

Violinisten.

LETTE FANTASIER

for
Violin og Piano

af
Nicolai Hansen.

- | | |
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| Nº 1. Enna: Hexen. | Nº 2. Verdi: Trubaduren. |
| Nº 3. Bizet: Carmen | Nº 4. Lange-Müller: "Der var engang". |
| Nº 5. Rossini: Wilhelm Tell. | Nº 6. Gounod: Faust |
| Nº 7. Kuhlau: Elverhöi. | Nº 8. Donizetti: Regimentets Datter. |
| Nº 9. Adam: Konge foren Dag. | Nº 10. Adam: Postillon fra Lonjumeau. |
| Nº 11. Flotow: Martha. | Nº 12. Mozart: Don Juan. |
| Nº 13. Bellini: Norma. | Nº 14. Herold: Zampa. |
| Nº 15. Wagner: Lohengrin. | Nº 16. Mendelssohn: En Skærsommernatsdrøm. |
| Nº 17. " Tannhäuser. | Nº 18. Wagner: Mestersangerne. |
| Nº 19. " Den flyvende Hollænder. | Nº 20. " Parsifal. |

à 70 øre.

FORLÆGGERENS EJENDOM

KJØBENHAVN
NORDISK MUSIK-FORLAG

KRISTIANIA. NORSK MUSIK-FORLAG
(BRØDRENE HALS-WARMUTH-WILHELM HANSEN)



Tannhäuser

af Richard Wagner.

Violino.

arr. af Nicolaj Hansen.

Andante maestoso.

p *mp* *cresc.*

Allegro.

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

Andantino.

p *espress.*

3

A 1 3 1 2 4 2
pp

ossia
p 3 2 3
accel. 1
cresc.

fp a tempo **Tempo di marcia.** 1 *p*

4 V 2 1

4 0 1 **B** *p*

cresc. 4 3 *mf* *cresc.*

4 *f*

3 3 3 3 3 3 2 4 1 0

Violin-Musik.

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NORDISK MUSIKFORLAG, KJØBENHAVN.

Tannhäuser

af Richard Wagner

arr. af Nicolaj Hansen.

Andante maestoso.

VIOLINO. *p*

PIANO. *p*

Allegro.

cresc. *ff*

mp *cresc.* *ff*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The top staff contains a melodic line with dynamics *mf* and *cresc.*. The grand staff contains a piano accompaniment with chords and a bass line of eighth notes. Dynamics *mf* and *cresc.* are also present in the piano part.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff has dynamics *ff* and *mf*. The piano accompaniment in the grand staff has dynamics *ff* and *mf*.

Andantino.

Third system of musical notation, beginning the *Andantino* section. It consists of three staves. The top staff has a dynamic marking of *p espress.*. The piano accompaniment in the grand staff has a dynamic marking of *p*.

Fourth system of musical notation, continuing the *Andantino* section. It consists of three staves with piano accompaniment in the grand staff.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and chords in the treble.

Second system of musical notation, marked with a large 'A' above the vocal line. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern.

Third system of musical notation. The vocal line begins with a *pp* dynamic marking and transitions to *p* later in the system. The piano accompaniment starts with *pp* and also transitions to *p*. The word "ossia" is written above the vocal line, indicating an alternative reading of the notes.

Fourth system of musical notation. The vocal line includes markings for *accel.*, *cresc.*, and *fp a tempo*. The piano accompaniment also includes *accel.*, *cresc.*, and *fp a tempo* markings. The system concludes with a double bar line and repeat dots.

Tempo di marcia.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a melody starting on a half note. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include a piano (*p*) marking.

The second system continues the vocal melody and piano accompaniment. The piano part maintains its rhythmic accompaniment. Dynamics include a piano (*p*) marking.

The third system is marked with a large 'B' at the beginning. It continues the vocal and piano parts. Dynamics include piano (*p*), *cresc.*, and *mf*.

The fourth system shows the vocal and piano parts with increasing intensity. Dynamics include *cresc.*, *f*, and *ff*. The piano accompaniment features a dense texture of chords.

The fifth system concludes the piece. The vocal line features several triplet markings (*3*) over eighth notes. The piano accompaniment provides harmonic support. Dynamics include *f* and *ff*.