedchen.* Op. 68, Nr. 27. Rob. Schumann.

Johan Halvorsen.

Passacaglia frei nach Händel.

Violine und Bratsche.

Ausgabe für Violine und Violoncell. (Michael Press).

Sarabande mit Variationen.

Violine und Bratsche.

In Konzerten des „Russischen Trio“ spielen die Gebrüder Press gern dieses herrlich klingende, vortreffliche Werk, das sogar meist da capo verlangt wird. In der Originalfassung klingt es meines Erachtens freilich noch besser, da die Bratsche nicht so leicht die Geige über-tönt wie das Violoncell. — Sehr warm möchte ich bei dieser Gelegen-heit die *Sarabande mit Variationen* empfehlen, die Halvorsen gleich-falls für Violine und Viola komponiert hat. (Die Musik.)

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