

Wilhelm Hansen Edition: 1610-1611



NORDEN

Album

für

3

VIOLINEN

Band 1. 2.





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 „Mascarade“.  
P. E. LANGE-MÜLLER: Wetterleuchten. — Kornmodglsansen. — 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. 8. 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: Bauernfanz 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 Sennnerin. — Sæterjentens Søndag. — Solitude on the Mountain.

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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*  
*poco animato*  
*p*  
*poco animato*  
*p*



*A a tempo*  
*p*  
*a tempo*  
*p*  
*a tempo*  
*p*

*poco rit.*  
*f*  
*poco rit.*  
*f*  
*poco rit.*  
*f*



*Più mosso.*

*p*  
*pizz.*  
*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 treble clef and contains a rhythmic accompaniment with a dynamic marking of *p* and the instruction *pizz.*. 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 dynamics *mf*, *cresc.*, and *p*. The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics *mf*, *cresc.*, and *pp*. The bottom staff has a bass clef and contains a bass line with dynamics *mf*, *cresc.*, and *pp*, and the instruction *arco*.

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

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 dynamics *f*, *cresc.*, *ff*, and *a tempo*. The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics *f*, *fz*, *fz*, *fz*, *fz*, *ff*, and *a tempo*. The bottom staff has a bass clef and contains a bass line with dynamics *f*, *fz*, *fz*, *fz*, *fz*, *ff*, and *a tempo*. The instruction *f molto animato e appassionato* is written above the first staff, and *poco a poco più lento e dim.* is written above the second and third staves.

Tempo I ben tranq.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *pp* and *rit.*. The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics *pp* and *rit.*. The bottom staff has a bass clef and contains a bass line with dynamics *pp* and *rit.*.

Più mosso.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a piano (*p*) dynamic. The middle staff is in treble clef with a piano (*p*) dynamic. The bottom staff is in bass clef with a piano (*p*) dynamic and a *pizz.* (pizzicato) instruction. The music features eighth-note patterns and triplets.

Second system of musical notation, marked with a large 'E' above the first staff. It consists of three staves. The top staff has a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking. The middle staff has a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. The bottom staff has a mezzo-forte (*mf*) dynamic and includes an *arco* (arco) instruction. The music continues with eighth-note patterns and triplets.

Third system of musical notation, marked 'Lento molto.' It consists of three staves. The top staff starts with a fortissimo (*ff*) dynamic and includes a *rit.* (ritardando) marking. The middle staff starts with a fortissimo (*ff*) dynamic and includes a *rit.* marking. The bottom staff starts with a fortissimo (*ff*) dynamic and includes a *rit.* marking. The music features long, sustained notes and a *sempre ff e tenuto* instruction.

Fourth system of musical notation, marked 'Tempo I.' It consists of three staves. The top staff starts with a piano (*p*) dynamic and includes a *rit. e dim.* (ritardando e diminuendo) marking. The middle staff starts with a piano (*p*) dynamic and includes a *rit. e dim.* marking. The bottom staff starts with a piano (*p*) dynamic and includes a *rit. e dim.* marking. The system concludes with a *Tempo I.* marking and dynamics of *pp*, *ppp*, and *ppp*.

Fifth system of musical notation, marked with a large 'F' above the first staff. It consists of three staves. The top staff has a piano (*p*) dynamic and includes a *rit.* marking. The middle staff has a piano (*p*) dynamic and includes a *rit.* marking. The bottom staff has a piano (*p*) dynamic and includes a *rit.* marking. The music features eighth-note patterns and triplets.

First system of musical notation. It consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features eighth and sixteenth notes, with some triplets. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation. It consists of three staves. Dynamics include *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). There are also some fermatas and slurs.

Third system of musical notation. It consists of three staves. The first staff begins with a **G** chord. Dynamics include *animato e cresc.*, *ff largamente*, and *rit.* (ritardando).

Fourth system of musical notation. It consists of three staves. The first staff is marked **Lento.** and the second staff is marked **Più lento.** Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

Fifth system of musical notation. It consists of three staves. Dynamics include *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *poco rit.* (poco ritardando), *morendo* (morendo), and *pizz.* (pizzicato).

# WIEGENLIED.

Berceuse. Cradle Song.

Emil Hartmann.

Andante tranquillo.

Violino I.

Violino II.

Violino III.

*p*

*dim.*

*pizz.* *arco*

*A*

*molto espress.*

*pp*



**B**

dim. ppp p

2 3 1 3 3 1

dim. ppp p

ppp p

**C**

pizz. arco p

pizz. arco

**D**

molto espress. pp

pp

dim. p dim. pp smorz.

dim. pp pizz.

pp pizz.

dim. pp

# 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. *p* pizz.

*f* *dim.*

*f* *dim.*

*f* arco *dim.*

*sua ad lib...*

*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*

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

*rall.* **B** *a tempo*

*dim.* *p*

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

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

*f* *f* *f*

*f* *arco*

*fz* *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 dynamic marking of *mf*. The middle staff is in treble clef with a 3/4 time signature, also starting with *mf*, and includes the instruction *sempre* in the second measure. The bottom staff is in bass clef with a 3/4 time signature, starting with *mf*, and includes the instruction *sempre* in the second measure.

The second system of musical notation consists of three staves. The top staff continues the melodic line with various rhythmic patterns and slurs. The middle and bottom staves provide harmonic support with chords and bass lines.

The third system of musical notation consists of three staves. The top staff features a more complex melodic passage with slurs and ties. The middle and bottom staves continue the harmonic accompaniment.

The fourth system of musical notation consists of three staves. The top staff concludes with a series of sixteenth-note runs and slurs. The middle and bottom staves provide the final harmonic accompaniment for this section.

C

*f* *mf*

*f* *mf*

D

*f* *mp* *cresc.*

*f dim.* *mp* *cresc.*

*f* *ff*

# WETTERLEUCHTEN.

SÉRÉNADE.

Kornmodsglansen.

Corn-lightning's-sheen.

P. E. Lange-Müller.

Allegretto quasi Andantino.

Violino I.

Violino II.

Violino III.

*calando*

*p*

*p cresc.*

*calando*

*calando*

*p cresc.*

A

*pp*

*p*

*pp*

*p*

The musical score consists of five systems of three staves each. The first system shows a piano introduction with dynamics *p* and *p cresc.*. The second system features a section marked **B** with dynamics *p cresc.*, *calando*, and *pp*. The third system includes dynamics *p* and *pp*, with triplets and a first ending bracket. The fourth system has dynamics *cresc.*, *p*, and *p cresc.*, with triplets and a first ending bracket. The fifth system concludes with dynamics *calando*, *pp*, and *perendosi*, including a second ending bracket.

# ROSALINE.

## NOCTURNE.

Allegro non troppo con espressione.

Cornelius Rübner.

Violino I.

Violino II.

Violino III.

*p*

*p*

*p*

*mf*

*mf*

*mf*

*p*

*p*

*A*

1 2



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 includes various dynamics such as *mf* and *p*, and articulation marks like accents and slurs. The word *poco* appears above the top staff in the final measure.

Second system of musical notation, starting with a section marked **B** *a tempo*. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. Dynamics include *mf con dolore a tempo* and *p*. The word *rall.* is written above the first measure of each staff. The bottom staff features a triplet of eighth notes.

Third system of musical notation. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. Dynamics include *dim.* and *mf*. The word *dim.* is written above the first measure of the middle and bottom staves. The bottom staff features a triplet of eighth notes.

Fourth system of musical notation, starting with a section marked **C** *a tempo*. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. Dynamics include *cresc.*, *f*, and *p*. The word *poco rall.* is written above the top staff in the final measure. The bottom staff features a triplet of eighth notes.

Fifth system of musical notation. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music includes various rhythmic patterns and dynamics. The bottom staff features a triplet of eighth notes.

First system of musical notation, featuring three staves in treble clef with a key signature of two sharps (F# and C#). The music includes dynamic markings of *mf* and *p*.

Second system of musical notation, starting with a section marked 'D'. It includes tempo markings *poco rall.* and *a tempo*, and dynamic markings of *p*. The system concludes with first and second endings.

Third system of musical notation, continuing the piece with dynamic markings of *p* and *cresc.* (crescendo). It also features first and second endings.

Fourth system of musical notation, featuring dynamic markings of *f* and *p*, and tempo markings of *poco a poco rit.* and *a tempo*.

Fifth system of musical notation, starting with a section marked 'E'. It includes dynamic markings of *p* and *pp* (pianissimo).

First system of musical notation. It consists of three staves. The top staff has dynamics *p*, *mf*, and *cresc.*. The middle staff has dynamics *p*, *mf*, and *cresc.*. The bottom staff has dynamics *p* and *mf*, with *cresc.* appearing at the end.

Second system of musical notation. It consists of three staves. The top staff has dynamics *f* and *poco a poco rit.*. The middle staff has dynamics *f* and *poco a poco rit.*. The bottom staff has dynamics *f* and *poco a poco rit.*. A *v* (crescendo hairpin) is present at the end of the bottom staff.

Third system of musical notation. It consists of three staves. The top staff starts with a dynamic *F* and *pp* *trang.*. The middle staff has a dynamic *p*. The bottom staff has a dynamic *p*.

Fourth system of musical notation. It consists of three staves. The top staff has a dynamic *pp*. The middle staff has a dynamic *p*. The bottom staff has a dynamic *p*.

Fifth system of musical notation. It consists of three staves. The top staff has dynamics *pp*, *molto rit.*, and *pizz.*. The middle staff has dynamics *pp*, *molto rit.*, and *pizz.*. The bottom staff has dynamics *pp*, *molto rit.*, and *pizz.*. A dynamic *p* is also present at the end of the bottom staff.

# MENUETTO

AUS DER OPER „KÖNIG UND MARSCHALL.“

## Menuet

## Menuetto

af Operaen „Drot og Marsk.“

from the Opera „King and Marshall.“

Moderato.

P. Heise.

Violino I. *ff* *p*

Violino II. *ff* *p*

Violino III. *ff* *p*

**A**

**B**

# 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*

Poco meno mosso.

*rit. pp p cantabile*

*rit. pp arco p sempre*

*pp*

*arco p sempre*

*dim. p*

*dim. p*

*dim. p*

*pizz. pizz.*

Tempo I.

*p*

*pizz. pizz. rit. dim. pp arco pp*

*pizz. pizz. rit. arco pp*

*p*

# VALESE.

Poco lento.

Christian Sinding, Op. 59. Nr. 3.

Violino I. *p dolce*

Violino II. *p*

Violino III. *p*

The first system of the score shows the beginning of the piece. Violino I plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Violino II and III provide harmonic support with chords and moving lines. The key signature is one sharp (F#) and the time signature is 3/4.

*cresc.* *mf* *p*

*cresc.* *mf* *p*

*cresc.* *mf* *p*

A

The second system continues the piece. It features dynamic markings of *cresc.*, *mf*, and *p*. A section marked 'A' begins with a melodic flourish in Violino I. The bottom staff includes fingering numbers 1 and 2.

*cresc.* *rit.* *a tempo*

*cresc.* *rit.* *p a tempo*

*cresc.* *rit.* *a tempo*

*p*

The third system includes tempo changes: *rit.* (ritardando) and *a tempo*. Dynamic markings include *cresc.*, *rit.*, *p a tempo*, and *p*. The section 'A' continues with a melodic line in Violino I.

*cresc.* *mf* *p dolce*

*cresc.* *mf* *p*

*cresc.* *p*

B

The fourth system begins a section marked 'B'. It features dynamic markings of *cresc.*, *mf*, *p dolce*, and *p*. The bottom staff includes fingering numbers 1 and 2.

*3* *1 2 4*

The fifth system continues the piece. It features dynamic markings of *3* and *1 2 4*. The bottom staff includes fingering numbers 1, 2, and 4.

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

4

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

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

*a tempo* *p* *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**

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

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

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



pp

pp

pp

First system of a musical score in treble, alto, and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth notes and slurs. Dynamics are marked *pp* in all three staves.

*cresc.*

*p sempre*

*p sempre*

*p sempre*

*C*

Second system of the musical score. It includes a *cresc.* marking in the first staff and *p sempre* markings in the second, third, and fourth staves. A section marker *C* is placed above the first staff. The music continues with intricate patterns and slurs.

Third system of the musical score, continuing the complex texture of the previous systems. It features various rhythmic values and slurs across all three staves.

*cresc.*

*f*

*p*

*pp*

*cresc.*

*fz*

*p*

*pp*

*cresc.*

*fz*

*p*

*pp*

*D*

Fourth system of the musical score. It contains multiple dynamic markings: *cresc.*, *f*, *p*, and *pp* in the first staff; *cresc.*, *fz*, *p*, and *pp* in the second staff; and *cresc.*, *fz*, *p*, and *pp* in the third staff. A section marker *D* is placed above the first staff.

*pizz.*

*ppp*

*pizz.*

*ppp*

*pizz.*

*ppp*

*ppp*

Fifth system of the musical score, concluding with *pizz.* and *ppp* markings in all three staves. The music ends with a final cadence.

# BAUERNTANZ

AUS DER OPER „KLEIN' KIRSTEN“.

## Bonedans

af Operaen „Liden Kirsten“.

## Rustic Dance

from the Opera „Little Kirsten“.

Allegro giocoso.

J. P. E. Hartmann.

Violino I.

Violino II.

Violino III.

*pizz.*

*p*

*pizz.*

*p*

*cresc.*

*mf*

*arco*

*sf*

*sf*

*sf*

*sf*

*cresc.*

*mf*

*sf*

*sf*

*sf*

*sf*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*A*

*p*

*p*

*mf leggiero*

*p*

*pizz.*

*p*

*p*

*B*

*p*

*arco*

*p*

*3/8*

*p*

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 and bottom staves provide harmonic accompaniment with chords and rhythmic patterns, also marked with *cresc.* and *ff*.

Second system of musical notation, consisting of three staves. It begins with a **C** time signature change. The top staff has a melodic line with *mf* and *cresc.* markings. The middle and bottom staves have accompaniment with *mf* and *cresc.* markings.

Third system of musical notation, consisting of three staves. It begins with a **D** time signature change. The top staff features a melodic line with slurs and accents, marked with *f* and *sf*. The middle and bottom staves have accompaniment with *f* and *sf* markings.

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

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

WILHELM HANSEN EDITION.

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

	<b>Klavier zu 4 Händen, Violine und Violoncello.</b>
685	<b>Bull-Svendsen.</b> Sehnsucht der Sennerin ( <i>Aug. Reinhard</i> )
1023	<b>Hartmann.</b> Triumphmarsch der Götter aus dem Ballett: „Die Sage von Thrym“ . . . . .

	<b>2 Klaviere zu 4 Händen.</b>
1105	<b>Alnäs.</b> Op. 16, Marche symphonique . . . . .
1189	<b>Malling.</b> Op. 43, Konzert (C-moll). Prinzipalstimme mit 2 Klavier . . . . .
223	<b>Sinding.</b> Op. 2, Variationen (Es-moll) . . . . .
848	— Op. 6, Konzert (Des-dur). Prinzipalstimme mit 2 Klavier . . . . .
	— Op. 41, Zwei Klavier-Duette.
	— I. Andante . . . . .
190	— II. Deciso ma non troppo allegro . . . . .
191	
610	<b>Svendsen.</b> Op. 11, Zorahayda, Legende für Orchester ( <i>Richard Lange</i> ) . . . . .

**Violine.**

**Violine solo.**

1371	<b>Bach, Joh. Seb.</b> Fuga in G-moll ( <i>Sulo Hurstinen</i> ) . . . . .
1148	<b>Ernst-Hartmann.</b> Ungarische Kadenz zu <i>Ernst</i> , Op. 22 von Arthur Hartmann . . . . .
1131	<b>Hartmann, Arthur.</b> Kadenz zum 1. Violinkonzert von <i>N. Paganini</i> . . . . .
1148	— Ungarische Kadenz zu <i>F. W. Ernst</i> , Op. 22.
1115	<b>Hansen, Nicolaj.</b> 40 Progressive Etüden aus berühmte Meistern. (1.—3. Position) . . . . .
	— 2te Violinstimme dazu . . . . .
1131	<b>Paganini-Hartmann.</b> Kadenz zum 1. Violinkonzert von Arthur Hartmann . . . . .
864	<b>Schlöring.</b> Uebungen in den verschiedenen Positionen
	<b>Schröder, Hermann.</b> 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	<b>Tofte, H.</b> Duette und Etüden alter Meister. Melodische Uebungsstücke als Supplement der Violinschule progressiv geordnet. (1.—3. Lage) . . . . .

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

	<b>Violine und Violoncello.</b>
1227	<b>Händel-Halvorsen.</b> Passacaglia ( <i>Michael Press</i> ).
	<b>Violine und Viola.</b>
507	<b>Händel-Halvorsen.</b> Passacaglia (frei nach <i>Händel</i> )
508	— Sarabande con variazioni (Thema von <i>Händel</i> ). Partitur und Stimmen . . . . .

	<b>Violine und Klavier.</b>
	<b>AUS DER GEIGENWELT.</b> Eine Sammlung von 20 Stücken für Violine und Klavier zusammengestellt, revidiert und bezeichnet von Professor <i>Issay Barmas</i> .

1471	— Band I . . . . .
	<i>Halvorsen</i> , Chant de „Veslemøy“. <i>Sinding</i> , Berceuse, op. 43 Nr. 3. <i>Sjögren</i> , Fantasiestück, op. 27. <i>Wieniawski</i> , Légende, 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> , Ludelsack, Konzert-Caprice. <i>Sinding</i> , Alte 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>Stinaglia</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.

	<b>Bohlmann.</b> Lyrische Stückchen (1. Position) mit leichter Klavierbegleitung.
364	— Nr. 1. Warum? . . . . .
385	— „ 2. Jagdlied . . . . .
386	— „ 3. Romanze . . . . .
387	— „ 4. Kleine Erzählung . . . . .
1123	<b>Borregård.</b> Chanson d'amour (G-dur) . . . . .
1483	<b>Bull-Hurstinen.</b> La Melancolie . . . . .
657	<b>Bull-Svendsen.</b> Solitude sur la montagne — Sehnsucht der Sennerin . . . . .
973 a	<b>Börresen.</b> Op. 4, Romance (D-dur) . . . . .
1205	— Op. 11, Konzert in G-dur . . . . .
	<b>Burmester-Sinding.</b> Freie Bearbeitungen:
1289	— <i>Sinding</i> , op. 50 Nr. 2. Vöglein im Hain . . . . .
1290	— Nr. 5. Gavotte . . . . .
1291	— „ 11. Andante religioso . . . . .
1079	<b>Crome.</b> Op. 3, Sonate (G-moll) . . . . .
138	<b>Enna.</b> Violinkonzert (D-dur) mit Orchester. Prinzipalstimme mit Klavierbegleitung . . . . .
552	<b>Ernst.</b> Op. 10, Elégie . . . . .
1366	<b>Fiorello.</b> Adagio — Allegro brillante ( <i>Sulo Hurstinen</i> ) . . . . .
213	<b>Gade-Sitt.</b> Berceuse, bearb. von <i>Hans Sitt</i> . . . . .
360	<b>Gade-Hartmann.</b> „Eine Volkssage“, Ballett. Auswahl von <i>Nicolaj Hansen</i> . . . . .
1207	<b>Glass.</b> Op. 29, 2te Sonate . . . . .
1411	— Op. 40, Chant d'Automne . . . . .
1323	<b>Gram.</b> Op. 5, Romanze . . . . .
1440	<b>Haarklou.</b> Op. 35, Romanze . . . . .
	<b>Halvorsen.</b> 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 norvégien . . . . .
	— Mosaïque. Suite de morceaux caractéristiques.
469	— Nr. 1. Intermezzo oriental . . . . .
470	— „ 2. Entr'acte . . . . .
471	— „ 3. Scherzino . . . . .
472	— „ 4. Chant de „Veslemøy“ . . . . .
473	— „ 5. Fête nuptiale rustique . . . . .
903	<b>Hartmann, J. P. E.</b> Op. 83, Sonate Nr. 3 (für Geigenschüler) G-moll . . . . .



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„König und Marschall“. „Drot og Marsk“. „King and Marshall“.
- OTTO MALLING: Op. 51 Nr. 3. Lied des Wüstenmädchens. — Ørkenplgens Sang. — Song of the Desert Maiden.  
CHR. SINDING: Op. 59 Nr. 8. Valse.  
FINI HENRIQUES: Op. 20 Nr. 5. Mückentanz. — Myggedans. — Dance of the Gnats.  
J. P. E. HARTMANN: Bäuerntanz aus der Oper — Bondedans af Operaen — Rustic Dance from the Opera  
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# WIEGENLIED.

Berceuse.

Cradle Song.

Emil Hartmann.

Andante tranquillo.

The musical score is written for Violino I in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Andante tranquillo'. The first staff starts with a piano (*p*) dynamic and includes a bowing instruction 'V'. The second staff continues with piano (*p*) dynamics and includes fingerings (2, 3, 1, 2, 4) and a bowing instruction 'V'. The third staff features a *mf* dynamic for a *pizz.* section, followed by a *p* dynamic for an *arco* section with a first ending bracket 'A'. The fourth staff includes a *molto espress.* marking and a bowing instruction 'V'. The fifth staff starts with a *pp* dynamic and includes a *dim.* marking and a *ppp* dynamic. The sixth staff begins with a *p* dynamic and includes a bowing instruction 'V'. The seventh staff continues with a *p* dynamic and includes a bowing instruction 'V'. The eighth staff features a *molto espress.* marking and a *pp* dynamic. The ninth staff starts with a *dim.* marking and includes a *p* dynamic. The final staff concludes with a *dim.* marking and a *pp smors.* dynamic.



# TANZSCENE DER MAGDELONE

AUS DER OPER „MASKARADE“.

## Magdelones Dansescene

af Operaen „Maskarade“.

## Magdelone's Dance

from the Opera „Mascarade“.

Allegretto moderato.

Carl Nielsen.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto moderato'. The score includes various dynamics such as *p*, *f*, *dim.*, *mf*, *ff*, and *p rall.*. It features numerous articulations including accents, slurs, and breath marks (V). Performance instructions include '(soa ad lib.)', 'poco rit.', 'A a tempo', and 'B a tempo'. The score is marked with fingerings (1-4) and includes a double bar line with repeat signs. The piece concludes with a final *f* dynamic and a fermata.

Violino I.

Andantino.

The musical score consists of ten staves of music in 3/4 time, marked *Andantino*. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *f*, *dim.*, *mp*, *cresc.*, and *ff*. Technical markings include accents, slurs, and fingering numbers (1-4). There are also specific performance instructions like *dr* (double rest) and *V* (breath mark). The piece concludes with a double bar line and a *ff* dynamic marking.

# WETTERLEUCHTEN.

SÉRÉNADE.

Kornmodsglansen.

Corn-lightning's-sheen.

Allegretto quasi Andantino.

P. E. Lange-Müller.

The musical score consists of ten staves of music for Violino I. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto quasi Andantino'. The score includes various dynamics such as *pp*, *p*, *calando*, *cresc.*, and *perdendosi*. Performance markings include accents, slurs, and fingering numbers (1, 2, 3, 4). Section markers 'A' and 'B' are present. The score concludes with a double bar line and a fermata.

Violino I.

# ROSALINE.

## NOCTURNE.

Allegro non troppo con espressione.

Cornelius Rübner.

The musical score is written for Violino I in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features various dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*), along with performance markings like *poco rall.* and *a tempo*. There are also section markers *A*, *B*, and *C*. The score includes numerous musical notations such as slurs, accents, and fingerings.

The musical score for Violino I consists of ten staves of music in G major. The notation includes various dynamics such as *mf*, *p*, *pp*, *f*, and *pizz.*, along with performance instructions like *a tempo*, *poco rall.*, *poco a poco rit.*, and *molto rit.*. The score features complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Specific notes are marked with fingerings (1-4) and bowing techniques (V for *vibrato*, *acc.* for *accents*). The piece concludes with a *pizz.* instruction and a final *p* dynamic.

# MENUETTO

AUS DER OPER „KÖNIG UND MARSCHALL“.

## Menuet

af Operaen „Drot og Marsk“.

## Menuetto

from the Opera „King and Marschall“.

Moderato.

P. Heise.

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# LIED DES WÜSTENMÄDCHENS.

Ørkenpigens Sang.

Song of the Desert Maiden.

Otto Malling, Op. 51. Nr. 3.

Moderato.

Viol. II. III. pizz.

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# VALSE.

Poco lento.

Christian Sinding, Op. 59. Nr. 3.

The musical score is written for Violino I in G major and 3/4 time. It begins with the tempo marking "Poco lento." and the dynamic "p dolce". The score is divided into sections labeled A, B, C, and D. The dynamics range from piano (p) to forte (f), with crescendos and ritardandos. The tempo markings include "a tempo", "poco rit.", and "tr poco rit.". The score features various musical notations such as slurs, accents, and articulation marks.

# MÜCKENTANZ.

## Myggedans. Dance of the Gnats.

Allegro.

con sordino

Fini Henriques, Op. 20. Nr. 5.

The musical score is written for Violino I in 2/4 time, key of D major. It begins with the tempo marking 'Allegro.' and the instruction 'con sordino'. The piece is titled 'Mückentanz' (Dance of the Gnats) by Fini Henriques, Op. 20, No. 5. The score consists of 12 staves of music. The first staff starts with a dynamic of *pp* and a first fingering (1). The second staff continues with a dynamic of *pp* and includes a fourth fingering (4). The third staff marks the beginning of section 'A' with the instruction 'restez.' and a dynamic of *dim.*. The fourth staff continues with a dynamic of *mf* and includes a first fingering (1). The fifth staff continues with a dynamic of *mf* and includes a first fingering (1). The sixth staff marks the beginning of section 'B' with a dynamic of *f* and includes a first fingering (1). The seventh staff continues with a dynamic of *f* and includes a first fingering (1). The eighth staff continues with a dynamic of *f* and includes a first fingering (1). The ninth staff marks the beginning of section 'C' with a dynamic of *p sempre* and includes a first fingering (1). The tenth staff continues with a dynamic of *p* and includes a first fingering (1). The eleventh staff continues with a dynamic of *p* and includes a first fingering (1). The twelfth staff marks the beginning of section 'D' with a dynamic of *pp* and includes a first fingering (1). The piece concludes with a dynamic of *ppp* and a pizzicato instruction.



## BAUERNTANZ

AUS DER OPER „KLEIN' KIRSTEN“.

## Bondedans

af Operaen „Liden Kirsten“.

## Rustic Dance

from the Opera „Little Kirsten“.

Allegro giocoso.

J. P. E. Hartmann.

The musical score is written for Violino I in 2/4 time, key of D major. It begins with a tempo marking of *Allegro giocoso*. The piece is divided into several sections marked with letters A, B<sub>1</sub>, C, and D. The dynamics range from *p* (piano) to *ff* (fortissimo), with frequent use of *cresc.* (crescendo) and *sf* (sforzando). The score includes various articulations such as slurs, accents, and fingerings (1-4). There are also performance markings like 'V' (vibrato) and 'A', 'B<sub>1</sub>', 'C', 'D' indicating specific sections or techniques. The piece concludes with a final *ff* 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.*
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- III) Berceuse-IV) Fête.
- „ 45. *Violinconcert.*
- Nr. 1 A-Dur.
- „ 46. *Legende.*
- „ 51. *Suite.*
- I) Deciso-II) Romance-
- III) Intermezzo-IV) Finale.
- „ 89<sup>1</sup>. *Abendlied.*
- „ 89<sup>2</sup>. *Ständchen.*
- „ 89<sup>3</sup>. *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.

**Jeno Hubay.**

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

**Fini Henriques.**

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

**Hakon Børresen.**

- Op. 5. *Violinkonzert.*

**Ottokar Nováček.**

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

**Emil Sjögren.**

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

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- 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.*
- Volkshedchen.** Op. 68, Nr. 9. }
- 13. **Kanonisches Liedchen.** Op. 68, Nr. 27. *Rob. Schumann.*

## Johan Halvorsen.

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Ausgabe für Violine und Violoncell. (Michael Press).

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*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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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.  
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Violino II.

ROMANZE.

Johan S. Svendsen, Op. 26.

Nach der erleichterten Ausgabe von Gustav Hollaender.

Andante.

*p*

*poco animato*

*p*

*f*

*A a tempo*

*p*

*poco rit.*

*f*

*Più mosso.*

*p pizz.*

*B arco*

*mf*

*p*

*C*

*mf*

*cresc.*

*pp*

*mf*

*cresc.*

*D molto animato*

*f*

*f<sub>z</sub> cresc. f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>*

*a tempo*

*ff*

*poco a poco più lento e dim.*

Tempo I ben tranq.

Più mosso.

Lento molto.

Tempo I.

G animato e cresc.

largamente

Più lento.

# WIEGENLIED.

Berceuse. Cradle Song.

Emil Hartmann.

Andante tranquillo.

The musical score is written for Violino II and consists of ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante tranquillo'. The score includes various dynamics such as *p*, *mf*, *pp*, *ppp*, and *dim.*. There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). Fingerings and bowings are indicated throughout the piece.

# TANZSCENE DER MAGDELONE

AUS DER OPER „MASKARADE“.

## Magdelones Dansescene

af Operaen „Maskarade“.

## Magdelone's Dance

from the Opera „Mascarade“.

Carl Nielsen.

*Allegretto moderato.*

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked *Allegretto moderato.* The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and triplets. Specific markings include *16*, *20*, *16*, and *20* above the staff, and *1* and *2* below the staff. The piece concludes with a *rall.* (rallentando) section marked *B* and *a tempo*.

Violino II.

Andantino.

*mf* *sempre*

**C**  
*f*

**D**  
*f* *dim.* *mp* *dim.*

*f* *ff*



# WETTERLEUCHTEN.

SÉRÉNADE.

Kornmodsglansen.

Corn-lightning's-sheen.

P. E. Lange-Müller.

Allegretto quasi Andantino.

The musical score is written for Violino II and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto quasi Andantino'. The score includes various dynamics such as *pp*, *p*, *p cresc.*, *calando*, and *perdendosi*. There are also performance markings including *V* (accents), *A* (articulation), and *B* (breath marks). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence marked *pp*.

## ROSALINE.

NOCTURNE.

Allegro non troppo con espressione.

Cornelius Rübner.

*p*  
*mf*  
*p*  
*mf*  
*p*  
*poco rall.*  
*mf con dolore*  
*mf*  
*cresc.*  
*f*  
*p a tempo*

**A**  
**B** *a tempo*  
**C**

The musical score for Violino II on page 9 is written in G major (one sharp) and consists of ten staves. The piece begins with a series of eighth-note patterns. The first staff features a triplet of eighth notes and a sixteenth-note triplet. The second staff includes dynamics *mf* and *p*, and a *poco rall.* marking. The third staff is marked *a tempo* and *p*, with a 'D' above the staff. The fourth staff has a *cresc.* marking. The fifth staff is marked *f* and *poco a poco rit.*. The sixth staff is marked *a tempo* and *p*, with an 'E' above the staff. The seventh staff is marked *p* and *mf*. The eighth staff is marked *cresc.* and *f*, with a *poco a poco rit.* marking. The ninth staff is marked *p* and has an 'F' above the staff. The tenth staff is marked *pp* and *pizz.*, with a *molto rit.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

# MENUETTO

AUS DER OPER „KÖNIG UND MARSCHALL“.

## Menuet

af Operaen „Drot og Marsk“.

## Menuetto

from the Opera „King and Marshall“.

Moderato.

P. Heise.

Copyright 1914 by Wilhelm Hansen, Leipzig. *p*

# LIED DES WÜSTENMÄDCHENS.

Ørkenpigens Sang.

Song of the Desert Maiden.

Moderato.

Otto Malling, Op. 51. Nr. 3.

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# VALESE.

Poco lento.

Christian Sinding, Op. 59. Nr. 3.

The musical score is written for Violino II in G major (one sharp) and 3/4 time. It begins with the tempo marking "Poco lento." and the composer's name "Christian Sinding, Op. 59. Nr. 3." The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic and includes a first ending bracket. The second staff features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The third staff is marked "A" and includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a ritardando (*rit.*) marking. The fourth staff is marked "a tempo" and includes a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The fifth staff is marked "B" and includes a piano (*p*) dynamic and a first ending bracket. The sixth staff includes a piano (*p*) dynamic, a first ending bracket, and a second ending bracket. The seventh staff is marked "C" and includes a piano (*p*) dynamic, a *poco rit.* marking, and a *f* dynamic. The eighth staff is marked "D" and includes a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a crescendo (*cresc.*). The ninth staff includes a ritardando (*rit.*) marking, a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a *poco rit.* marking. The score concludes with a double bar line.

# MÜCKENTÄNZ.

Myggedans.

Dance of the Gnats.

Fini Henriques, Op. 20. Nr. 5.

**Allegro.**

*con sordino*

*pp*

*dim.*

*pp*

*cresc.* *mf*

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

*pp*

*p sempre*

*cresc.* *fz* *p* *pp*

*pizz.* *ppp*

## BAUERNTANZ

AUS DER OPER „KLEIN' KIRSTEN“.

## Bondedans

af Operaen „Liden Kirsten“.

## Rustic Dance

from the Opera „Little Kirsten“.

Allegro giocoso.

J. P. E. Hartmann.

*pizz.*  
*p*

*cresc.* *arco* *mf* *sf* *sf* *sf* 1. 2.

*cresc.* *f*

*A* *p* *p*

*B* *p*

*cresc.* *ff*

*C* *mf*

*cresc.* *f* *f* *sf* *sf* *sf*

*D* *sf* *ff*

*mf* *ff* *mf*

*ff*

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# Crío- Album

for

Violin, Violoncel og Piano.

I.

Ave, maris stella. EDVARD GRIEG.  
Menuet (Af Militair-Symfoni). JOSEPH HAYDN.  
Svensk Folkevisé (Nr. 1) — Schwedisches Volkslied  
(Nr. 1). Harmoniseret af Joh. S. Svendsen.  
Mazurka (Af „Musique de Ballet“). OTTO MALLING.  
Melodie. ANT. RUBINSTEIN.  
Souvenir d'hongrie (Polka caracteristique).  
FRANZ BENDEL.  
Chant d'automne (Octobre).  
PETER TSCHAIKOWSKY.  
Mignonne. CHARLES GODARD.  
Græsk Festdans — Griechischer Festtanz.  
J. P. E. Hartmann.  
Serenade (Kornmodsglansen — Wetterleuchten).  
P. E. LANGE-MÜLLER.  
Romance (Af Serenade „Eine kleine Nachtmusik“).  
W. A. MOZART.  
Scherzo (Af Octet, Op. 166) FRANZ SCHUBERT.  
Stemning — Stimmung. FINI HENRIQUES.

II.

Abendlied. ROB. SCHUMANN.  
Harmoniseret af JOHAN S. SVENDSEN.  
Kontradans — Contretanz. NIELS W. GADE.  
Scherzo (Trio Op. 50). C. G. REISSIGER.  
Melodies mignonnes. CHRISTIAN SINDING.  
Gavotte Louis XIII.  
Chant sans paroles. PETER TSCHAIKOWSKY.  
Guitarspilleerne — Die Guitarspieler.  
LUDVIG SCHYTTE.  
Svensk Folkevisé (Nr. 2) — Schwedisches Volkslied  
(Nr. 2). Harmoniseret af JOHAN S. SVENDSEN.  
Magdelones Dansescene — Tanzscene der  
Magdelone. CARL NIELSEN.  
Rosaline (Nocturne). CORNELIUS RÜBNER.  
Andante (Sonate Op. 53). L. van BEETHOVEN.  
Marche militaire. FRANZ SCHUBERT.

III.

Første Møde — Erste Begegnung (Gurre Suite, Op. 17)  
JOHAN HALVORSEN.  
Bondedans — Bauerntanz (Op. „Liden Kirsten“).  
J. P. E. HARTMANN.  
Vuggevisé — Wiegenlied. PER WINGE.  
Symfoni IV (III Satz, Op. 90).  
F. MENDELSSOHN-BARTHOLDY.  
Rondo alla Turca (Trio Op. 29). J. N. HUMMEL.  
Bourrée (Violin-Sonate Nr. 2). JOH. SEB. BACH.  
Serenade (Renaissance). P. E. LANGE-MÜLLER.  
Pastorale (Oprt: „Dafnis og Cloe“).  
Scherzo. NIELS W. GADE. NICOLAJ HANSEN.  
Andante (Rapsodie norvégienne Nr. 3).  
JOHAN S. SVENDSEN.  
Menuetto (Op. 14. Nr. 2). HAKON BØRRESEN.  
Gavotte (Op. 50. Nr. 5). BURMESTER-SINDING.

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NORDEN

Album

für

3  
VIOLINEN

Band 1. 2.



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 „Mascarade“.  
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: Bauerntanz 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 „Vestlømø“. (*La jeune fille chante*).  
NICOLAJ HANSEN: Capriccio.  
FINI HENRIQUES: Op. 22 Nr. 9. Andante Religioso.  
G. C. BOHLMANN: Liebesgesang. — Kærlighedssang. — Song of Love.  
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# AVE, MARIS STELLA.

Edvard Grieg.

Allegretto.

Violino I.  
Violino II.  
Violino III.

Violino I. *p* *cresc.* *f*

Violino II. *p* *cresc.* *f*

Violino III. *p* *cresc.* *f*

Piano accompaniment: *pp* *p* *cresc.*

Section A: *pp* *p* *cresc.*

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

Section C: *cresc.* *f* *pp* *p*

Final section: *a tempo* *cresc.* *f dim. e rit.* *p* *a tempo* *pp* *morendo*

Violino III. *cresc.* *f dim. e rit.* *p* *a tempo* *pp* *morendo*

# GAVOTTE.

**Allegretto.**

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

Violino I. *p grazioso*

Violino II. *pp*

Violino III. *pizz.*  
*p*

**A**

*sost. p*

*pizz.*

*sost. p*

*arco*

*sost. pizz.*

*p*

*arco*

*pizz.*

*pp*

*arco*

*pp*

*pp*

**B**

*p*

*arco*

*p*

C

pp, mf, pp, pizz., p, arco

cresc., cresc., f, mf, p

D

cresc., più cresc., sost., mf, p, pizz., p, sost., p

arco, cresc., sost., f, p, arco, cresc., sost., f, pizz., p, sost., f, p

pizz., rit., pp, pizz., rit., pp, arco, pizz., rit., pp

# BERCEUSE.

## Wiegenlied. Cradle Song.

Niels W. Gade.

Andantino.

con sordino

Violino I.

*p dolce*

Violino II.

con sordino

*p*

Violino III.

con sordino

*p*

Violino I. *p*  
Violino II. *p*  
Violino III. *p*

Violino I. *p*  
Violino II. *p*  
Violino III. *p*

Violino I. *mf*  
Violino II. *mf*  
Violino III. *mf*

*dim.* *dim.* *p dolce* *p* *p*

A



First system of musical notation, consisting of three staves. The music features flowing eighth and sixteenth notes with various phrasing slurs. The bottom staff includes a triplet of eighth notes and a group of four sixteenth notes.

Second system of musical notation, consisting of three staves. The music continues with similar rhythmic patterns. Dynamic markings include *mp* (mezzo-piano) in the middle and bottom staves. The bottom staff features a triplet of eighth notes and a group of four sixteenth notes.

Third system of musical notation, consisting of three staves. A section marker **B** is placed above the second staff. Dynamic markings include *mf* (mezzo-forte) in the middle and bottom staves. The bottom staff features a triplet of eighth notes and a group of four sixteenth notes.

Fourth system of musical notation, consisting of three staves. Dynamic markings include *dim.* (diminuendo) in the first two staves and *p* (piano) in the third staff. The bottom staff features a triplet of eighth notes and a group of four sixteenth notes.

Fifth system of musical notation, consisting of three staves. Dynamic markings include *poco rit.* (poco ritardando) and *dim.* (diminuendo) in the first two staves, and *pp* (pianissimo) in the third staff. The bottom staff features a triplet of eighth notes and a group of four sixteenth notes.

# SÉRÉNADE.

Ludvig Schytte,  
Op. 132. Nr. 4.

*Allegro moderato.*

Violino I.  
Violino II.  
Violino III.

The first system of the score features three staves. Violino I (top) plays a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. Violino II (middle) provides harmonic support with sustained chords and some moving lines. Violino III (bottom) plays a steady bass line with eighth notes and rests. The key signature has two flats and the time signature is 2/4.

A

The second system, marked 'A', continues the musical themes. It includes dynamic markings such as *p*, *mf*, and *mp*. The Violino I part has a more active melodic line, while Violino II and III continue their respective parts with some changes in articulation and dynamics.

The third system shows further development of the musical material. The Violino I part features a melodic phrase with a dynamic shift to *mf*. Violino II and III provide accompaniment with sustained notes and rhythmic patterns. Dynamics include *p*, *mp*, and *mf*.

B

The fourth system, marked 'B', concludes the page's musical content. It features a variety of dynamics including *p*, *mf*, and *mp*. The Violino I part has a melodic line with some grace notes. Violino II and III continue their accompaniment roles. The system ends with a final chord in the Violino III part.

C

Musical score for section C, measures 1-6. It features three staves with treble and bass clefs. Dynamics include *mf* and *p*. Fingerings 1 and 2 are indicated.

Musical score for section C, measures 7-12. It features three staves with treble and bass clefs. Dynamics include *p*.

Un poco animato.

Musical score for section C, measures 13-18. It features three staves with treble and bass clefs. Dynamics include *f*. Fingerings 1, 2, and 3 are indicated.

Musical score for section C, measures 19-24. It features three staves with treble and bass clefs. Dynamics include *p*, *p pizz.*, and *f arco*. Fingerings 1 and 2 are indicated.

D

Musical score for section D, measures 25-30. It features three staves with treble and bass clefs. Dynamics include *p* and *f arco*. Fingerings 1 and 2 are indicated.

First system of musical notation. It consists of three staves. The top staff has dynamics *p* and *f*. The middle staff has dynamics *p* and *f*. The bottom staff has dynamics *pizz.*, *p*, and *arco*. The music is in a key with one flat and a 3/4 time signature.

E

Second system of musical notation. It consists of three staves. The top staff has dynamics *p*, *pp*, and *dim.*. The middle staff has dynamics *p*, *arco*, *pp*, and *dim.*. The bottom staff has dynamics *pizz.*, *p*, *pp*, *dim.*, and *pp*. There is a triplet of eighth notes in the bottom staff. The music is in a key with one flat and a 3/4 time signature.

Tempo I.

Third system of musical notation. It consists of three staves. The top staff has dynamics *rall.*, *pp*, and *p*. The middle staff has dynamics *rall.*, *pp*, and *p*. The bottom staff has dynamics *rall.* and *p*. The music is in a key with one flat and a 3/4 time signature.

Fourth system of musical notation. It consists of three staves. The top staff has dynamics *p dolce*. The middle staff has dynamics *p*. The bottom staff has dynamics *p*. The music is in a key with one flat and a 3/4 time signature.

Fifth system of musical notation. It consists of three staves. The top staff has dynamics *pp*. The middle staff has dynamics *pp*. The bottom staff has dynamics *pp*. The music is in a key with one flat and a 3/4 time signature.

# CHANT DE „VESLEMÖY.“

(LA JEUNE FILLE QUI CHANTE.)

Andante.

Johan Halvorsen.

Violino I. *p con dolore* (con sordino) *p* *f*

Violino II. *p* (con sordino) *p* *f*

Violino III. *p* *p* *f*

A

B

C

## CAPRICCIO.

Tempo di Mazurek.

Nicolaj Hansen.

Violino I.

Violino II.

Violino III.

The musical score is arranged in three systems, each with three staves for Violino I, Violino II, and Violino III. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Mazurek'. The score includes various dynamics such as *mf*, *p*, *f*, and *cresc.* (crescendo). There are also accents, slurs, and triplet markings throughout the piece. The first system starts with a treble clef and a key signature change to one flat. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence and a key signature change to one sharp (C major).

A

B

Coda.

# ANDANTE RELIGIOSO.

Andante.

Fini Henriques, Op. 22. Nr. 9.

Violino I.

Violino II.

Violino III.

*mf* *p*

*mf* *p*

*mf* *f* *p*

*mf* *f* *p*

*p* *f* *p*

*pp* *pp* *pp*

*pp*

A



First system of a musical score in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff has dynamics *mf* and *p*. The second staff has dynamics *mf* and *p*. The third staff has dynamics *mf* and *p*, and includes a *V* (Vibrato) marking and a 4-measure rest.

B

Second system of the musical score, starting with a section labeled 'B'. It consists of three staves. The first staff has dynamics *pp* and *mf*. The second staff has dynamics *pp* and *mf*. The third staff has dynamics *pp* and *mf*, and includes a 4-measure rest.

Third system of the musical score. It consists of three staves. The first staff has dynamics *pp* and *f*. The second staff has dynamics *pp* and *f*. The third staff has dynamics *pp* and *f*, and includes a *V* marking and a 3-measure rest.

Fourth system of the musical score. It consists of three staves. The first staff has dynamics *ff*. The second staff has dynamics *ff*. The third staff has dynamics *ff* and includes a *V* marking.

# LIEBESGESANG.

## Kærlighedssang.      Song of Love.

Allegro moderato, poco animato.

G. C. Bohlmann.

Violino I. *p* *mf*

Violino II. *p* *mf*

Violino III. *p* *mf*

**A**

*dim. e rit.* *a tempo* *p* *mf*

*dim. e rit.* *a tempo* *p* *mf*

*dim. e rit.* *a tempo* *p* *mf*

*Listesso tempo.*

*mf* *dim.* *mf* *rit.*

*mf* *dim.* *mf* *rit.*

*mf* *dim.* *mf* *rit.*

**Tempo I.**

*f* *poco rit.*

*f* *poco rit.*

*f* *poco rit.*

**B**

*a tempo* *p* *mf*

*a tempo* *p* *mf*

*a tempo* *p* *mf*

*L'istesso tempo*

First system of musical notation (measures 1-8). It consists of three staves. The top staff has dynamics *p* and *dolce*. The middle and bottom staves have a dynamic of *p*.

Second system of musical notation (measures 9-16). It consists of three staves. Dynamics include *dim.* and *mf*. A section marker 'C' is present above the top staff.

Third system of musical notation (measures 17-24). It consists of three staves. Dynamics include *f*, *poco rit. e dim.*, and *Tempo I.*. A section marker 'C' is present above the top staff.

Fourth system of musical notation (measures 25-32). It consists of three staves. Dynamics include *cresc.* and *f*. A section marker 'D' is present above the top staff.

Fifth system of musical notation (measures 33-40). It consists of three staves. Dynamics include *dim.*, *f*, and *rit. e dim.*. A section marker 'Viol. I.' is present above the bottom staff.

# LYRISCHES STÜCK.

Lyrisk Stykke.

Lyric Piece.

Andantino quasi Allegretto.

Emil Sjögren.

The musical score is arranged in three systems, each with three staves for Violino I, Violino II, and Violino III. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff (Violino I) starts with a *p dolce* dynamic. The second staff (Violino II) starts with a *p* dynamic. The third staff (Violino III) starts with a *p* dynamic. The second system continues the piece, with dynamics of *mf* and *f* appearing. The third system is marked with a section letter 'A' and features dynamics of *f*, *mp*, and *f*. The fourth system continues with dynamics of *mp* and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

*L'istesso tempo.*

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *p* and *pp*. There are some markings like 'V' and '1' below the bottom staff.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *p*. There is a marking 'V' below the bottom staff.

**B**

Third system of musical notation, starting with section 'B'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *dim.* and *mf*. There are markings '3' and '3' above the top staff.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *cresc.* and *f*. There are markings '3' and '2' below the bottom staff.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *dim.* and *p tranqu.*

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a melodic line in the top staff with a *cresc.* marking, and a more rhythmic line in the middle staff with a *f* marking. The bottom staff provides harmonic support with a *cresc.* marking and a *f* dynamic. The time signature is 2/4.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a melodic line in the top staff with a *p* marking, and a more rhythmic line in the middle staff with a *p* marking. The bottom staff provides harmonic support with a *p* marking. The time signature is 6/8. The section is marked **Tempo I.**

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a melodic line in the top staff with a *mf* marking, and a more rhythmic line in the middle staff with a *mf* marking. The bottom staff provides harmonic support with a *mf* marking. The time signature is 6/8.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a melodic line in the top staff with a *cresc.* marking, and a more rhythmic line in the middle staff with a *cresc.* marking. The bottom staff provides harmonic support with a *cresc.* marking. The time signature is 6/8.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a melodic line in the top staff with a *f* marking, and a more rhythmic line in the middle staff with a *mp* marking. The bottom staff provides harmonic support with a *f* marking. The time signature is 1/2. The section is marked **C**.

First system of musical notation, consisting of three staves. The top staff features a melodic line with various ornaments and dynamics. The middle and bottom staves provide harmonic support with chords and bass lines.

*L'istesso tempo.*

Second system of musical notation, consisting of three staves. The tempo is marked *L'istesso tempo.* Dynamics include *p*, *pp*, and *ppp*. The music features a mix of melodic and harmonic textures.

Third system of musical notation, consisting of three staves. Dynamics include *p* and *pp*. The bottom staff shows a rhythmic pattern with a  $\frac{1}{3}$  time signature.

**D**

Fourth system of musical notation, consisting of three staves. Dynamics include *pp* and *ppp*. The bottom staff features a complex rhythmic pattern with a  $\frac{1}{3}$  time signature and a 'D' section marker.

Fifth system of musical notation, consisting of three staves. Dynamics include *pp* and *ppp*. The music includes *poco rit.* markings. The bottom staff features a complex rhythmic pattern with a  $\frac{1}{3}$  time signature.

## SEHNSUCHT DER SENNERIN.

Sæterjentens Søndag. Solitude on the Mountain.

Adagio. Ole Bull.

Violino I.

Violino II.

Violino III.

The musical score is written for three violins in G major, 3/4 time, with a tempo marking of Adagio. The score is divided into three systems. The first system shows the initial entries of the three violins. The second system, marked 'A', features a dynamic contrast from *pp* to *f* in the first violin, with the second and third violins playing *pp* and *pp sempre* respectively. The third system, marked 'B', continues the first violin's melodic line with *pp* and *p* dynamics, while the other two violins provide harmonic support with *p* and *pp* dynamics. The piece concludes with a *rit.* (ritardando) and a final *ppp* (pianissimo) dynamic.



WILHELM HANSEN EDITION.

Nr.	<b>Klavier zu 4 Händen.</b>
587	<b>Svendsen.</b> Op. 12, Festpolonaise . . . . .
	— Rhapsodies norvégiennes.
592	— Nr. 1, 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	<b>Weber-Germer.</b> Op. 3, Sechs Klavierstücke .
821	— Op. 10 a. Sechs Klavierstücke . . . . .
813-814	— „ 10 b. Sechs Sonaten. Heft 1, 2 . . . . .
935	<b>Winding.</b> 25 dänische Volkslieder . . . . .

**Klavier zu 4 Händen, Violine und Violoncello.**

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

**2 Klaviere zu 4 Händen.**

1105	<b>Alnäs.</b> Op. 16, Marche symphonique . . . . .
1189	<b>Malling.</b> Op. 43, Konzert (C-moll). Prinzipalstimme mit 2. Klavier . . . . .
223	<b>Sinding.</b> 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	<b>Svendsen.</b> Op. 11, Zorahayda, Legende für Orchester ( <i>Richard Lange</i> ) . . . . .

**Violine.**

**Violine solo.**

1371	<b>Bach, Joh. Seb.</b> Fuga in G-moll ( <i>Sulo Hurstinen</i> )
1148	<b>Ernst-Hartmann.</b> Ungarische Kadenz zu <i>Ernst</i> , Op. 22 von Arthur Hartmann . . . . .
1131	<b>Hartmann, Arthur.</b> Kadenz zum 1. Violinkonzert von <i>N. Paganini</i>
1148	— Ungarische Kadenz zu <i>F. W. Ernst</i> , Op. 22.
1115	<b>Hansen, Nicolaj.</b> 40 Progressive Etüden aus berühmte Meistern. (1.—3. Position) . . . . .
	— 2te Violinstimme dazu . . . . .
1131	<b>Paganini-Hartmann.</b> Kadenz zum 1. Violinkonzert von Arthur Hartmann . . . . .
864	<b>Schlöring.</b> Uebungen in den verschiedenen Positionen
	<b>Schröder, Hermann.</b> Op. 21, Spezial-Etüden für Violine mit teilweiser Begleitung einer zweiten Violine.
624	— Heft I. Etüden für die zweite Lage . . . . . ( <i>Baillet, Campagnoli, Corelli, Rode, Schröder, Spohr</i> ).
625	— Heft II. Chromatische Etüden . . . . . ( <i>Baillet, 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	<b>Tofte, H.</b> Duette und Etüden alter Meister. Melodische Uebungsstücke als Supplement der Violinschule progressiv geordnet. (1.—3. Lage) . . . . .

**2 Violinen.**

	<b>DUETT-ALBUM.</b> 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.	<b>2 Violinen.</b>
	(Fortsetzung.)

1187	<b>Gebauer.</b> Op. 10, Zwölf leichte Duette. Neu revidierte Ausgabe von <i>H. Tofte</i> . . . . .
383	<b>Pleyel.</b> Op. 8, Sechs Duette, revidiert von <i>Chr. Schiörring</i> . . . . .

**Violine und Violoncello.**

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

507	<b>Händel-Halvorsen.</b> 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 „Veslemøy“. <i>Sinding</i> , Berceuse, op. 43 Nr. 3. <i>Sjögren</i> , Fantasiestück, op. 27. <i>Wieniawski</i> , Légende, 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>Tschakowsky</i> , Sérénade mélancolique, op. 28. <i>Henriques</i> , Mückentanz, op. 20 Nr. 5. <i>Nováček</i> , Dudelsack, Konzert-Caprice. <i>Sinding</i> , Alte 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.
	<b>Bohlman.</b> Lyrische Stückchen (1. Position) mit leichter Klavierbegleitung.
384	— Nr. 1. Warum? . . . . .
385	— „ 2. Jägerlied . . . . .
386	— „ 3. Romanze . . . . .
387	— „ 4. Kleine Erzählung . . . . .
1123	<b>Borregaard.</b> Chanson d'amour (G-dur) . . . . .
1483	<b>Bull-Hurstinen.</b> La Melancolie . . . . .
657	<b>Bull-Svendsen.</b> Solitude sur la montagne — Sehnsucht der Sennerin . . . . .
973 a	<b>Börresen.</b> Op. 4, Romance (D-dur) . . . . .
1205	— Op. 11, Konzert in G-dur . . . . .
	<b>Burmæster-Sinding.</b> Freie Bearbeitungen:
1289	— <i>Sinding</i> , op. 50 Nr. 2. Vöglein im Hain . . . . .
1290	— Nr. 5. Gavotte . . . . .
1291	— „ 11. Andante religioso . . . . .
1079	<b>Crome.</b> Op. 3, Sonate (G-moll) . . . . .
138	<b>Enna.</b> Violinkonzert (D-dur) mit Orchester. Prinzipalstimme mit Klavierbegleitung . . . . .
552	<b>Ernst.</b> Op. 10, Elégie . . . . .
1366	<b>Florello.</b> Adagio — Allegro brillante ( <i>Sulo Hurstinen</i> ) . . . . .
213	<b>Gade-Sitt.</b> Berceuse, bearb. von <i>Hans Sitt</i> . . . . .
360	<b>Gade-Hartmann.</b> „Eine Volkssage“, Ballett. Auswahl von <i>Nicolaj Hansen</i> . . . . .
1207	<b>Glass.</b> Op. 29, 2te Sonate . . . . .
1411	— Op. 40, Chant d'Automne . . . . .
1323	<b>Gram.</b> Op. 5, Romanze . . . . .
1440	<b>Haarklou.</b> Op. 35, Romanze . . . . .
	<b>Halvorsen.</b> 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 „Veslemøy“ . . . . .
473	— „ 5. Fête nuptiale rustique . . . . .
903	<b>Hartmann, J. P. E.</b> Op. 83, Sonate Nr. 3 (für Geigenschüler) G-moll . . . . .

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Nr.	<b>Violine und Klavier.</b>
361	<b>Hartmann, J. P. E.</b> „Klein Kirsten“, Oper. Auswahl von <i>Nicolaj Hansen</i> . . . . .
770	— Fantasie Allegro . . . . .
466	<b>Hauser.</b> Op. 13 Nr. 1. Romanze: Ich hab im Traum geweinet ( <i>Fini Henriques</i> ) . . . . .
1297	<b>Helsted.</b> Op. 13, Sonate (A-dur) . . . . .
	<b>Henriques, Finl.</b> Op. 20, Kleine bunte Reihe. Leichte Charakterstücke . . . . .
1516	— Nr. 1. Der Hirtenknabe . . . . .
1517	— „ 2. Pantomime . . . . .
1518	— „ 3. Nickpuppchen . . . . .
1519	— „ 4. Menuetto . . . . .
1520	— „ 5. Mückentanz . . . . .
1521	— „ 6. Erotik . . . . .
	— Op. 22, Ensemblespiel. Zehn leichte Charakterstücke 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. Bauernanz . . . . .
1112	— Op. 26, Novelletten. (1—4) . . . . .
908	— Op. 27, Canzonetta (D-dur) . . . . .
1367	<b>Hurstinen, Sulo.</b> Album . . . . .
	Waber. Zigeunermäsch. Walzer aus Presiosa. Mozart. Andantino. Menuett aus „Don Juan“. Donizetti. Gavotte aus „Liebestrank“. Larghetto aus „Lucia“. . . . .
1068	<b>Höeberg.</b> Op. 1, Sonate (G-dur) . . . . .
1061	— Op. 3, Romanze (G-moll) . . . . .
1352	<b>Kallstenius.</b> Op. 7, Sonate (E-moll) . . . . .
490	<b>Kuhlau.</b> Op. 100, „Erlenhügel“, Ouverture . . . . .
309	<b>Lumbye.</b> Traumbilder, Fantasie . . . . .
818	<b>Mozart-Haberbier.</b> Don Juan . . . . .
1292	<b>Möller.</b> Romanze . . . . .
1113	<b>Nielsen, Ludolf.</b> Berceuse (D-dur) . . . . .
1280	<b>Niemann.</b> Op. 11, „Am Kammin“. . . . .
1281	— „ 2. Am Abend . . . . .
1282	— „ 3. Märchen . . . . .
1283	— „ 4. Im Sonnenschein . . . . .
917	<b>Nováček.</b> Op. 7, Suite (1—3) . . . . .
771	— Serbische Romanze . . . . .
1013-1014	<b>Operr-Album.</b> Bearbeitungen von <i>Nicolaj Hansen.</i> Heft 1, 2 . . . . .
892	<b>Paganini.</b> Oktaven-Etüde, aus den 24 Capricen für Violine zusammengestellt, genau bezeichnet von <i>Tivadár Nachéz</i> . . . . .
998	<b>Palaschko.</b> Op. 32, Vier Stücke. . . . .
999	— Nr. 1. Ballade (G-dur) . . . . .
1000	— „ 2. Capriccio (A-dur) . . . . .
1001	— „ 3. Thema und Variationen . . . . .
1001	— „ 4. Arabeske (D-dur) . . . . .
1484	<b>Raff-Barmas.</b> Op. 85 Nr. 3, Cavatine. Violinstimme bezeichnet von Professor <i>Issay Barmas</i> . . . . .
267	<b>Schiöring.</b> 25 schwedische, norwegische und finnische Melodien . . . . .
	<b>SALON-ALBUM,</b> revidiert von <i>Nicolaj Hansen.</i> Bd. I, II. . . . .
1265	— Band I . . . . .
	<i>David,</i> Kinderlied. <i>Clementi,</i> Aus Sonate Nr. 11. <i>Schubert,</i> Menuetto. <i>Godard, Le Réve.</i> <i>Schytté,</i> Kosakentanz. <i>Thieme,</i> Wonnetraum. <i>Gade,</i> Marsch der Bauern. <i>Gluck,</i> Ballett-Musik (Orpheus). <i>Strelezki,</i> Alpenrose. <i>Chopin,</i> Trauermarsch. <i>Rée,</i> Polka. <i>Hartmann,</i> Hilda's Traum. <i>David,</i> Tarantelle. <i>Schytté,</i> Der Toreador. <i>Händel,</i> Bourrée. <i>Mayer,</i> Rosenkränze. <i>Neupert,</i> Wiegenlied. <i>Hartmann,</i> Björn und die Griechinnen. <i>Beethoven,</i> Adagio. <i>Oesten,</i> Seiltänzer. <i>Mozart,</i> Menuett. <i>Haberbier,</i> Gondellied. <i>Wiel-Lange,</i> Marsch aus „Hühnerwärterin“. <i>O. Mallng,</i> Danse fantastique. . . . .
1266	— Band II . . . . .
	<i>Mendelssohn,</i> Hochzeitsmarsch. <i>Schytté,</i> Am Kammin. <i>Schubert,</i> Aus Sonate op. 137 Nr. 3. <i>Tourbié,</i> Im Rosenduft. <i>David,</i> Toccata. <i>Hartmann,</i> Thrymskviden. <i>Henriques,</i> Melodie. <i>Kuhlau,</i> Rondo. <i>Strelezki,</i> Gretchen. <i>Steenfeldt,</i> Serenade. <i>Mayer,</i> Die junge Tänzerin. <i>Förster,</i> Scherzo. <i>Neruda,</i> Slovakischer Tanz. <i>Haberbier,</i> Frühlingsgruss. <i>Schubert,</i> Marche militaire. <i>A. Tofft,</i> Wegerich. <i>David,</i> Ungarisch. <i>Wiel-Lange,</i> Tanz und Lust. <i>Godard,</i> Freudig's Mühle. <i>Gade,</i> Die Elfen. <i>Hündel,</i> Largo. <i>Rée,</i> Der tapfere Zinnsoldat. <i>Beethoven,</i> Adagio (Thema). <i>Hartmann,</i> Novellette. <i>Paulli,</i> Tarantelle (Napoli). . . . .
1374 d	<b>Sandby.</b> Danish Song: „Roseli“ . . . . .
1421	— Danish Song: „Sviolin og Hrafnim“ . . . . .
1422	— „ „ „Elverhøj“ . . . . .
1423	— „ „ „Valravnen“ . . . . .
1424	— „ „ „Agnete og Havmanden“ . . . . .

Nr.	<b>Violine und Klavier.</b>
577	<b>Sinding.</b> 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) Prinzipalstimme 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	<b>Sitt.</b> Op. 56, Berceuse . . . . .
1082	<b>Sjögren.</b> Op. 40, Poème (C-dur) . . . . .
1120	— Op. 45, Morceau de Concert sur deux mélodies populaires suédoises . . . . .
	<b>SKANDINAVISCHES MEISTER-KOMPOSITOREN (Scandinavian Violin Masters).</b>
1404	— Band I . . . . .
	<i>Grieg,</i> Ave maris stella. <i>Gade-Sitt,</i> Berceuse. <i>Halvorsen,</i> Danse norvégienne Nr. 1. <i>Schiöring,</i> Swedish folk song. <i>Schytté,</i> Berceuse. <i>Sinding,</i> Chanson. <i>Bedinger,</i> Ode erotique. <i>Winding,</i> Canzonetta. . . . .
1405	— Band II . . . . .
	<i>Bull-Svendsen,</i> Solitude. <i>Henriques,</i> Pantomime. <i>Sjögren,</i> Lyrisches Stück. <i>Hartmann-Sitt,</i> Berceuse. <i>Malling,</i> Margareta aus „Faust“-Suite. <i>Wiklund,</i> Andante. <i>Halvorsen,</i> Danse norvégienne Nr. 2. . . . .
941	<b>Spoehr-Singer.</b> Op. 135 Nr. 1, Barcarole . . . . .
1251	— Konzert Nr. 8 (Gesangszene) . . . . .
1237-38	<b>Steensen.</b> Op. 5, Lyrische Stücke. Heft 1, 2 je Heft 3 . . . . .
1389	
604	<b>Svendsen.</b> Op. 26, Romanze (G-dur) . . . . .
548	— Andante funebre, bearb. von <i>Fini Henriques.</i> . . . . .
778	— Das Veilchen (La violette), bearb. von <i>Richard Lange</i> . . . . .
615	— „Til Sæters“ (Zur Senne) Walzer . . . . .
1441	<b>Svendsen-Kreisler.</b> Romanze, Op. 26. Neue Ausgabe von <i>Fritz Kreisler</i> . . . . .
1442	<b>Svendsen-Hollaender.</b> Romanze, Op. 26. Erleichterte Ausgabe von <i>Victor Hollaender.</i> . . . . .
	<b>Székács.</b> Op. 17, Crépuscule, trois Morceaux. . . . .
1097	— Nr. 1. Chant de Printemps (C-dur) . . . . .
1098	— „ 2. Sérénade (Es-dur) . . . . .
1099	— „ 3. Choral (Cis-moll) . . . . .
1100	— Op. 31, Epithalamie (A-dur) . . . . .
1064	<b>Wiklund.</b> Op. 5, Sonate (A-moll) . . . . .
1059	— Op. 6, Andante (D-dur) . . . . .
	<b>Violine und Klavier od. Orgel.</b>
1089	<b>Carlsen.</b> Op. 32, Credo, Mélodie religieuse . . . . .
966	<b>Halvorsen.</b> Andante religioso . . . . .
	<b>Violine und Harmonium.</b>
682	<b>Bull-Svendsen.</b> Solitude sur la montagne — Sehnsucht der Sennerin . . . . .
607	<b>Svendsen.</b> Op. 26, Romance (G-dur) . . . . .
	<b>Violine. Harfe (od. Klavier) und Orgel (od. Harmonium).</b>
993	<b>Svendsen.</b> Op. 26, Romance ( <i>Nicolaj Hansen</i> ). Partitur und Stimmen . . . . .
	<b>Zwei Violinen und Klavier.</b>
834	<b>Amberg.</b> Cinq Duettini . . . . .
	La Fontaine. Le Moulin à eau. Berceuse. Soldatesque. . . . .
1071	— Pièces mignonnes . . . . .
	L'Angéus. Danse villageoise. Gitanes. Barcarolle. La tempête. La nuit. . . . .
687	<b>Bull-Svendsen.</b> Solitude sur la montagne — Sehnsucht der Sennerin ( <i>Aug. Reinhard</i> ) . . . . .
177	<b>Godard, Benjamin.</b> Op. 18, Six Duettini . . . . .
	Souvenir de campagne. Tristesse. Abandon. Berceuse. Minuit. Sérénade. . . . .
	<b>Halvorsen.</b> Op. 29, Miniaturen, 5 leichte Duette. . . . .
1299	— Nr. 1. Intermezzo . . . . .
1300	— „ 2. Nächtlicher Zug . . . . .
1301	— „ 3. Elegie . . . . .
1302	— „ 4. Norwegisch . . . . .
1303	— „ 5. Perpetuum mobile . . . . .



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für

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FÜR

## 3 VIOLINEN.

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CHR. SINDING: Op. 59 Nr. 8. Valse.  
FINI HENRIQUES: Op. 20 Nr. 5. Mückentanz. — Myggedans. — Dance of the Gnats.  
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# 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.

Allegretto.

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

*p* <sup>1</sup> *grazioso* <sup>3</sup> <sup>1</sup> <sup>3</sup>  
<sup>1</sup> <sup>1</sup> <sup>1</sup> *sost.* *p* <sup>2</sup> <sup>2</sup> **A**  
*pp* <sup>4</sup> <sup>4</sup>  
<sup>1</sup> <sup>1</sup> <sup>2</sup> *p* **B**  
*pp* <sup>4</sup> <sup>4</sup>  
<sup>1</sup> <sup>4</sup> <sup>2</sup> <sup>4</sup> *mf* **C**  
*cresc.* <sup>1</sup> *f* *p*  
*cresc.* <sup>2</sup> *sost.* *mf* **D**  
*cresc.*



*sost. f p*

*pizz. rit. pp*

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# BERCEUSE.

## Wiegenlied. Cradle Song.

Andantino.

con sordino

Niels W. Gade.

*p dolce*

*p*

*mf p dolce*

*mp*

*mf dim.*

*p poco rit. dim. pp*

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# SÉRÉNADE.

Ludvig Schytte,  
Op. 132. Nr. 4.

*Allegro moderato.*

The musical score is written for Violino I in G minor (one flat) and 2/4 time. It begins with a dynamic marking of *p* (piano). The tempo is *Allegro moderato*. The score is divided into sections A, B, and C. Section A starts at the beginning and ends with a repeat sign. Section B begins with a *p* marking and includes a trill. Section C starts with a *p* marking and features a trill. The piece concludes with a final cadence. Fingerings are indicated by numbers 1-4, and some notes have accents. Dynamics range from *p* to *mf*.

Violino I.

Un poco animato.

First staff of music, starting with a treble clef and a key signature of one flat. It begins with a dynamic marking of *f* and a *>* accent. The notation includes various rhythmic values, slurs, and fingerings (e.g., 4, 2-2). A *p* dynamic marking appears later in the staff.

Second staff of music, continuing the piece. It features a *f* dynamic marking and a *p* dynamic marking. The notation includes slurs and fingerings (e.g., 1, 4, 2).

Third staff of music, marked with a *D* above the staff. It begins with a *f* dynamic marking and contains dense sixteenth-note passages with slurs and fingerings (e.g., 4).

Fourth staff of music, featuring a *p* dynamic marking followed by a *f* dynamic marking. The notation includes slurs and fingerings (e.g., 2, 4, 3).

Fifth staff of music, starting with a *p* dynamic marking and ending with a *pp* dynamic marking. The notation includes slurs and fingerings (e.g., 1).

Sixth staff of music, marked with an *E* above the staff. It begins with a *dim.* dynamic marking and ends with a *pp rall.* dynamic marking. The notation includes slurs and fingerings (e.g., 2, 3, 3).

Tempo I.

Seventh staff of music, starting with a *p* dynamic marking. The notation includes slurs and fingerings (e.g., 2, 1, 1).

Eighth staff of music, marked with a *p dolce* dynamic marking. It features slurs and fingerings (e.g., 2, 1, 2, 1-1, 2-2, 4, 2).

Ninth staff of music, starting with a *pp* dynamic marking. The notation includes slurs and fingerings (e.g., 1, 3, 3, 1, 4, 2-2).

## CHANT DE „VESLEMÖY.“

(LA JEUNE FILLE QUI CHANTE.)

Andante.

(con sordino)

Johan Halvorsen.

*p con dolore*

*p* *f*

*p*

*p* *f*

*p*

*mf*

*p*

*mf molto rit.*

# 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 first staff begins with a *mf* dynamic and includes a trill and a *V* (vibrato) marking. The second staff shows a *cresc.* (crescendo) leading to *mf* and then *f*. The third staff starts with *p* and includes a *V* marking. The fourth staff features a *cresc.* leading to *f*. The fifth staff is marked *A* and *mp*. The sixth staff is marked *f*. The seventh staff is marked *mp*. The eighth staff is marked *B*, *mf*, *cresc.*, and *f*. The ninth staff includes the instruction *D. S. al  $\oplus$  e Coda.* with a *mf* dynamic. The final staff is the Coda, starting with a trill (*tr.*), *mf*, *pizz.* (pizzicato), *p*, and ending with *arco* and *f*.

## 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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*dim.* *mf* *L'istesso tempo.* *rit.* *f* *Tempo I.* *poco rit.* *a tempo* *p<sub>3</sub>* *mf* *L'istesso tempo.* *p dolce* *dim.* *mf* *f* *poco rit. e dim.* *Tempo I.* *p<sub>1</sub>* *cresc.* *f<sub>4</sub>* *dim.* *f<sub>4</sub>* *rit. e dim.*

# LYRISCHES STÜCK.

Lyrisk Stykke.

Lyric Piece.

Andantino quasi Allegretto.

Emil Sjögren.

Listesso tempo.



*mp*

*L'istesso tempo.*

*p*

*p*

*pp*

*pp* *poco rit.*

# SEHNSUCHT DER SENNERIN.

Sæterjentens Søndag. Solitude on the Mountain.

*Adagio.*

Ole Bull.

*p*

*pp*

*p*

*pp*

*p*

*pp* *ppp*

# 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.
- „ 89<sup>1</sup>. *Abendlied.*
- „ 89<sup>2</sup>. *Ständchen.*
- „ 89<sup>3</sup>. *Alte Weise.*

Kathleen Parlow-Erfolg.

Johan Halvorsen.

*Chant de la „Veslemoy“*

La jeune fille chante

pourpour

Violon et Piano.Violon et instruments a cordes.

Jeno Hubay.

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

Fini Henriques.

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

Hakon Børresen.

- Op. 5. *Violinkonzert.*

Ottokar Nováček.

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

Emil Sjögren.

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

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in Uebertragungen für Violine und Klavier von Edmund Singer.

- Nr. 1. *Sarabande* aus der 3. Suite anglaise. J. S. Bach.
- 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.
- Volksliedchen.* 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 übertönt wie das Violoncell. — Sehr warm möchte ich bei dieser Gelegenheit die *Sarabande mit Variationen* empfehlen, die Halvorsen gleichfalls für Violine und Viola komponiert hat. (Die Musik.)

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# NORDEN

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## Violino II.

# AVE, MARIS STELLA.

Allegretto.

Edvard Grieg.

The musical score for Violino II of "Ave, Maris Stella" by Edvard Grieg is written in G major and 3/4 time. It consists of seven staves of music. The tempo is marked "Allegretto". The score includes various dynamics and performance markings:

- Staff 1: *p*, *cresc.*, first ending (1), second ending (3).
- Staff 2: *f*, *pp*, *p*, section A.
- Staff 3: *cresc.*, *f*, *dim. e rit.*.
- Staff 4: *p*, *pp*, *p*, section B, *a tempo*.
- Staff 5: *cresc.*, *f*, *pp*.
- Staff 6: *p*, *cresc.*, section C.
- Staff 7: *f*, *dim. e rit.*, *p*, *pp*, *morendo*.

# Violino II.

## GAVOTTE.

Allegretto.

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

The musical score consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The score includes various dynamics and articulations:

- Staff 1: *pp* (pianissimo), *V* (vibrato), *arco* (arco).
- Staff 2: *sost.* (sostenuto), *pizz.* (pizzicato), *p* (piano), *A* (section marker).
- Staff 3: *arco* (arco), *pizz.* (pizzicato), *pp* (pianissimo), *arco* (arco).
- Staff 4: *B* (section marker), *p* (piano).
- Staff 5: *C* (section marker), *p* (piano).
- Staff 6: *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano).
- Staff 7: *D* (section marker), *pizz.* (pizzicato), *p* (piano), *sost.* (sostenuto).
- Staff 8: *arco* (arco), *cresc.* (crescendo), *sost.* (sostenuto), *f* (forte), *pp* (pianissimo).
- Staff 9: *pizz.* (pizzicato), *rit.* (ritardando), *pp* (pianissimo).

# BERCEUSE.

Wiegenlied. Cradle Song.

Andantino.  
con sordino.

Niels W. Gade.

*p*

*mf* *dim.* *p* **A**

*mp* *mf* **B**

*p*

*poco rit.* *dim.* *pp*

## SÉRÉNADE.

Ludvig Schytte,  
Op.132. Nr.4.

Allegro moderato.

The musical score is written for Violino II and consists of 11 staves. The key signature is G minor (two flats) and the time signature is 2/4. The tempo is marked "Allegro moderato." and the dynamics range from *p* (piano) to *f* (forte).

**Section A: dolce** (Staves 1-4)

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *p* to *mf*
- Staff 4: *p*

**Section B** (Staves 5-6)

- Staff 5: *mf*
- Staff 6: *p* to *mf*

**Section C: Un poco animato.** (Staves 7-11)

- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *f*
- Staff 10: *p*
- Staff 11: *p*



Violino II.

The musical score for Violino II consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of sixteenth-note runs, with a first finger fingering (1) and a forte (*f*) dynamic marking. The second staff continues with similar patterns, including a piano (*p*) dynamic, a first finger fingering (1), and a forte (*f*) dynamic. A fermata is placed over a note, and the letter 'D' is written above the staff. The third staff includes a second finger fingering (2), a piano (*p*) dynamic, and a 2-2 fingering. The fourth staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff has a piano (*pp*) dynamic, a first finger fingering (1), and a *dim.* (diminuendo) marking. The sixth staff is marked *Tempo I.* and includes a piano (*pp rall.*) dynamic, a piano (*p*) dynamic, and a 2/2 time signature. The seventh staff continues with a piano (*p*) dynamic. The eighth staff includes first (1) and second (2) fingerings. The ninth staff features a piano (*pp*) dynamic and a first finger fingering (1). The tenth staff concludes with a piano (*pp*) dynamic, a first finger fingering (1), and a 3/4 time signature.

## Violino II.

## CHANT DE „VESLEMÖY“

(LA JEUNE FILLE QUI CHANTE.)

Andante.

(con sordino)

Johan Halvorsen.

The musical score is written for Violino II in 3/4 time, marked *Andante* and *con sordino*. It consists of eight staves of music. The key signature has one sharp (F#). The score includes various dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *molto rit.* (molto ritardando). Performance instructions include a breath mark 'V' and fingering numbers '1' and '2'. Section markers A, B, and C are placed above the staves. The score concludes with a fermata and a *molto rit.* marking.

## CAPRICCIO.

Tempo di Mazurek.

Nicolaj Hansen.

Musical score for Violino II, Capriccio by Nicolaj Hansen. The score consists of ten staves of music in 3/4 time, key of B-flat major. It includes various dynamics (*mf*, *p*, *f*, *cresc.*, *mp*), articulations (accents, slurs, trills), and performance instructions (*D.S. al Coda*, *Coda*, *pizz.*, *arco*).

# 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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*dim.* *v* *L'istesso tempo.* *mf*

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

*poco rit.* *a tempo*

*B* *p* *mf*

*L'istesso tempo.* *p*

*dim.* *v* *C* *mf*

*poco rit. e dim.* *Tempo I.* *p*

*cresc.* *D* *f*

*Viol. I.* *dim.* *f* *rit. e dim.* *1* *3*

## LYRISCHES STÜCK.

Lyrisk Stykke.

Lyric Piece.

Andantino quasi Allegretto.

Emil Sjögren.

Musical score for Violino II, "Lyrisk Stykke" by Emil Sjögren. The score is in 6/8 time and consists of 12 staves. It features various dynamics (p, mf, f, pp, dim., cresc., f, restes.), articulation (accents, slurs), and performance instructions (A, B, Tempo I.). The piece transitions from 6/8 to 2/4 time at the "Listesso tempo" section and returns to 6/8 at the end.

*cresc.*  
*f*  
*mp*  
*f*  
*mp*  
 Listesso tempo.  
*pp*  
*p*  
*pp*  
*pp poco rit. pp*

# SEHNSUCHT DER SENNERIN.

Sæterjentens Søndag. Solitude on the Mountain.

Adagio.  
 Ole Bull.  
*p*  
*pp*  
*p*  
*pp*  
*f*  
*pp sem.*  
*pre*  
*p*  
*pp*  
*pp*  
*rit.*  
*ppp*

WILHELM HANSEN EDITION.

# Trio- Album

for

Violin, Violoncel og Piano.

I.

Ave, maris stella. EDVARD GRIEG.  
Menuet (Af Militair-Symfoni). JOSEPH HAYDN.  
Svensk Folkevis (Nr. 1) – Schwedisches Volkslied  
(Nr. 1). Harmoniseret af Joh. S. Svendsen.  
Mazurka (Af „Musique de Ballet“). OTTO MALLING.  
Melodie. ANT. RUBINSTEIN.  
Souvenir d'hongrie (Polka caracteristique).  
FRANZ BENDEL.  
Chant d'automne (Octobre).  
PETER TSCHAIKOWSKY.  
Mignonnette. CHARLES GODARD.  
Græsk Fæstdans – Griechischer Fæsttanz.  
J. P. E. Hartmann.  
Serenade (Kornmodsglausen – Wetterleuchten).  
P. E. LANGE-MÖLLER.  
Romanoe (Af Serenade „Eine kleine Nachtmusik“).  
W. A. MOZART.  
Scherzo (Af Octet, Op. 166) FRANZ SCHUBERT.  
Stemning – Stimmung. FINI HENRIQUES.

II.

Abendlied. ROB. SCHUMANN.  
Harmoniseret af JOHAN S. SVENDSEN.  
Kontradans – Contretanz. NIELS W. GADE.  
Scherzo (Trio Op. 50). C. G. REISSIGER.  
Melodies mignonnes. CHRISTIAN SINDING.  
Gavotte Louis XIII.  
Chant sans paroles. PETER TSCHAIKOWSKY.  
Guitarspillerne – Die Guitarspieler.  
LUDVIG SCHYTTE.  
Svensk Folkevis (Nr. 2) – Schwedisches Volkslied  
(Nr. 2). Harmoniseret af JOHAN S. SVENDSEN.  
Magdelones Dansescene – Tanzscene der  
Magdelone. CARL NIELSEN.  
Rosaline (Nocturne). CORNELIUS RÜBNER.  
Andante (Sonate Op. 53). L. van BEETHOVEN.  
Marche militaire. FRANZ SCHUBERT.

III.

Første Møde – Erste Begegnung (Gurre Suite, Op. 17)  
JOHAN HALVORSEN.  
Bondedans – Bauerntanz (Op. „Liden Kirsten“).  
J. P. E. HARTMANN.  
Vuggevis – Wiegenlied. PER WINGE.  
Symfoni IV (III Satz, Op. 90).  
F. MENDELSSOHN-BARTHOLDY.  
Rondo alla Turca (Trio Op. 29). J. N. HUMMEL.  
Bourrée (Violin-Sonate Nr. 2). JOH. SEB. BACH.  
Serenade (Renaissance). P. E. LANGE-MÖLLER.  
Pastorale (Oprt: „Dafnis og Cloe“).  
Scherzo. NIELS W. GADE. NICOLAJ HANSEN.  
Andante (Rapsodie norvégienne Nr. 3).  
JOHAN S. SVENDSEN.  
Menuetto (Op. 14, Nr. 2). HAKON BØRRESEN.  
Gavotte (Op. 50, Nr. 5). BURMESTER-SINDING.

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER. – PROPRIÉTÉ POUR TOUS PAYS.  
AUFFÜHRUNGSRECHT VORBEHALTEN. – DROITS DE REPRÉSENTATION RÉSERVÉS.

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