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NORDEN

Album

für

3 VIOLINEN

Band 1. 2.



DEP. KGL.
25 5. 1915
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1915-16, Nr. 167.

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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. — Kornmodsglansen. — 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. 59 Nr. 3. Valse.
FINI HENRIQUES: Op. 20 Nr. 5. Mückentanz. — Myggedans. — Dance of the Gnats.
J. P. E. HARTMANN: Bauertanz aus der Oper — Bondedans af Operaen — Rustic Dance from the Opera
„Klein Kirsten“. „Liden Kirsten“. „Little Kirsten“.

BAND II.

- EDVARD GRIEG: Ave, maris stella.
CHR. SINDING: Op. 50 Nr. 5. Gavotte. (*Willy Burmester*).
NIELS W. GADE: Wiegenlied. — Berceuse. — Cradle Song. (*Hans Sitt*).
LUDVIG SCHYTTE: Op. 132 Nr. 4. Sérénade.
JOHAN HALVORSEN: Chant de „Veslemøy“. (*La jeune fille chante*).
NICOLAJ HANSEN: Capriccio.
FINI HENRIQUES: Op. 22 Nr. 9. Andante Religioso.
G. C. BOHLMANN: Liebesgesang. — Kærlighedssang. — Song of Love.
EMIL SJÖGREN: Lyrisches Stück. — Lyrisk Stykke. — Lyric Piece.
OLE BULL: Sehnsucht der Sennerin. — Sæterjentens Søndag. — Solitude on the Mountain.

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BOSTON, MASS. U. S. A. NEW YORK
SCHOTT & Co. THE BOSTON MUSIC Co. G. SCHIRMER, (Inc.)
26 & 28 West St.

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ROMANZE.

Johan S. Svendsen, Op. 26.

Nach der erleichterten Ausgabe von Gustav Hollaender.

Andante.

Violino I.
Violino II.
Violino III.

poco animato
p
f

A a tempo
p
f
poco rit.

Più mosso.
p
pizz.
arco
pizz.
arco

B
mf
arco
mf
mf

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with triplets and a dynamic marking of *p*. The middle staff has a bass clef and contains a rhythmic accompaniment with a dynamic marking of *p* and the instruction *pizz.* (pizzicato). The bottom staff has a bass clef and contains a bass line with a dynamic marking of *p*.

Second system of musical notation, marked with a large 'C' at the beginning. It consists of three staves. The top staff has a treble clef and contains a melodic line with triplets and dynamic markings of *mf*, *cresc.*, and *p*. The middle staff has a bass clef and contains a rhythmic accompaniment with dynamic markings of *mf*, *cresc.*, and *pp*. The bottom staff has a bass clef and contains a bass line with dynamic markings of *mf*, *cresc.*, and *pp*, and the instruction *arco* (arco). There are also some fingerings (1, 2, 1) indicated in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with triplets and dynamic markings of *mf* and *cresc.*. The middle staff has a bass clef and contains a rhythmic accompaniment with dynamic markings of *mf* and *cresc.*. The bottom staff has a bass clef and contains a bass line with dynamic markings of *mf* and *cresc.*.

Fourth system of musical notation, marked with a large 'D' at the beginning. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamic markings of *f molto animato e appassionato*, *cresc.*, and *ff*. The middle staff has a bass clef and contains a rhythmic accompaniment with dynamic markings of *f molto animato*, *fz*, *cresc.*, and *ff*. The bottom staff has a bass clef and contains a bass line with dynamic markings of *f molto animato*, *fz*, *cresc.*, and *ff*. The instruction *a tempo* appears above the top staff and below the middle and bottom staves. The phrase *poco a poco più lento e dim.* is written below the top and middle staves.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *pp dolce* and a *rit.* (ritardando) marking. The middle staff has a bass clef and contains a rhythmic accompaniment with a dynamic marking of *pp dolce* and a *rit.* marking. The bottom staff has a bass clef and contains a bass line with a dynamic marking of *pp* and a *rit.* marking. There are also some fingerings (3, 2) indicated in the bottom staff.

Tempo I ben tranq.

Più mosso.

E

Lento molto.

Tempo I.

F

First system of musical notation, featuring three staves. The top two staves contain melodic lines with triplets and slurs. The bottom staff provides harmonic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The bottom staff features a prominent bass line.

Third system of musical notation, marked with a large 'G' at the beginning. It includes performance instructions like *animato e cresc.*, *ff largamente*, and *rit.* (ritardando). The bottom staff has a dense, chordal texture.

Fourth system of musical notation, starting with the tempo marking *Lento.* (Lento). It includes *Più lento.* (Più lento) and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The music is characterized by wide intervals and a slower pace.

Fifth system of musical notation, concluding the page. It features dynamic markings such as *pp* (pianissimo), *poco rit.* (poco ritardando), *morendo* (morendo), *dim.* (diminuendo), and *pizz.* (pizzicato). The bottom staff includes a *pizz.* marking at the end.

B

dim. ppp p

dim. ppp p

dim. ppp p

2 2 3 1 3 3 1 7

C

p pizz. arco p

pizz. arco

D

molto espress. pp

pp

pp pp

4 2 3 1 3 1 3 1 1

dim. p dim. pp smorz.

dim. pizz. pp

dim. pizz. pp

2 1 2 1

TANZSCENE DER MAGDELONE

AUS DER OPER „MASKARADE“

Magdelones Dansescene

af Operaen „Maskarade“.

Magdelone's Dance

from the Opera „Maskarade“.

Carl Nielsen.

Allegretto moderato.

Violino I. *p*

Violino II. *p*

Violino III. *pizz.* *p*

f *dim.*

f *dim.*

f *arco* *dim.*

sta ad lib. *f*

f

ff *dim.* *mf*

ff *dim.* *mf*

ff *dim.* *mf*

poco rit. **A** *a tempo*

dim. *p* *mf*

dim. *poco rit.* *a tempo*

poco rit. *a tempo* *pizz.*

mf

f *f* *f*

f *arco*

fz *ff* *fz* *ff* *fz* *ff*

fz *ff*

rall. **B** *a tempo*

dim. *p*

dim. *rall.* *a tempo*

dim. *pizz. rall.* *pizz.* *a tempo*

dim. *p*

f *f* *f*

f *arco*

f *fz*

Andantino.

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/4 time signature, starting with a *mf* dynamic marking. The middle staff is in treble clef with a *mf* dynamic marking and the word *sempre* appearing in the second measure. The bottom staff is in bass clef with a *mf* dynamic marking and the word *sempre* appearing in the second measure. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voices.

The second system of musical notation consists of three staves, continuing the piece. The top staff features a melodic line with various rhythmic values and phrasing. The middle and bottom staves provide harmonic support with chords and moving lines.

The third system of musical notation consists of three staves, continuing the piece. The top staff features a melodic line with various rhythmic values and phrasing. The middle and bottom staves provide harmonic support with chords and moving lines.

The fourth system of musical notation consists of three staves, continuing the piece. The top staff features a melodic line with various rhythmic values and phrasing. The middle and bottom staves provide harmonic support with chords and moving lines.

C

f

f

D

f *mp* *cresc.*

f dim. *mp* *cresc.*

f *ff*

First system of musical notation, consisting of three staves. The top staff features a melodic line with eighth and sixteenth notes. The middle staff has a similar melodic line. The bottom staff provides a bass line with chords and single notes. A dynamic marking of *p* is present at the end of the system.

Second system of musical notation, consisting of three staves. The top staff has a melodic line with a *calando* marking. The middle staff has a melodic line with a *p cresc.* marking. The bottom staff has a bass line with a *calando* marking. A section marker **B** is located at the end of the system. Dynamic markings include *pp* at the end of the system.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with a *p* marking. The middle staff has a melodic line with a *p* marking. The bottom staff has a bass line with triplets and a *p* marking.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a *cresc.* marking. The middle staff has a melodic line with a *cresc.* marking. The bottom staff has a bass line with triplets and a *cresc.* marking. Dynamic markings include *p* and *p cresc.* at the end of the system.

Fifth system of musical notation, consisting of three staves. The top staff has a melodic line with a *calando* marking. The middle staff has a melodic line with a *calando* marking. The bottom staff has a bass line with a *calando* marking. Dynamic markings include *pp* and *perdendosi* at the end of the system.

ROSALINE.

NOCTURNE.

Cornelius Rübner.

Allegro non troppo con espressione.

Violino I.

Violino II.

Violino III.

p

p

p

mf

mf

mf

p

p

1

2

3

A

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music features various dynamics including *mf* and *p*, and articulation marks like *poco*. There are also some performance instructions like *V* and *4*.

Second system of musical notation, starting with a section labeled **B**. It includes the tempo marking *a tempo* and the instruction *mf con dolore*. The music is marked *rall.* in several places. Dynamics include *p*. There are also some performance instructions like *2* and *1*.

Third system of musical notation. It features dynamics such as *dim.* and *mf*. The music is marked *p*. There are also some performance instructions like *3*.

Fourth system of musical notation, starting with a section labeled **C**. It includes the tempo marking *a tempo* and the instruction *poco rall.*. Dynamics include *cresc.*, *f*, and *p*. There are also some performance instructions like *1*, *2*, and *3*.

Fifth system of musical notation. It features dynamics such as *f* and *p*. There are also some performance instructions like *1*, *2*, and *3*.

First system of musical notation, featuring three staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *mf* and *p*. The bottom staff includes a fermata over a measure.

Second system of musical notation, featuring three staves. It begins with the tempo marking *poco rall. a tempo* and the dynamic *p*. A large letter **D** is placed above the first staff. The bottom staff includes first and second endings.

Third system of musical notation, featuring three staves. It includes the tempo marking *poco rall. a tempo* and the dynamic *p*. The bottom staff includes first and second endings. The word *cresc.* appears in the second and third staves.

Fourth system of musical notation, featuring three staves. It includes the tempo marking *poco a poco rit.* and the dynamic *f*. The system concludes with the tempo marking *a tempo* and the dynamic *p*.

Fifth system of musical notation, featuring three staves. It begins with the tempo marking *a tempo* and the dynamic *p*. A large letter **E** is placed above the first staff. The system concludes with the dynamic *pp*.

First system of musical notation, consisting of three staves. The top staff begins with a dynamic marking of *p* and later changes to *mf*. The middle and bottom staves also begin with *p* and change to *mf*. All three staves conclude with a *cresc.* marking. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of musical notation, consisting of three staves. The top and middle staves begin with a dynamic marking of *f*. The bottom staff begins with *f* and ends with a *V* marking. All three staves include the instruction *poco a poco rit.* across the system.

Third system of musical notation, consisting of three staves. The top staff begins with a dynamic marking of *pp* and the instruction *tranq.*. The middle and bottom staves begin with a dynamic marking of *p*. The system concludes with a *p* marking in the bottom staff.

Fourth system of musical notation, consisting of three staves. The top staff features a complex rhythmic pattern with many sixteenth notes. The middle and bottom staves provide harmonic support with sustained notes and chords. A circled number '4' is present in the bottom staff.

Fifth system of musical notation, consisting of three staves. The top staff begins with *pp* and *molto rit.*, and includes a *pizz.* marking. The middle staff begins with *pp* and *molto rit.*, and includes a *pizz.* marking. The bottom staff begins with *pp* and *molto rit.*, and includes a *pizz.* marking. The system concludes with a *p* marking in the bottom staff.

MENUETTO

AUS DER OPER „KÖNIG UND MARSCHALL.“

Menuet

af Operaen „Drot og Marsk.“

Menuetto

from the Opera „King and Marshall.“

Moderato.

P. Heise.

Violino I. *ff* *p*

Violino II. *ff* *p*

Violino III. *ff* *p*

A

f *p*

p *mf* *mf*

B

f *ff pesante*

f *ff pesante*

ff pesante

p dolce *p* *ff* *ff* *ff*

LIED DES WÜSTENMÄDCHENS.

Ørkenpigens Sang.

Song of the Desert Maiden.

Otto Malling, Op. 51. Nr. 3.

Moderato.

Violino I. *p*

Violino II. *pizz. p*

Violino III. *pizz. p*

This section features three violin staves. Violino I has a melodic line starting with a half note G4, followed by eighth notes. Violino II and III play a rhythmic accompaniment of eighth notes. Dynamics include *p* and *pizz.*

Poco meno mosso.

rit. pp p cantabile arco p sempre

The tempo changes to *Poco meno mosso*. Violino I has a melodic line with *rit.* and *pp*. Violino II and III have a rhythmic accompaniment with *rit.* and *pp*. The section ends with *cantabile* and *arco* markings.

arco p sempre

This section is marked *arco* and *p sempre*. Violino I has a melodic line with *arco* and *p*. Violino II and III have a rhythmic accompaniment with *arco* and *p*.

dim. p pizz. pizz. dim. p

This section features *dim.* and *p* markings. Violino I has a melodic line with *dim.* and *p*. Violino II and III have a rhythmic accompaniment with *dim.* and *p*. The section ends with *pizz.* markings.

Tempo I.

2. *rit. p pizz. p pizz. rit. dim. pp arco pp*

The tempo returns to *Tempo I*. Violino I has a melodic line with *rit.* and *p*. Violino II and III have a rhythmic accompaniment with *rit.* and *p*. The section ends with *dim.* and *pp* markings.

poco rit. **C** *a tempo*
cresc. *f* *poco rit.* *p*
cresc. *f* *a tempo* *p*
cresc. *f* *a tempo* *p*

4

cresc. *mf*
cresc. *mf*
cresc. *mf*

D
p *rit.*
p *cresc.* *rit.*
p *cresc.* *rit.*
p *cresc.* *rit.*

a tempo *poco rit.*
p *a tempo* *mf* *poco rit.*
a tempo *p* *mf* *poco rit.*
a tempo *p* *mf* *poco rit.*

MÜCKENTANZ.

Myggedans.

Dance of the Gnats.

Allegro.

Fini Henriques, Op. 20. Nr. 5.

Violino I. *con sordino pp*

Violino II. *con sordino pp*

Violino III. *con sordino pp*

pizz. *arco*

A

dim. *pp*

dim. *pp*

dim. *pp*

cresc. *mf*

cresc. *mf*

cresc.

B

fz *dim.* *pp* *f* *pp*

dim. *pp* *f* *pp*

dim. *pp* *f* *pp*

pp

pp

pp

First system of a three-staff musical score. The top staff contains a complex melodic line with many sixteenth notes. The middle staff has a more rhythmic accompaniment with some rests. The bottom staff features a bass line with some sixteenth-note patterns. Dynamics are marked as *pp* in all three staves.

C

cresc.

p sempre

p sempre

p sempre

Second system of the musical score, marked with a 'C' above the first staff. It includes dynamic markings such as *cresc.*, *p sempre*, and *pp*. The notation continues with similar melodic and rhythmic patterns.

4

2

Third system of the musical score. It features a four-measure rest in the middle staff and a two-measure rest in the bottom staff. The notation is dense with sixteenth notes and rests.

D

cresc.

fz

p

pp

pp

pp

Fourth system of the musical score, marked with a 'D' above the first staff. It includes dynamic markings such as *cresc.*, *fz*, *p*, and *pp*. The notation continues with similar melodic and rhythmic patterns.

pizz.

ppp

pizz.

ppp

pizz.

ppp

Fifth system of the musical score, featuring dynamic markings such as *pizz.* and *ppp*. The notation continues with similar melodic and rhythmic patterns.

First system of musical notation, consisting of three staves. The top staff features a melodic line with slurs and accents, marked with *cresc.* and *ff*. The middle staff provides harmonic support with chords, also marked with *cresc.* and *ff*. The bottom staff contains a rhythmic accompaniment of eighth notes, marked with *cresc.* and *ff*.

Second system of musical notation, consisting of three staves. It begins with a **C** section marker. The top staff has a melodic line with *mf* and *cresc.* markings. The middle staff has chords with *mf* and *cresc.* markings. The bottom staff has a rhythmic accompaniment with *mf* and *cresc.* markings.

Third system of musical notation, consisting of three staves. It begins with a **D** section marker. The top staff features a melodic line with *f*, *sf*, and *ff* markings. The middle staff has chords with *f*, *sf*, and *ff* markings. The bottom staff has a rhythmic accompaniment with *f*, *sf*, and *ff* markings.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with *ff*, *mf*, and *ff* markings. The middle staff has chords with *ff*, *mf*, and *ff* markings. The bottom staff has a rhythmic accompaniment with *ff*, *mf*, and *ff* markings.

Fifth system of musical notation, consisting of three staves. The top staff has a melodic line with *mf* and *ff* markings. The middle staff has chords with *mf* and *ff* markings. The bottom staff has a rhythmic accompaniment with *mf* and *ff* markings.

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| 601 | — „ IV, „ 22 |
| 611 | — Op. 26, Violin-Romanze in G-dur (<i>Jacques Durand</i>) |
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| 614 | — Til Sæters — Zur Senne, Walzer |
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| 191 | — II. Deciso ma non troppo allegro |
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Violine.

Violine solo.

| | |
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| | (<i>Baillet, Campagnoli, Fiorillo, Rode, Schröder, Spohr</i>). |
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| | (<i>Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini</i>). |
| 627 | — Heft IV. Etüden in Doppelgriffen |
| | (<i>Bruni, Campagnoli, Schröder</i>). |
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2 Violinen.

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| 805 | — Heft II. |
| | 1.—3. Lage: <i>Mazas, Gebauer, Kalliwoda, Campagnoli, Bruni, Pleyel, David, Müller</i> . |

| | |
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Violine und Viola.

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