



WILHELM HANSEN  
EDITION

Nº 1324.

J. AMBERG

Fantasiestücke

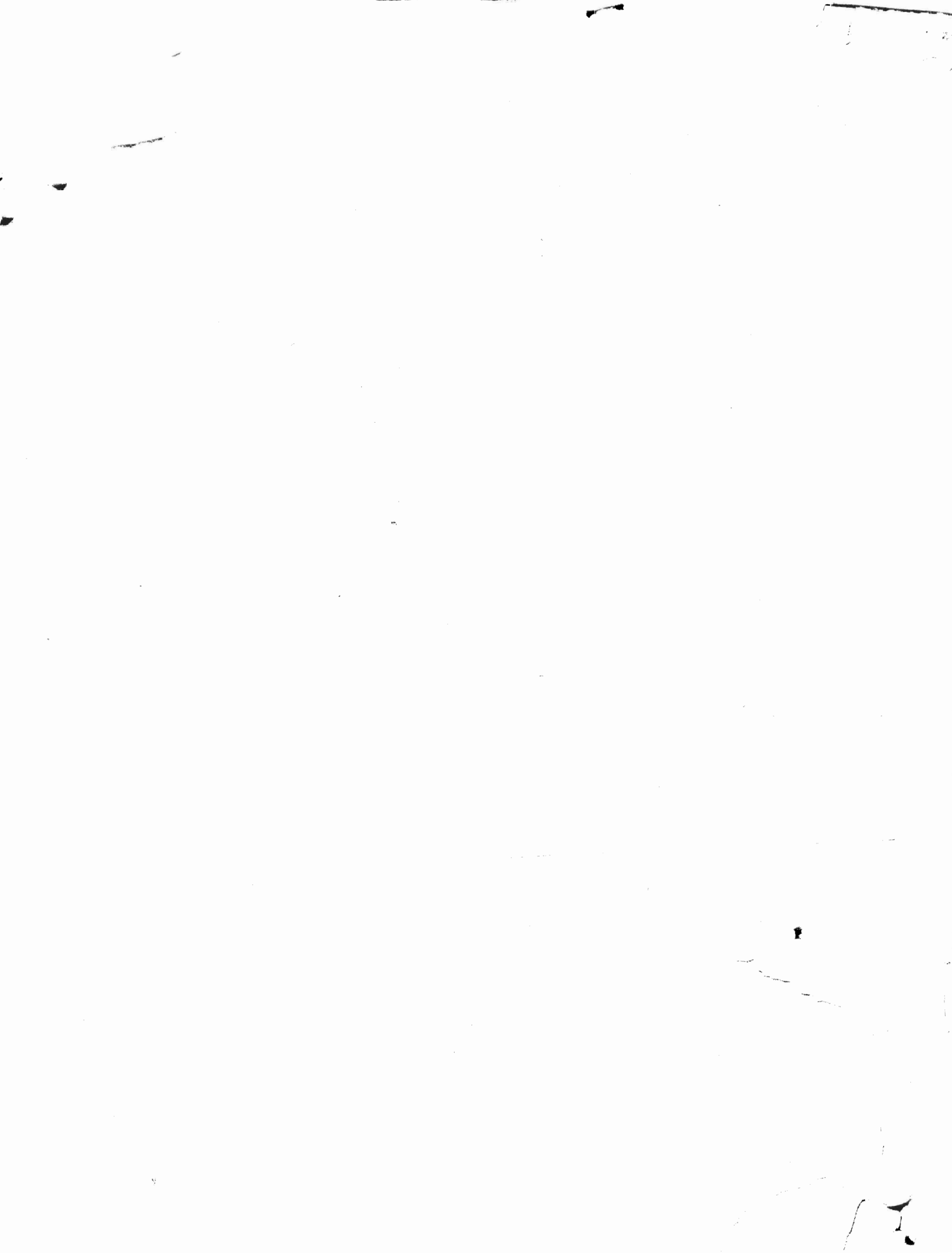
Op. 12.

für

Clarinett (oder Violine), Viola (oder Violoncell) und Piano.

KJØBENHAVN & LEIPZIG.  
— • • —  
WILHELM HANSEN, MUSIK-FORLAG.

KRISTIANIA NORSK MUSIK-FORLAG.  
(BRØDRENE) (MUTH-WILHELM HANSEN).



WILHELM HANSEN EDITION.

An Herrn Professor W. Altenburg in Würzburg.

# FANTASIESTÜCKE

FÜR

CLARINETT (ODER VIOLINE), VIOLA (ODER VIOLONCELL)  
UND PIANO

VON

## J. AMBERG.

Op. 12.

1910.

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**WILHELM HANSEN, MUSIK-FORLAG.**

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# Fantasiestücke

für Clarinett (oder Violine), Viola (oder Violoncell) und Piano.

## I.

Dem Andenken Robert Schumanns gewidmet.

J. Amberg, Op.12.

Allegro marciale  $\text{♩} = 112$ .

CLARINETT in A.

VIOLA.

Allegro marciale  $\text{♩} = 112$

PIANO.

The musical score is written for three instruments: Clarinet in A, Viola, and Piano. It is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked 'Allegro marciale' with a quarter note equal to 112 beats. The piece begins with a forte (f) dynamic. The first system shows the initial entries for the Clarinet, Viola, and Piano. The second system continues the main theme. The third system features a 'poco rall.' section followed by a return to 'a tempo'. The piano part has a complex accompaniment with many chords and arpeggios.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with many chords and moving lines. The tempo marking *poco rall.* is present in both the vocal and piano parts.

Second system of musical notation. It includes vocal and piano parts. The vocal line has dynamic markings *f più rall.*, *f espress.*, and *poco*. The piano part has *f più rall.* and *f espress.* markings. The tempo marking *a tempo tranqu.* is indicated.

Third system of musical notation. It includes vocal and piano parts. The vocal line has markings *rall.*, *più rall.*, *a tempo*, *marc.*, *p*, and *espress.*. The piano part has *rall.*, *marc. dim.*, *più rall.*, *a tempo*, and *p* markings.

Fourth system of musical notation. It includes vocal and piano parts. The piano part features a dense texture with many chords and moving lines. The dynamic marking *p* is used in both parts.

espress.  
p  
espress.  
p  
p espress.

This system contains the first two systems of music. The first system has two staves (treble and bass clef) with notes and rests. The second system has two staves (treble and bass clef) with notes and rests. The first system includes dynamic markings 'p' and 'espress.'.

dim.  
p  
dim.  
p  
dim.  
p

This system contains the third and fourth systems of music. The third system has two staves (treble and bass clef) with notes and rests. The fourth system has two staves (treble and bass clef) with notes and rests. The third system includes dynamic markings 'dim.' and 'p'.

p animando poco a poco  
p animando poco a poco  
p

This system contains the fifth and sixth systems of music. The fifth system has two staves (treble and bass clef) with notes and rests. The sixth system has two staves (treble and bass clef) with notes and rests. The fifth system includes dynamic markings 'p animando poco a poco' and 'p'.

Poco vivo.  
cresc.  
Poco vivo.  
cresc.

This system contains the seventh and eighth systems of music. The seventh system has two staves (treble and bass clef) with notes and rests. The eighth system has two staves (treble and bass clef) with notes and rests. The seventh system includes dynamic markings 'Poco vivo.' and 'cresc.'.

*a tempo tranq.*  
*f espress.*  
*a tempo tranq.*  
*f espress.*  
*a tempo tranq.*  
*f*

*poco rall.*  
*marc.*  
*a tempo*  
*pp un pochetti*  
*poco rall.*  
*marc. dim.*  
*più rall.*  
*a tempo*  
*dim.*  
*pp*  
*f poco rall.*  
*p*  
*più rall.*  
*p a tempo*  
*dim.*  
*pp un pochetti*

*no cresc. e animando*  
*dim.*  
*no cresc. e animando*  
*dim.*

*Più vivo*  $\text{♩} = 100.$   
*pp*  
*pp*  
*poco accel.*  
*p*  
*Più vivo*  $\text{♩} = 100.$   
*pp cantando*  
*pp*  
*poco accel.*  
*p*  
 $\text{♩} = 108$

*pp* *poco sost.*  $\text{♩} = 126$  *pp* *poco sost.*

*Poco vivo.* *a tempo* *risol.* *mf sost.* *a tempo* *risol.* *p* *mf sost.*

*Poco vivo.* *a tempo* *p* *mf sost.* *dim.*

*poco sost.* *pp* *Poco vivo.* *a tempo* *p* *longa risol.* *sf largamente* *longa risol.* *sf largamente*

*poco sost.* *pp* *ppp* *Poco vivo.* *a tempo* *longa* *f*

*a tempo poco mosso* *poco a poco cresc. e accel.* *a tempo poco mosso* *poco a poco cresc. e accel.*

*largamente* *p a tempo poco mosso poco a poco cresc. e accel.*



Tempo I  $\text{♩} = 112.$

Tempo I  $\text{♩} = 112.$

*poco rall.* *a tempo poco animato*

*poco rall.* *a tempo poco animato*

*poco rall.* *ff molto rall.* *lunga*

*poco rall.* *ff molto rall.* *lunga*

## II. Der Tag bricht an.

Andante ♩ = 66.

Andante ♩ = 66.

*ppp sordine*

*ppp* *cresc.*

*cresc.*

*ppp* *p* *ppp* *poco cresc.*

*ppp* *poco cresc.*

The score is written for piano and violin. The piano part is in the lower system, and the violin part is in the upper system. The tempo is marked 'Andante' with a metronome marking of ♩ = 66. The key signature is one flat (B-flat major or D minor). The piano part begins with a *ppp sordine* marking. The violin part begins with a *ppp* marking and includes a *cresc.* marking. The piano part includes a *cresc.* marking. The violin part includes a *poco cresc.* marking. The piano part includes a *poco cresc.* marking.

*poco animato* *dim.*  
*p*  
*poco animato*  
*p* *cresc.*  
*p poco animato* *dim.*

*pp* *cresc.* *poco sost.* *pp*  
*pp* *dim.* *poco sost.* *pp*  
*pp poco animato* *dim.* *poco sost.* *pp*

*pp* *cresc. animato* *cresc.* *poco sost.*  
*cresc. animato* *dim.* *p*

*a tempo I:* *pp* *pp*  
*a tempo I:* *pp* *pp*  
*a tempo I:* *pp*

First system of musical notation. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal staves contain melodic lines with slurs and dynamic markings. The piano staves contain accompaniment with chords and moving lines. The dynamic marking *poco cresc.* is present in all four staves.

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal staves feature more complex melodic lines with triplets and slurs. The piano staves provide accompaniment with triplets and slurs. The dynamic marking *poco più cresc.* is present in all four staves.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal staves have melodic lines with triplets and slurs. The piano staves have accompaniment with triplets and slurs. The dynamic marking *a piacere cresc.* is present in all four staves. The tempo marking *a piacere a tempo* is also present in the piano staves.

*animato e cresc. sempre*

*animato e cresc. sempre*

*animato e cresc. sempre*

*più cresc. e marcato*

*ff*

*ff*

*ff*

*più cresc. e marcato*

*ff*

*ff*

*ff*

*più cresc. marc.*

*ff*

*marcato*

*sf*

*tutta forza e accel.*

*rall.*

*a tempo più lento*

*dim.*

*tutta forza e accel.*

*rall.*

*a tempo più lento*

*dim.*

*tutta forza e accel.*

*rall.*

*a tempo più lento*

*dim.*

### III. Märchen.

Andante ♩ = 112. *rall.*

Andante ♩ = 112. *p*

*a tempo* *poco sost.*

*a tempo* *poco sost.*

*cresc.* *pp* *p*

*a tempo* *poco rall.* *rall.*

*a tempo* *poco rall.* *rall.*

*poco rall.* *ppp* *rall.* *poco f*

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante' with a quarter note equal to 112 beats. The score includes various performance instructions such as 'rall.', 'poco sost.', 'a tempo', 'cresc.', 'pp', 'p', 'poco rall.', 'ppp', and 'poco f'. The piano accompaniment features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand.

*a tempo* *poco sost.* *a tempo*

*a tempo* *poco sost.* *a tempo*

*pp*

*a tempo* *poco sost.*

*Cantando* *dim.* *pp a tempo*

The first system of music consists of four staves. The top two staves are vocal lines, with the upper staff marked 'a tempo' and the lower staff marked 'a tempo', 'poco sost.', and 'a tempo'. The piano accompaniment is on the bottom two staves, with the right hand marked 'a tempo' and 'poco sost.', and the left hand marked 'Cantando', 'dim.', and 'pp a tempo'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*cresc.* *più dim.* *pp*

*cresc.* *più dim.* *pp*

The second system of music consists of four staves. The top two staves are vocal lines, with the upper staff marked 'cresc.' and 'più dim.', and the lower staff marked 'pp'. The piano accompaniment is on the bottom two staves, with the right hand marked 'cresc.' and 'più dim.', and the left hand marked 'pp'. The key signature has three sharps and the time signature is 4/4. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*cresc.* *cresc.*

*cresc.* *cresc.*

The third system of music consists of four staves. The top two staves are vocal lines, with the upper staff marked 'cresc.' and 'cresc.', and the lower staff marked 'cresc.'. The piano accompaniment is on the bottom two staves, with the right hand marked 'cresc.' and 'cresc.', and the left hand marked 'cresc.'. The key signature has three sharps and the time signature is 4/4. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*più cresc.* *sf* *dim.*

*più cresc.* *sf*

The fourth system of music consists of four staves. The top two staves are vocal lines, with the upper staff marked 'più cresc.', 'sf', and 'dim.', and the lower staff marked 'sf'. The piano accompaniment is on the bottom two staves, with the right hand marked 'più cresc.' and 'sf', and the left hand marked 'sf'. The key signature has three sharps and the time signature is 4/4. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*poco rall.* *a tempo*  
*pp* *cresc.*

The first system of music consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The tempo starts with *poco rall.* and then returns to *a tempo*. The dynamic marking is *pp* (pianissimo) with a *cresc.* (crescendo) marking over the piano part.

*pp* *cresc.*

*più dim.* *pp* *cresc.*

The second system continues the vocal and piano parts. The vocal line has a *pp* marking followed by *cresc.*. The piano part has a *più dim.* (more diminuendo) marking followed by *pp* and then *cresc.*.

*cresc.* *più cresc.*

*cresc.* *più cresc.*

*cresc.* *più cresc.*

The third system features a continuous piano accompaniment with a *cresc.* marking in the vocal line and *più cresc.* (more crescendo) markings in both the vocal and piano parts.

*poco rall.* *a tempo poco animato*  
*f* *dim.* *p*

*poco rall.* *a tempo poco animato*  
*f* *dim.* *p*

*a tempo poco animato*  
*sf* *dim.* *poco rall.* *p legato*

The fourth system concludes the piece. It features a change in tempo to *a tempo poco animato*. The dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano part includes a *sf* (sforzando) marking, followed by *dim.*, *poco rall.*, and *p legato*.



The musical score is arranged in seven systems. Each system contains a vocal line (top staff of the system) and a piano accompaniment (bottom two staves of the system). The key signature is three sharps (F#, C#, G#). The score includes various dynamics and performance markings:

- System 1: *cresc.* (piano accompaniment)
- System 2: *mf* (vocal), *mf* (piano), *mf* (piano), *poco f* (piano), *dim.* (piano)
- System 3: *mf* (piano)
- System 4: *f* (vocal), *f* (piano), *dim.* (piano)
- System 5: *f* (piano), *dim.* (piano)
- System 6: *cresc.* (piano), *f* (piano), *dim.* (piano)

*rall.* *p* *Tempo I.* *poco rall.*

*p* *rall.* *Tempo I.* *p* *poco rall.*

*a tempo* *pp* *cresc.* *pp poco sost.*

*rall.* *pp* *pp poco sost.*

*a tempo* *dim.* *rall.* *a tempo* *molto dim.* *p* *a tempo* *p*

*a tempo* *dim.* *rall. 4* *a tempo* *molto dim.* *p*

*a tempo* *poco rall.* *ppp* *cresc.* *pp* *a tempo* *poco rall.* *ppp* *cresc.* *rall.* *pp*

*a tempo* *poco rall.* *ppp* *rall.* *cresc.* *pp*

# IV. Zum Abschied.

Allegro giusto ♩ = 104.

Allegro giusto ♩ = 104.

*pp mormorando legato* *cresc.* *pf*

*cresc.* *cresc.* *cresc.*

*p* *poco cresc.* *cresc.*

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

*f* *p* *cresc.* *scen - do* *f*

*f* *p* *cresc.* *scen - do* *f*

*f* *p* *cresc.* *scen - do* *f* *poco*

*f* *p* *cresc.* *scen - do* *f*

8 8 8 3 8 3

*poco lento* *poco accel.* *a tempo poco lento*

*poco lento* *poco accel.* *a tempo poco lento* *p*

*lento*

*dim. poco accel.* *3* *pp a tempo poco lento*

*m. s.*

*Red.*

*poco vivo* *poco lento* *largamente*

*poco vivo* *poco lento* *largamente*

*mp molto cresc.*

*pp mp molto cresc.* *largamente*

*f* *poco rall.* *dim.*

*f* *poco rall.* *dim.*

*cresc. 5* *sf* *poco rall.* *dim.*

*a tempo 1<sup>o</sup>* *p* *cresc.*

*a tempo 1<sup>o</sup>* *p* *cresc.*

*a tempo 1<sup>o</sup>* *p legato* *cresc.*

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/8. Dynamics include *mf* and *sf poco sost.*

Second system of musical notation. It consists of four staves. The vocal line starts with *rall. e dim.* and *p*, then returns to *a tempo*. The piano accompaniment also starts with *rall. e dim.* and *p*, then returns to *a tempo*. The system concludes with *poco rall.* and *meno mosso e calmato*. The piano part features a *p* dynamic and *poco rall.* marking.

Third system of musical notation. It consists of four staves. The vocal line begins with *poco rall.* and *a tempo quasi fantasia*. The piano accompaniment starts with *poco rall.* and *a tempo quasi fantasia*, marked *p* and *cantando*. The system ends with *a tempo quasi fantasia* and *cantando*. A *to* marking is present at the beginning of the vocal line.

Fourth system of musical notation. It consists of four staves. The vocal line begins with *pp*, *cresc.*, and *rall.*. The piano accompaniment also starts with *pp*, *cresc.*, and *rall.*. The system concludes with *pp*, *cresc.*, and *rall.*.

*a tempo*  
*pf* *mf* *p*  
*a tempo*  
*pf* *mf* *p*  
*pf a tempo* *mf* *p*

*p* *cresc. poco accel.* *f a tempo dim.* *poco vivo*  
*p* *cresc. poco accel.* *a tempo* *poco vivo*  
*cresc. poco accel.* *pp leggerissimo*

*meno mosso e calmato* *più lento*  
*meno mosso e calmato* *più lento*  
*pf* *dim.* *pf* *dim.*  
*p cant.* *poco f cantando*

*più dim.* *pp poco animando* *a tempo*  
*più dim.* *pp poco animando* *a tempo*  
*più dim.* *pp poco animando* *a tempo*  
*dim.* *pp poco animando*

First system of musical notation. It consists of a piano staff (top) and a grand staff (bottom). The piano staff has a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. Dynamic markings include *pf* and *cresc.*. The grand staff has a bass clef and a key signature of one sharp. It features a continuous eighth-note accompaniment. Dynamic markings include *cresc.*.

Second system of musical notation. The piano staff continues with the eighth-note melody, now marked *f* and ending with a half note G4 marked *p*. The grand staff continues with the eighth-note accompaniment, marked *f* and ending with a half note G4 marked *p*.

Third system of musical notation. The piano staff continues with the eighth-note melody, marked *poco cresc.* and *cresc.*. The grand staff continues with the eighth-note accompaniment, marked *cresc.*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano staff (top) has a treble clef and a key signature of one sharp. It contains the lyrics "cre - scen - do" with notes G4, A4, B4, C5, B4, A4, G4. Dynamic markings include *f*, *p*, and *sf*. The tempo marking *meno mosso* appears. The grand staff (bottom) has a bass clef and a key signature of one sharp. It contains the lyrics "cre - scen - do" with notes G3, A3, B3, C4, B3, A3, G3. Dynamic markings include *fp*, *p*, *sf*, and *p*. The tempo marking *meno mosso* is also present. There are triplets and an 8-measure rest indicated. The page number 14741 is at the bottom.

*a tempo poco lento* *poco vivo*

*a tempo poco lento* *poco vivo*

*a tempo poco lento* *poco vivo*

*poco accel. 3* *pp*

*Lento.* *largamente*

*p molto cresc.* *sf* *poco sost.*

*largamente* *sf* *poco sost.*

*Lento.* *pp* *p molto cresc.* *largamente* *5* *sf* *poco sost.*

*Tempo I.*

*rall. e dim.* *p* *p*

*rall. e dim.* *p*

*Tempo I.* *p legato*

*cresc.*

*cresc.*

*cresc.* *dim.*



*p* *poco cresc.* *più cresc.*

*p* *poco cresc.* *più cresc.*

*p* *cresc.*

*f* *p* *cre - scen - do* *f* *pf* *cresc.*

*f* *p* *cre - scen - do* *f* *pf* *cresc.*

*f* *p* *cre - scen* *do* *sf* *p legato* *cresc.*

*3* *3* *3* *3*

*più cresc.*

*più cresc.*

*più cresc.*

*ff* *pesante*

*ff* *pesante*

*ff* *pesante*

*m. s.*

# Instrumental-Kompositionen

VON

## Christian Sinding.

### Orchester.

- Op. 42. Rondo infinito.  
*Partitur und Stimmen.*

### Violine mit Orchester.

- Op. 45. Konzert No. 1 in A-Dur.  
*Partitur und Stimmen.*  
*Ausgabe für Violine mit Klavier.*
- Op. 46. Legende in B-Dur.  
*Partitur und Stimmen.*  
*Principalstimme mit 2<sup>tem</sup> Klavier.*

### 2 Violinen und Klavier.

- Op. 56. Sérénade.

### Klavier mit Orchester.

- Op. 6. Konzert in Des-Dur.  
*Partitur und Stimmen.*  
*Principalstimme mit 2<sup>tem</sup> Klavier.*

### Harmonium und Klavier.

- Op. 5. Andante aus dem Klavierquintett (August Reinhard).

### Kammermusik.

- Op. 5. Quintett in E-moll für Klavier, 2 Violinen, Bratsche und Violoncell.
- Op. 9. Romanze in E-moll für Violine und Klavier.
- Op. 12. Sonate in C-Dur für Violine und Klavier.
- Op. 14. Sulte in F-Dur für Violine und Klavier.
- Op. 23. Trio in D-Dur für Klavier, Violine und Violoncell.
- Op. 43. Quatre Morceaux pour Violon et Piano.  
No. 1. Prélude.  
- 2. Ballade.  
- 3. Berceuse.  
- 4. Fête.
- Op. 51. Scènes de la vie, Suite in G-Dur für Violine und Klavier.

### 2 Klaviere zu 4 Händen.

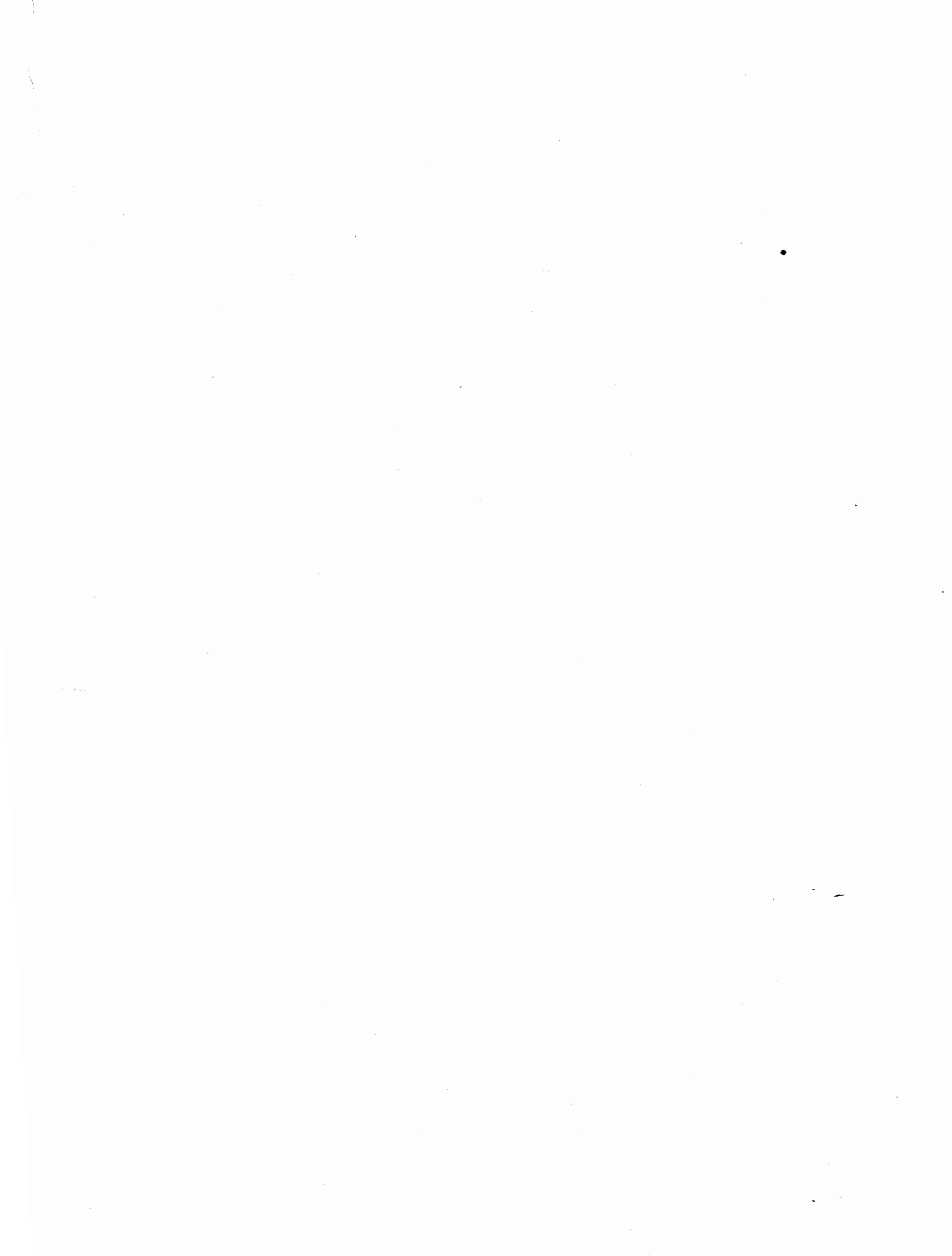
- Op. 2. Variationen in Es-moll.
- Op. 41. Zwei Duette.  
No. 1. Andante.  
- 2. Deciso ma non troppo Allegro.

### Klavier zu 4 Händen.

- Op. 5. Quintett in E-moll übertragen von Otto Singer
- Op. 59. Walzer. Heft 1. 2.

### Klavier solo.

- Op. 3. Sulte.  
Prélude. Courante. Sarabande. Gavotte. Presto.
- Op. 7. Studien.
- Op. 7. No. 4. Capriccio.
- Op. 44. Fünfzehn Capricen.  
Heft 1. 2. 3. 4. 5.
- Op. 48. Burlesques.  
Heft 1. No. 1. Burlesque.  
- 2. Plaisanterie.  
- 3. Bagatelle.  
Heft 2. No. 4. Coquetterie.  
- 5. Étude melodique.  
- 6. Arlequinade.
- Op. 49. Sechs Klavierstücke.  
Heft 1. No. 1. Präludium.  
- 2. A la Menuetto.  
- 3. Concert-Étude.  
Heft 2. No. 4. Humoreske.  
- 5. Arabeske.  
- 6. Pittoreske.
- Op. 52. Mélodies mignonnes.
- Op. 53. Morceaux caractéristiques.  
No. 1. Minuetto.  
- 2. Nocturne.  
- 3. A la Burla.  
- 4. Scherzo.
- Op. 54. Quatre Morceaux de salon.  
No. 1. Étude.  
1 2. Rondoletto.  
- 3. Sérénade.  
- 4. Tempo di Valse
- Op. 58. Cinq Études.  
No. 1. En sol majeur (G-Dur).  
- 2. En si majeur (H-Dur).  
- 3. En ut majeur (C-Dur).  
- 4. En ré majeur (D-Dur).  
- 5. En mi bémol majeur (Es-Dur).



# Johan S. Svendsen.

	Mk. Pl.
<b>Op. 11. Zorahayda, Legende für Orchest.</b>	
Partitur . . . . .	5 >
Stimmen . . . . .	7 >
Dublirstimmen . . . . . à	> 75
Ausgabe für zwei Klaviere zu 4 Händen (Richard Lange).	
Ausgabe für Klavier zu 4 Händen (Eyv. Alnæs).	2 50
<b>Op. 12. Fest-Polonaise für Orchester.</b>	
Partitur . . . . .	8 50
Stimmen . . . . .	12 50
Dublirstimmen . . . . . à	> 50
Ausgabe für Klavier zu 4 Händen . . . . .	2 50
— für Klavier zu 2 Händen, zum Konzertvortrag bearbeitet von Edm. Neupert.	2 >
Ausgabe für Klavier zu 2 Händen (Salon) von Richard Lange . . . . .	2 50
<b>Op. 17. Rhapsodie norvégienne I für Orchester.</b>	
Partitur . . . . .	4 50
Stimmen . . . . .	6 >
Dublirstimmen . . . . . à	> 50
Ausgabe für Klavier zu 4 Händen . . . . .	2 25
— für Klavier zu 2 Händen . . . . .	1 50
<b>Op. 19. Rhapsodie norvégienne II für Orchester.</b>	
Partitur . . . . .	6 50
Stimmen . . . . .	8 >
Dublirstimmen . . . . . à	1 >
Ausgabe für Klavier zu 4 Händen . . . . .	3 >
— für Klavier zu 2 Händen . . . . .	2 >
<b>Op. 21. Rhapsodie norvégienne III für Orchester.</b>	
Partitur . . . . .	6 >
Stimmen . . . . .	7 50
Dublirstimmen . . . . . à	> 75
Ausgabe für Klavier zu 4 Händen . . . . .	3 >
— für Klavier zu 2 Händen . . . . .	2 >
<b>Op. 22. Rhapsodie norvégienne IV für Orchester.</b>	
Partitur . . . . .	7 50
Stimmen . . . . .	10 >
Dublirstimmen . . . . . à	1 >
Ausgabe für Klavier zu 4 Händen . . . . .	3 >
— für Klavier zu 2 Händen . . . . .	2 >
<b>Op. 26. Romanze in G-dur für Violine mit Orchester (oder auch nur Streichinstrumente).</b>	
Orchesterpartitur . . . . .	2 >
Orchesterstimmen . . . . .	4 >
Streichinstrumente . . . . .	2 50
Dublirstimmen . . . . . à	> 50
a. Violine und Klavier vom Komponisten. (46. Auflage) . . . . .	2 >
b. Bratsche und Klavier (H. Dessauer) . . . . .	2 >
c. Violoncell und Klavier (David Popper) . . . . .	2 >
d. Klavier zu 4 Händen (Jaques Durand) . . . . .	1 50
e. Klavier zu 2 Händen (Eyvind Alnæs) . . . . .	1 25
f. Violine und Harmonium (Rich. Lange) . . . . .	2 >
g. Harmonium und Klavier (Rich. Lange) . . . . .	2 25
h. Harmonium allein (Rich. Lange) . . . . .	1 25

	Mk. Pl.
<b>Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.</b>	
I. Hiver . . . . .	1 25
a) Introduction. b) Danse des Flocons de neige.	
II. Printemps . . . . .	1 75
a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.	
<b>Andante funèbre für Orchester.</b>	
Partitur . . . . .	3 50
Stimmen . . . . .	6 50
Dublirstimmen . . . . . à	> 30
a. Orgel, Violine und Violoncell . . . . .	2 50
b. Orgel allein (G. Matthison-Hansen) . . . . .	1 50
c. Harmonium und Violine (Aug. Reinhard) . . . . .	1 50
d. Harmonium u. Violoncell (Aug. Reinhard) . . . . .	1 50
e. Harmonium und Klavier (Rich. Lange) . . . . .	1 50
f. Harmonium allein (Aug. Reinhard) . . . . .	1 >
g. Violine und Klavier (Fini Henriques) . . . . .	1 50
h. Bratsche und Klavier (Hermann Ritter) . . . . .	1 50
i. Flöte und Klavier (Joachim Andersen) . . . . .	1 50
k. Klavier zu 4 Händen (Rich. Lange) . . . . .	1 >
l. Klavier zu 2 Händen (Fini Henriques) . . . . .	1 >
<b>Zwei schwedische Volksmelodien (Deux airs nationaux suédois) für Streich- instrumente.</b>	
1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhöga Nord.	
Partitur . . . . .	1 50
Stimmen . . . . .	1 50
Dublirstimmen . . . . . à	> 50
<b>Abendlied von Robert Schumann für Streich- instrumente.</b>	
Partitur . . . . .	1 >
Stimmen . . . . .	2 >
Dublirstimmen . . . . . à	> 40
<b>Sæterjentens Søndag (Solitude sur la montagne — Sehnsucht der Sennerin) Melodie v. Ole Bull, harmonisirt für Streichinstrumente.</b>	
Partitur . . . . .	1 >
Stimmen . . . . .	1 50
Dublirstimmen . . . . . à	> 30
Violine Solo mit Streichinstrumente . . . . .	2 50
Violine und Klavier . . . . .	1 25
<b>Das Veilchen (Violen) Lied für 1 Sing- stimme mit Klavier . . . . .</b>	1 25
Ausgabe mit französischem mit englischem Text . . . . .	1 50
Ausgabe für Violine und Klavier (Rich. Lange). — für Harmonium und Klavier (Rich. Lange) . . . . .	1 50
<b>Frühlingsjubel aus den Liedern des Mirza Schaffy für 1 Singstimme mit Klavier . . . . .</b>	1 50
<b>Abendklänge (Evening voices) für Männer- chor. (Deutscher und englischer Text).</b>	
Partitur . . . . .	2 50
Chorstimmen: T. 1. 2., B. 1. 2. . . . . à	> 30