



No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 1. Capriccio pastorale

KJØBENHAVN & LEIPZIG
WILHELM HANSEN, MUSIK-FORLAG

KRISTIANIA
NORSK MUSIK-FORLAG
BRØDRENE HALS-WARMUTH-WILHELM HANSEN

STOCKHOLM
A. B. NORDISKA MUSIKFÖRLAGET
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WILHELM HANSEN EDITION.

Quatre Morceaux

pour

Violon et Piano

par

Selim Palmgren

Op. 43

- No. 1. Capriccio pastorale.
- 2. Valse-capriccio.
- 3. Canzonetta.
- 4. Musette.



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Capriccio pastorale.

Andante cantabile.

Selim Palmgren, Op. 43. Nr. 1.

Violino.

Piano.

The musical score is presented in four systems. Each system contains a Violino staff and a Piano grand staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is 'Andante cantabile'. The score includes various dynamics and performance markings: *p*, *pp*, *ben legato*, *dim.*, *dolce*, *cresc.*, and *f*. The Piano part features a consistent accompaniment pattern in the bass clef, often marked with a circled 'd' and a vertical line, indicating a specific rhythmic or articulation pattern. The Violino part features a melodic line with various ornaments and phrasing.

First system of musical notation. The upper staff (treble clef) begins with the instruction *dolciss.* and a dynamic marking *p*. The lower staff (bass clef) also begins with *dolciss.* and *p*. The music consists of flowing sixteenth-note passages in the upper staff and block chords in the lower staff.

Second system of musical notation. The upper staff features a *dim.* (diminuendo) marking followed by *poco rit.* (poco ritardando). The lower staff includes a *pp riten.* (pianissimo ritardando) marking. The tempo begins to slow down.

Allegro molto vivace.

Third system of musical notation, starting with the tempo change to **Allegro molto vivace**. The upper staff begins with a fortissimo *ff_s* marking. The lower staff starts with *fz subito* (forzando subito). The music is characterized by rapid sixteenth-note runs.

Fourth system of musical notation. Both the upper and lower staves begin with a piano *p* dynamic marking. The music continues with rapid sixteenth-note passages.

Fifth system of musical notation. The upper staff starts with *spicc.* (staccato) and *p leggeriss.* (pianissimo leggerissimo). The lower staff begins with *fz* (forzando) and *p dolcicato* (piano dolcicato). The system concludes with a *simile* (simile) marking.

First system of musical notation. The top staff contains a melodic line with eighth-note patterns. The bottom two staves (treble and bass clef) contain a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the bass staff.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. Dynamic markings include *cresc.* in both the treble and bass staves. A *Red.* marking with an asterisk is located in the bass staff.

Third system of musical notation. The top staff features dynamic markings of *fz*, *p*, *fz*, and *ten.*. It also includes *pizz.** markings with plus signs. The bottom two staves have dynamic markings of *fz*, *p*, and *m.s.*. A *Red.** marking is present in the bass staff.

Fourth system of musical notation. The top staff includes *fz*, *pizz. arco*, *fz*, *fz*, and *arco* markings. The bottom two staves continue the piano accompaniment with a *p* dynamic marking.

Fifth system of musical notation. The top staff has *ffz* and *ffz* markings. The bottom two staves continue the piano accompaniment with a *f* dynamic marking.

*) The pizzicati notes marked + to be played with left hand.

Sul G.

ten. ten. ten. détaché ten. ten. ten.

ff

f

fz pp subito simile

pp subito plusingevole

*Red. **

cresc. cresc. fz

mf la melodia marcato

*Red. **

fz dim.

p

pp

riten. poco a poco

Tempo I.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The vocal line features a melodic line with trills and triplets, marked with *riten. poco a poco*, *ten.*, *pp*, and *ten.*. The piano accompaniment includes chords and arpeggiated figures, with the left hand marked *colla parte*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

tranquillo

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with *pp*. The piano accompaniment features chords and arpeggiated figures, with the left hand marked *tranquillo* and *pp*. The key signature and time signature remain the same.

p

dim. dolce

cresc.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with *dim.*, *p*, and *cresc.*. The piano accompaniment features chords and arpeggiated figures, with the left hand marked *dim.* and *cresc.*. The key signature and time signature remain the same.

f

dim.

dolciss.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with *f*, *dim.*, and *dolciss.*. The piano accompaniment features chords and arpeggiated figures, with the left hand marked *f*, *dim.*, and *dolciss.*. The key signature and time signature remain the same.

Lento.

rit. e smorz.

ppp

Fifth system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with *pp*, *rit. e smorz.*, and *ppp*. The piano accompaniment features chords and arpeggiated figures, with the left hand marked *pp*, *rit. e smorz.*, and *ppp*. The key signature and time signature remain the same.

WILHELM HANSEN EDITION.

Nr.	Klavier zu 4 Händen.
587	Svendsen. Op. 12, Festpolonaise
	— Rhapsodies norvégiennes.
592	— Nr. I, Op. 17
595	— „ II, „ 19
598	— „ III, „ 21
601	— „ IV, „ 22
611	— Op. 26, Violin-Romanze in G-dur (<i>Jacques Durand</i>)
326	— Andante funèbre, bearbeitet von <i>Richard Lange</i>
614	— Til Sæters — Zur Senne, Walzer
839	Weber-Germer. Op. 3, Sechs Klavierstücke
821	— Op. 10 a. Sechs Klavierstücke
813-814	— „ 10 b. Sechs Sonaten. Heft 1, 2
935	Winding. 25 dänische Volkslieder

Klavier zu 4 Händen, Violine und Violoncello.

685	Bull-Svendsen. Sehnsucht der Sennerin (<i>Aug. Reinhard</i>)
1023	Hartmann. Triumphmarsch der Götter aus dem Ballett: „Die Sage von Thrym“

2 Klaviere zu 4 Händen.

1105	Alnäs. Op. 16, Marche symphonique
1189	Malling. Op. 43, Konzert (C-moll). Prinzipalstimme mit 2. Klavier
223	Sinding. Op. 2, Variationen (Es-moll)
848	— Op. 6, Konzert (Des-dur). Prinzipalstimme mit 2. Klavier
	— Op. 41, Zwei Klavier-Duette.
190	— I. Andante
191	— II. Deciso ma non troppo allegro
610	Svendsen. Op. 11, Zorahayda, Legende für Orchester (<i>Richard Lange</i>)

Violine.

Violine solo.

1371	Bach, Joh. Seb. Fuga in G-moll (<i>Sulo Hurstinen</i>)
1148	Ernst-Hartmann. Ungarische Kadenz zu <i>Ernst</i> , Op. 22 von Arthur Hartmann
1131	Hartmann, Arthur. Kadenz zum 1. Violinkonzert von <i>N. Paganini</i>
1148	— Ungarische Kadenz zu <i>F. W. Ernst</i> , Op. 22.
1115	Hansen, Nicolaj. 40 Progressive Etüden aus berühmte Meistern. (1.—3. Position)
	— 2te Violinstimme dazu
1131	Paganini-Hartmann. Kadenz zum 1. Violinkonzert von Arthur Hartmann
864	Schjöring. Uebungen in den verschiedenen Positionen
	Schröder, Hermann. Op. 21, Spezial-Etüden für Violine mit teilweiser Begleitung einer zweiten Violine.
624	— Heft I. Etüden für die zweite Lage
	(<i>Baillot, Campagnoli, Corelli, Rode, Schröder, Spohr</i>).
625	— Heft II. Chromatische Etüden
	(<i>Baillot, Campagnoli, Fiorillo, Rode, Schröder, Spohr</i>).
626	— Heft III. Staccato-Etüden
	(<i>Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini</i>).
627	— Heft IV. Etüden in Doppelgriffen
	(<i>Bruni, Campagnoli, Schröder</i>).
628	— Heft V. Octaven-Etüden
	(<i>Bruni, Campagnoli, Kreutzer, Rode, Schröder, Spohr</i>).
	— 80 melodische Violin-Etüden berühmter Meister mit Begleitung einer zweiten Violine. Ein praktischer Lehrgang von den leichtesten Elementen fortschreitend bis zur Mittelstufe als Vorstudien zu <i>R. Kreutzers</i> Etüden.
33	— I. Teil. 1. Lage
34	— II. Teil. 2.—5. Lage
1284	Tofte, H. Duette und Etüden alter Meister. Melodische Uebungsstücke als Supplement der Violschule progressiv geordnet. (1.—3. Lage)

2 Violinen.

DUETT-ALBUM. Ausgewählte Duette.

804	— Heft I.
	1. Lage: <i>Blumenthal, Spohr, Wolff, Rameau, Pleyel, Mazas, Kalliwoda, Campagnoli, Gebauer, David, G. Müller, Bruni</i> .
805	— Heft II
	1.—3. Lage: <i>Mazas, Gebauer, Kalliwoda, Campagnoli, Bruni, Pleyel, David, Müller</i> .

Nr.	2 Violinen.
	(Fortsetzung.)
1187	Gebauer. Op. 10, Zwölf leichte Duette. Neu revidierte Ausgabe von <i>H. Tofte</i>
383	Pleyel. Op. 8, Sechs Duette, revidiert von <i>Chr. Schjöring</i>

Violine und Violoncello.

1227	Händel-Halvorsen. Passacaglia (<i>Michael Press</i>).
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Violine und Viola.

507	Händel-Halvorsen. Passacaglia (frei nach <i>Händel</i>)
508	— Sarabande con variazioni (Thema von <i>Händel</i>). Partitur und Stimmen

Violine und Klavier.

AUS DER GEIGENWELT. Eine Sammlung von 20 Stücken für Violine und Klavier zusammengestellt, revidiert und bezeichnet von Professor *Issay Barmas*.

1471	— Band I
	<i>Halvorsen</i> , Chant de „Veslemöy“, <i>Sinding</i> , Berceuse, op. 43 Nr. 3. <i>Sjögren</i> , Fantasiestück, op. 27. <i>Wienawski</i> , Legende, op. 17. <i>Henriques</i> , Religioso, Andante, op. 34 a. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 5. <i>Raff</i> , Cavatine, op. 85 Nr. 3.
1472	— Band II
	<i>Tschaikowsky</i> , Sérénade mélancolique, op. 26. <i>Henriques</i> , Mückentanz, op. 20 Nr. 5. <i>Nováček</i> , Dudelsack, Konzert-Caprice. <i>Sinding</i> , Alle Weise, op. 89 Nr. 2. <i>Vieuxtemps</i> , Réverie, op. 22 Nr. 3. <i>Jos. M. Weber</i> , Marsch aus „Miniature Suite“. <i>Halvorsen</i> , Fête nuptiale rustique.
1473	— Band III
	<i>Sinding</i> , Fête, op. 43 Nr. 4. <i>Sinigaglia</i> , Intermezzo, op. 13 Nr. 2. <i>Sauret</i> , Nocturne, op. 22 Nr. 5. <i>Halvorsen</i> , Elégie. <i>Jean Meyer</i> , Mazurek de Salon. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 8.
	Bohlmann. Lyrische Stückchen (1. Position) mit leichter Klavierbegleitung.
384	— Nr. 1. Warum?
385	— „ 2. Jägerlied
386	— „ 3. Romanze
387	— „ 4. Kleine Erzählung
1123	Borregaard. Chanson d'amour (G-dur)
1483	Bull-Hurstinen. La Melancolie
657	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin
973 a	Börresen. Op. 4, Romance (D-dur)
1205	— Op. 11, Konzert in G-dur
	Burmester-Sinding. Freie Bearbeitungen:
1289	— <i>Sinding</i> , op. 50 Nr. 2. Vöglein im Hain
1290	— Nr. 5. Gavotte
1291	— „ 11. Andante religioso
1079	Crome. Op. 3, Sonate (G-moll)
138	Enna. Violinkonzert (D-dur) mit Orchester. Prinzipalstimme mit Klavierbegleitung
552	Ernst. Op. 10, Elégie
1366	Fiorello. Adagio — Allegro brillante (<i>Sulo Hurstinen</i>)
213	Gade-Sitt. Berceuse, bearb. von <i>Hans Sitt</i>
360	Gade-Hartmann. „Eine Volkssage“, Ballett. Auswahl von <i>Nicolaj Hansen</i>
1207	Glass. Op. 29, 2te Sonate
1411	— Op. 40, Chant d'Automne
1323	Gram. Op. 5, Romanze
1440	Haarklou. Op. 35, Romanze
	Halvorsen. Op. 22, Kleine Tanz-Suite.
1275	— I. Französisch (Gavotte)
1276	— II. Italienisch (Tarantelle)
1277	— III. Spanisch
1278	— IV. Norwegisch (Springtanz)
1279	— V. Ungarisch
1486	— Op. 31, Norwegische Weise. (Lied des alten Fischers)
966	— Andante religioso
198	— Elégie
197	— Crépuscule
196	— Air norvegien
	— Mosaïque. Suite de morceaux caractéristiques.
469	— Nr. 1. Intermezzo oriental
470	— „ 2. Entr'acte
471	— „ 3. Scherzino
472	— „ 4. Chant de „Veslemöy“
473	— „ 5. Fête nuptiale rustique
903	Hartmann, J. P. E. Op. 83, Sonate Nr. 3 (für Geigenschüler) G-moll

WILHELM HANSEN EDITION.

Nr.	Violine und Klavier.
361	Hartmann, J. P. E. „Klein Kirsten“, Oper. — Auswahl von Nicolaj Hansen
770	— Fantasie Allegro
406	Hauser. Op. 13 Nr. 1. Romanze: Ich hab im Traum geweinet (<i>Fini Henriques</i>)
1297	Heisted. Op. 13, Sonate (A-dur) Henriques, Finl. Op. 20, Kleine bunte Reihe. Leichte Charakterstücke. — Nr. 1. Der Hirtenknabe 1516 — „ 2. Pantomime 1517 — „ 3. Nickpuppchen 1518 — „ 4. Menuetto 1519 — „ 5. Mückentanz 1520 — „ 6. Erotik 1521 — Op. 22, Ensemblespiel. Zehn leichte Cha- rakterstücke zum Gebrauch beim Unterricht. 989 — Heft 1. [Sehr leicht] Marsch. Menuetto. Romanze. Das artige Kind. Ein fixer Junge. Melodie. 990 — Heft 2. [Leicht] Wiegenlied. Der Grossvater tanzt. Andante religioso. Bauerntanz. 1112 — Op. 26, Novelletten. (1—4) 908 — Op. 27, Canzonetta (D-dur) 1367 Hurstinen, Sulo. Album Weber, Zigeunerermarsch. Walzer aus „Prestiosa“. Mozart, Andantino. Menuett aus „Don Juan“. Donizetti, Gavotte aus „Liebestrank“. Larghetto aus „Lucia“. 1068 Høberg. Op. 1, Sonate (G-dur) 1061 — Op. 3, Romanze (G-moll) 1352 Kallstenius. Op. 7, Sonate (E-moll) 490 Kuhlau. Op. 100, „Erlenhütgel“, Ouverture 309 Lumbye. Traumbilder, Fantasie 818 Mozart-Haberbier. Don Juan 1292 Möller. Romanze 1113 Nielsen, Ludolf. Berceuse (D-dur) Niemann. Op. 11, „Am Kamin“. — Nr. 1. Nordische Ballade 1280 — „ 2. Am Abend 1281 — „ 3. Märchen 1282 — „ 4. Im Sonnenschein 1283 Nováček. Op. 7, Suite (1—3) 917 — Serbische Romanze 771 Opfern-Album. Bearbeitungen von Nicolaj Han- sen. Heft 1, 2 je 892 Paganini. Oktaven-Ettide, aus den 24 Capricen für Violine zusammengestellt, genau bezeich- net von Tivadar Nachéz Palaschko. Op. 32, Vier Stücke. — Nr. 1. Ballade (G-dur) 998 — „ 2. Capriccio (A-dur) 999 — „ 3. Thema und Variationen 1000 — „ 4. Arabeske (D-dur) 1001 Raff-Barmas. Op. 85 Nr. 3, Cavatine. Violin- stimme bezeichnet von Professor Issay Bar- mas 1484 267 Schjöring. 25 schwedische, norwegische und finnische Melodien SALON-ALBUM, revidiert von Nicolaj Hansen. Bd. I, II. 1265 — Band I David, Kinderlied. Clementi, Aus Sonate Nr. 11. Schubert, Menuetto. Godard, Le Réve. Schytte, Kosakentanz. Thème, Wonnentraum. Gade, Marsch der Bauern. Gluck, Ballett-Musik (Orpheus). Strelezki, Alpenrose. Chopin, Trauermarsch. Rée, Polka. Hartmann, Hildas Traum. David, Tarantelle. Schytte, Der Toreador. Hän- del, Bourrée. Mayer, Rosenkränze. Neu- pert, Wiegenlied. Hartmann, Björn und die Griechinnen. Beethoven, Adagio. Oesten, Seiltänzer. Mozart, Menuett. Ha- berbier, Gondellied. Wiel-Lange, Marsch aus „Hühnerwärterin“. O. Malling, Danse fantastique. 1266 — Band II Mendelssohn, Hochzeitsmarsch. Schytte, Am Kamin. Schubert, Aus Sonate op. 137 Nr. 3. Tourbié, Im Rosenduft. David, Toccata. Hartmann, Thrymskviden. Hen- riques, Melodie. Kuhlau, Rondo. Stre- lezki, Gretchen. Steinfeldt, Serenade. Mayer, Die junge Tänzerin. Förster, Scherzo. Neruda, Slovakischer Tanz. Ha- berbier, Frühlingsgruss. Schubert, Marche militaire. A. Tofft, Wegerich. David, Ungarisch. Wiel-Lange, Tanz und Lust. Godard, Freudige Mühle. Gade, Die Elfen. Händel, Largo. Rée, Der tapfere Zinn- soldat. Beethoven, Adagio (Thema). Hart- mann, Novellette. Paulli, Tarantelle (Napoli). 1374 d Sandby. Danish Song: „Rosell“ 1421 — Danish Song: „Svialin og Hrafninn“ 1422 — — „Elverhøj“ 1423 — — „Valravnen“ 1424 — — „Agnete og Havmanden“

Nr.	Violine und Klavier.
577	Sinding. Op. 9, Romanze (E-dur)
5	— Op. 12, Sonate (C-dur)
222	— Op. 14, Suite (F-dur)
	— Op. 43, Quatre morceaux. 287 — Nr. 1. Prélude 288 — „ 2. Ballade 289 — „ 3. Berceuse 290 — „ 4. Fête 407 — Op. 45, Konzert Nr. 1 (A-dur) Prinzipal- stimme mit Klavier 637 — Op. 46, Legende (B-dur) Solostimme mit Klavier 691 — Op. 51, Scènes de la vie. Suite Nr. 3 (G- dur) I. Deciso. II. Romanze. III. Intermezzo. IV. Finale. — Op. 89, Drei Stücke. 1211 — Nr. 1. Ständchen (E-moll) 1212 — „ 2. Alte Weise (D-dur) 1213 — „ 3. Abendlied (A-moll) 827 Sitt. Op. 56, Berceuse 1082 Sjögren. Op. 40, Poème (C-dur) 1120 — Op. 45, Morceau de Concert sur deux mélo- dies populaires suédoises SKANDINAVISCHES MEISTER-KOMPOSITIO- NEN (Scandinavian Violin Masters). 1404 — Band I Grieg, Ave maris stella. Gade-Sitt, Ber- ceuse. Halvorsen, Danse norvégienne Nr. 1. Schjöring, Swedish folk song. Schytte, Berceuse. Sinding, Chanson. Bedinger, Ode erotique. Winding, Canzonetta. 1405 — Band II Bull-Svendsen, Solitude. Henriques, Pan- tomime. Sjögren, Lyrisches Stück. Hart- mann-Sitt, Berceuse. Malling, Margareta aus „Faust“-Suite. Wiklund, Andante. Halvorsen, Danse norvégienne Nr. 2. 941 Spohr-Singer. Op. 135 Nr. 1, Barcarole 1251 — Konzert Nr. 8 (Gesangszene) 1237-38 Steensen. Op. 5, Lyrische Stücke. Heft 1, 2 je 1389 — Heft 3 604 Svendsen. Op. 26, Romanze (G-dur) 548 — Andante funèbre, bearb. von Fini Henriques. 778 — Das Veilchen (La violette), bearb. von Ri- chard Lange 615 — „Til Sæters“ (Zur Senne) Walzer 1441 Svendsen-Kreisler. Romanze, Op. 26. Neue Ausgabe von Fritz Kreisler 1442 Svendsen-Hollaender. Romanze, Op. 26. Er- leichterte Ausgabe von Victor Hollaender 1097 Székács. Op. 17, Crépuscule, trois Morceaux. 1098 — Nr. 1. Chant de Printemps (C-dur) 1099 — „ 2. Sérénade (Es-dur) 1099 — „ 3. Choral (Cis-moll) 1100 — Op. 31, Epithalame (A-dur) 1064 Wiklund. Op. 5, Sonate (A-moll) 1059 — Op. 6, Andante (D-dur)

Violine und Klavier od. Orgel.

1089	Carlson. Op. 32, Credo, Mélodie religieuse
966	Halvorsen. Andante religioso

Violine und Harmonium.

682	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin
607	Svendsen. Op. 26, Romance (G-dur)

Violine. Harfe (od. Klavier) und Orgel (od. Harmonium).

993	Svendsen. Op. 26, Romance (Nicolaj Hansen). Partitur und Stimmen
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Zwei Violinen und Klavier.

534	Amberg. Cinq Duettini La Fontaine. Le Moulin à eau. Berceuse. Soldatesque.
1071	— Pièces mignonnes L'Angélus. Danse villageoise. Gitanes. Barcarolle. La tempête. La nuit.
687	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin (Aug. Reinhard)
177	Godard, Benjamin. Op. 18, Six Duettini Souvenir de campagne. Tristesse. Aban- don. Berceuse. Minuit. Sérénade.
	Halvorsen. Op. 29, Miniaturen, 5 leichte Duette. 1299 — Nr. 1. Intermezzo 1300 — „ 2. Nächtllicher Zug 1301 — „ 3. Elegie 1302 — „ 4. Norwegisch 1303 — „ 5. Perpetuum mobile

Capriccio pastorale.

Violino.

Andante cantabile.

Selim Palmgren, Op.43. Nr.1.

Allegro molto vivace.

*) The pizzicati notes marked + to be played with left hand.
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Violino.

pizz. arco *fz* pizz. arco *fz* *fz*

Sul G. *ten. ten. ten.* *detache'* *ffz* *ffz* *ff*

ten. ten. ten. *fz* *pp subito*

simile *cresc.*

fz

fz *dim.* *p*

riten. poco a poco

ten. *Tempo I. tranquillo* *pp* *p*

pp

dim. *dolce* *cresc.*

f *dim.* *dolciss.*

p *Lento.* *rit. e smorz.* *ppp*

WILHELM HANSEN EDITION.

NORDEN

ALBUM

FÜR

VIOLINE SOLO.

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 „Mascarade“.
P. E. LANGE-MÜLLER: Wetterleuchten. — Kornmodsglansen. — Corn-lightning's-shean.
CORNELIUS RÜBNER: Rosaline, Nocturne.
P. HEISE: Menuetto aus der Oper — Menuet af Operaen — Menuetto from the Opera
„König und Marshall“. „Drot og Marsk“. „King and Marshall“.
OTTO MALLING: Op. 51 Nr. 3. Lied des Wüstenmädchens. — Ørkenpigens Sang. — Song of the Desert Maiden.
CHR. BINDING: Op. 59 Nr. 3. Valse.
FINI HENRIQUES: Op. 20 Nr. 5. Mückenanz. — Myggedans. — Dance of the Gnats.
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WILHELM HANSEN EDITION

No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 2. Valse-capriccio.

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Valse - capriccio.

Selim Palmgren, Op.43. Nr.2.

Movimento di valse.

Violino.

Piano.

The musical score is written for Violino and Piano. It consists of four systems of music. The first system shows the beginning with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and includes a triplet in the piano part. The third system includes markings for *mf*, *dim.*, and *rit.*, with the instruction *colla parte* appearing in the piano part. The fourth system concludes with a piano (*p*) dynamic and a *cresc.* marking. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a dynamic marking of *f* (forte) at the end. The piano accompaniment includes a bass line with a similar dynamic marking of *f*.

Second system of the musical score. The vocal line includes dynamic markings *dim.* (diminuendo), *rit.* (ritardando), and *a tempo*, along with a *p* (piano) dynamic. The piano accompaniment features a *dim.* marking and a *rit.* marking, followed by a section marked *espressivo* and *p*.

Third system of the musical score. It begins with the instruction **Piu vivo.** (More lively). The vocal line has a *p* dynamic. The piano accompaniment includes a *poco rit.* (poco ritardando) marking and a *pp* (pianissimo) dynamic.

Fourth system of the musical score. The vocal line starts with *pizz.* (pizzicato) and *f* (forte), followed by *arco ten.* (arco tenuto) and *ten.* (tenuto). The piano accompaniment features *f* dynamics and a *pp dolce* (pianissimo dolce) section.

Fifth system of the musical score. The vocal line includes *simile*, *poco rit.*, and *a tempo* markings, ending with *espr.* (espressivo). The piano accompaniment features a *pp* dynamic and includes several *ped.* (pedal) markings with asterisks.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has the instruction *cresc. e poco accel.* above it. The piano accompaniment has *legg.* above the treble clef and *cresc. e poco accel.* above the bass clef.

Second system of musical notation. The vocal line has *espressivo* above it. The piano accompaniment has *p* above the treble clef and *cresc.* above the bass clef.

Third system of musical notation. The vocal line has *cresc. e string.* above it. The piano accompaniment has *cresc. e string.* above the treble clef.

Fourth system of musical notation. The vocal line has *ff.* above it. The piano accompaniment has *fz* above the treble clef and *f.* above the bass clef. The instruction *molto rit. (a piacere) quasi Cadenza.* is written above the vocal line. The system ends with a *Red.* and an asterisk.

Fifth system of musical notation. The vocal line has *rit. molto* above it. The piano accompaniment has *p* above the treble clef. The instruction **Tempo I.** is written above the vocal line. The system ends with a *Red.* and an asterisk.

cresc.

First system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The vocal line features a melodic line with a crescendo marking. The piano accompaniment includes chords and a bass line with a piano (*p*) dynamic. There are rehearsal marks (asterisks) and a 'Led.' (leader) marking in the bass line.

dim. *rit.*

Second system of musical notation. The vocal line continues with a decrescendo (*dim.*) and a ritardando (*rit.*) marking. The piano accompaniment features chords and a bass line with a decrescendo (*dim.*) and ritardando (*rit.*) marking. Rehearsal marks and 'Led.' markings are present.

a tempo *cresc.*

Third system of musical notation. The tempo is marked *a tempo*. The vocal line has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Rehearsal marks and 'Led.' markings are present.

string.

Fourth system of musical notation. The vocal line is marked *string.* (string). The piano accompaniment features chords and a bass line with a piano (*p*) dynamic. Rehearsal marks and 'Led.' markings are present.

f

Fifth system of musical notation. The vocal line has a forte (*f*) dynamic. The piano accompaniment features chords and a bass line with a forte (*f*) dynamic. Rehearsal marks and 'Led.' markings are present.

Con brio.

ten. *ten.*

ped. * *ped.* * *ped.* * *ped.* *

sempre accelerando cresc.

f *f* *f* *f*

f. *m. s.* *m. s.*

sempre accel. e cresc.

ped. * *ped.* * *ped.* * *ped.*

Presto.

ff

f *m. s.* *ff* *f*

* *ped.* * *ped.* *

dim. e rit.

ped. *

Tempo I.

p con grand espressione

pp

p. *pp.* *p.* *pp.*

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *p.* (piano) and *pp.* (pianissimo).

Second system of musical notation. It continues the piece with similar notation. Dynamics include *p.* and *rit.* (ritardando).

Third system of musical notation. It includes a tempo change to *a tempo* in the treble staff and *a tempo espr.* (allegretto) in the bass staff. Dynamics include *p.* and *pp.*.

Fourth system of musical notation. It features a *pizz.* (pizzicato) marking in the bass staff. Dynamics include *p.* and *pp.*.

Fifth system of musical notation. It includes tempo markings *smorzando* (diminuendo) and *rall.* (rallentando). Dynamics include *ppp.* (pianississimo) and *pp.*.

Valse - capriccio.

Violino.

Movimento di valse.

Selim Palmgren, Op.43. Nr.2.

2

p *cresc.* *dim.* *rit.* *a tempo* *cresc.* *f* *dim.*

rit. *a tempo* *Piu vivo.* 4 *p*

pizz. *f* *f*

sul G arco ten. *f* *ten.* *simile*

poco rit. *a tempo* *p espr.*

cresc. *f* *p* *cresc.* *cresc.*

string. *ff molto rit. (a piacere)*

rit. molto

Violino.

Tempo I.

The score consists of ten staves of music. The first staff begins with *Tempo I.* and includes a *cresc.* marking. The second staff features *dim. rit.* and *a tempo* markings, along with a *p* dynamic. The third staff includes *cresc.*, *string.*, *f*, and *Con brio. ten.* markings, with a second ending bracket labeled '2'. The fourth staff has a *ten.* marking. The fifth staff is marked *sempre accelerando e cresc.* and contains four *fz* dynamics. The sixth staff is marked *Presto.* and contains a *ff* dynamic. The seventh staff continues the *Presto.* section. The eighth staff is marked *Tempo I. sul G* and includes *a piacere*, *dim. e rit. molto*, and *p con grand espress.* markings. The ninth staff has a *rit.* marking. The tenth staff is marked *smorz.* and ends with a *pizz.* marking and a *pp* dynamic.



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No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 3. Canzonetta.

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RES

Canzonetta.

Selim Palmgren, Op. 43. Nr. 3.

Non troppo lento.

Violino.

Piano.

p (II volta più p)
sempre legato

p (II volta più p)

poco cresc.

Sul G
dim.

1. *p* 2. *pp*

dim. *p* *pp*

First system of musical notation. The upper staff contains a melodic line starting with a piano (*p*) dynamic. The lower staff contains a piano accompaniment, also starting with a piano (*p*) dynamic. The key signature has one flat.

Second system of musical notation. The upper staff includes dynamics *pp*, *p*, *cresc.*, and *poco string.*. The lower staff includes dynamics *pp*, *cresc.*, and *poco string.*. The piano accompaniment features a series of chords that increase in volume.

Third system of musical notation. The upper staff includes dynamics *cresc. molto*, *rit.*, and *ff*. The lower staff includes dynamics *cresc. molto*, *rit.*, and *f*. The tempo marking *largamente.* is positioned above the system. The piano accompaniment features a series of chords that increase in volume and then decrease.

Fourth system of musical notation. The upper staff includes dynamics *dim.* and *p*. The lower staff includes dynamics *dim.* and *p*. The piano accompaniment features a series of chords that decrease in volume. The system concludes with a double bar line and repeat signs.

molto rit. **Tempo I.** *pp* *molto tranquillo*

dim. *pp*

Red. * Red. *

cresc. *espressivo* *dim. e rit.*

cresc. *espressivo* *dim. e rit.*

Lento. *pp* *rit.*

pp *rit.* *pp*

Red. *

Canzonetta.

Violino.

Selim Palmgren, Op. 43. Nr. 3.

Non troppo lento.

p (II volta più *p*)

poco cresc. *dim.* Sul G.

1. 2.

p

pp *p* *cresc.* *poco string*

cresc. molto *rit.* *ff* *largamente.*

dim. *p*

molto rit. **Tempo I.** *pp*

molto tranquillo *cresc.*

Lento. *dim. e rit.* *pp*



WILHELM HANSEN
EDITION

No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 4. **Musette.**

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Musette.

Allegro vivace con burla.

Selim Palmgren, Op. 43 Nr. 4.

Violino.

Piano.

Sul G
fs
marc.
fs
sempre non legato
fs p
marc.
fs p

spicc.
f
la melodia marcato

p
fs
fs

spicc.
fs
dim.
fs

First system of a musical score. It features a vocal line at the top with a *ten.* (tenuto) marking and a triplet of eighth notes. Below are two piano staves. The upper piano staff has dynamics *fz* and *p*. The lower piano staff has dynamics *fz* and *p*. The key signature has two sharps (F# and C#).

Second system of the musical score. The vocal line includes *ten.* markings and triplet figures. Dynamics include *p*, *con grazia*, and *p leggiero*. The piano accompaniment continues with *fz* and *p* dynamics.

Third system of the musical score. The vocal line features *cresc.* (crescendo) markings and *f* (forte) dynamics. The piano accompaniment also includes *cresc.* and *f* markings.

Fourth system of the musical score. The vocal line has *dim.* (diminuendo) markings. The piano accompaniment includes *dim.* and *p* (piano) markings.

Fifth system of the musical score, ending with a first and second ending. The vocal line starts with *fz* and ends with *p*. The piano accompaniment includes *fz* dynamics. The system concludes with first and second endings.

ten. 3

p

3/4

3/4

3/4

3/4

ten. 3

cresc.

string. e cresc.

f_s

cresc.

f_s string. e cresc.

a tempo

ff_s

ff_s

a tempo

f_s

f_s

f_s

dim.

dim.

p

f_s

smorz.

smorzando, ma non rallentare

ppp

Musette.

Violino.

Allegro vivace con burla.

Selim Palmgren, Op. 43 Nr. 4.

The musical score for Violino consists of 12 staves. It begins with a first measure marked '1' and 'Sul G'. The tempo is 'Allegro vivace con burla'. The score includes various dynamics such as *fz*, *marc.*, *fz*, *p*, *fz*, *ten.*, *p*, *con grazia*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, *ffz*, *ffz*, *fz*, *dim.*, and *p*. Performance instructions include 'Sul G', 'spicc.', 'ten.', 'con grazia', 'string. e cresc.', and 'smorz.'. The score features numerous slurs, accents, and dynamic markings throughout.

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Violine solo.

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 1472 — Band II
Tschaikowsky, Sérénade mélancolique, op. 26. *Henriques*, Mückentanz, op. 20 Nr. 5. *Nováček*, Dudelsack, Konzert-Caprice. *Sinding*, Alte Weise, op. 89 Nr. 2. *Vieuxtemps*, Réverie, op. 22 Nr. 3. *Jos. M. Weber*, Marsch aus „Miniature Suite“. *Halvorsen*, Fête nuptiale rustique.
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Sinding, Fête, op. 43 Nr. 4. *Sinigaglia*, Intermezzo, op. 13 Nr. 2. *Sauret*, Nocturne, op. 22 Nr. 5. *Halvorsen*, Elégie. *Jean Meyer*, Mazurek de Salon. *Nováček*, Bulgarische Tänze, op. 6 Nr. 8.
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 552 **Ernst.** Op. 10, Elégie
 1366 **Fiorello.** Adagio — Allegro brillante (*Sulo Hurstinen*)
 213 **Gade-Sitt.** Berceuse, bearb. von *Hans Sitt*
 360 **Gade-Hartmann.** „Eine Volkssage“, Ballett. Auswahl von *Nicolaj Hansen*
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 1323 **Gram.** Op. 5, Romanze
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 1279 — V. Ungarisch
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 198 — Elégie
 197 — Crépuscule
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 — Mosaïque. Suite de morceaux caractéristiques.
 — Nr. 1. Intermezzo oriental
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 470 — „ 3. Scherzino
 471 — „ 4. Chant de „Veslemöy“
 472 — „ 5. Fête nuptiale rustique
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Quatre Morceaux

pour

Violon et Piano

par

Selim Palmgren

Op. 43

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- 2. Valse-capriccio.
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