

Sm 52

Klaverstykker

for

Koncertsalen og Hjemmet

- *Sophus Andersen. Klokke, ring Fred. Fantasi for Klaver.
 Johannes Brahms. Ungarische Tänze.
 * Let Arrangement. (Holger Dahl.)
 *Ign. Friedman. Vignettes.
 *Halfdan Kjerulf. Brudefærden i Hardanger.
 Franz Liszt. Soirées de Vienne. Nr. 5. Valse caprice.
 F. Mendelssohn-Bartholdy. Op. 104 Nr. 1. Etude b-moll.
 W. A. Mozart. Menuet af Divertissement Nr. 1 i d-dur.
 Th. Oesten. I Blomstergrotten.
 *Sinding. Op. 59 Nr. 3. Valse.
 *P. Tschaiakowsky. Eugen Onegin. Polonaise.
 Richard Wagner. Mestersangerne. Udtog.
 *Emilie Walberg. I Mørkningsstunden.
 *Hermann Wenzel. Vintergækken.
 S. Rachmaninow. Op. 3. „Prélude“.
 *„Polichinelle“.
 *„Melodie“.
 * — Op. 10. „Barcarolle“, „Humoreske“
 * — Op. 23. Préludes, g-moll.
 *Nicolaj Hansen. Askepot, Geniernes Dans.
 *W. A. Mozart. 2 Minuetter (Bearbejd. af Edmund Parlow).
 *Ika Peyron. Paa Terrassen
 * — Polka élégante.
 *Torsten Petre. Op. 51 H. 1. Strängade tankar.
 *Rechnitzer-Møller. Op. 15. Klaverstykker.
 *Emil Juel-Frederiksen. Fantasier for Piano.
 Nr. 1. Min Jesus, lad mit Hjerte faa.
 - 2. Mægtigste Kriste.
 - 3. Kærlighed fra Gud.
 *Trygve Torjussen. Op. 21. To Klaverstykker. 1. Barcarolle.
 2. Tarantella.
 *Gänschals. Op. 12. Frenella. Salon-Fantasi.
 * — Op. 20. Aftenro — Aftenro — Abendstille.
 *Otto Fröhlich. Op. 5. Blomsterdrømme — Blomsterdrømme —
 Blumen-Träume.
 * — Op. 8. Skovensomhed — Skogsfred — Waldeinsamkeit.
 *Wenzel. Op. 85. Blomsterne hviske — Blommorna hviska.
 * — Op. 201. Vintergækken — Snödroppen.
 * — Op. 227. Barnets Morgenbøn — Barnets Morgonbön —
 Des Kändes Morgengebät.
 *Carl Hirn. Op. 8. Goldfisch — Goldfish — Poisson rouge.
 L. van Beethoven. Op. 79. Sonate (G-dur).
 *Otto Fischer. Op. 185. Aftenserenade.
 Fr. Liszt. Erlikönig von Schubert.

- *A. W. Lanzky. Fantasi over danske Nationalmelodier.
 *Edvard Grieg. Klaver-Kompositioner.
 Op. 3. Poetiske Tonebilleder.
 - 6. Humoresker.
 - 12. Lyriske Smaastykker.
 - 19. Folkelivsbilleder.
 - 19a. Brudefølget drager forbi.
 - 28. Fire Albumsblade.
 - 29. Improvisata over et norsk Thema.
 - 40. Fra Holbergs Tid.
 - 41. Klaverstykker efter egne Sange. Hæfte 1. 2.
 - 52. Klaverstykker efter egne Sange. Hæfte 1. 2.
 Op. 40. Fra Holbergs Tid. Suite i gammel Stil,
 Klaver 4-hdg. ved Theodor Kirchner.
 - 46. Orkester-Suite Nr. 1, af Musikken til „Peer Gynt“,
 Klaver 2-hdg. og 4-hdg. af *Komponisten*.
 - 55. Orkester-Suite Nr. 2, af Musikken til „Peer Gynt“,
 Klaver 2-hdg. og 4-hdg. af *Komponisten*.
 Edvard Grieg. Op. 7. Sonate e-moll.
 *Viggo Brodersen. Op. 1. Suite symphonique.
 — Op. 2. Cinq Impromptus Mignons.
 Op. 2 No. 3. Impromptu Mignon.
 Revue et Corrigée par *L'auteur*.
 — Op. 3. Aphorismes.
 — Op. 12. Légende.
 — Deux Morceaux. I. Danse slave.
 — II. Chanson pastorale.
 *Léa Fischer. La Fauvette. Caprice élégant.
 *Richard Tourbié. Op. 71. Im Rosenduft. Idylle.
 * — Op. 214. Herz an Herz.
 *Theodor Espen. Op. 5. Aftenklokken. (Aftonklockan).
 * — Op. 21. Stille Sorg. (Stilla Sorg. - Stilles Weh).
 *Carl Nielsen. Op. 3. 5 Klaverstykker.
 *J. P. E. Hartmann. Op. 65. Studier og Novelletter (1—9).
 *Th. Lumbye. Molbo Valsen.
 *Niels W. Gade. Op. 34. Idyller. Komplet. 1. I Blomsterhaven.
 2. Ved Bækken. 3. Trækfugle. 4. Aftendæmring.
 L. Tonel. Perles et Diamants, Mazurka brillante.
 *Balduin Dahl. Amerikansk Tappenstreg.
 Dombrowska. Polsk Nationaldans.
 *Mathilde Nathan-Berendsen. Op. 3. Romance.
 W. Wallace. Op. 71. Fantasi over Paganinis Heksedans.

*FORLÆGGERENS EJENDOM

KØBENHAVN & LEIPZIG
WILHELM HANSEN, MUSIK-FORLAG
 KRISTIANIA & BERGEN GÖTEBORG - STOCKHOLM MALMO
 NORSK MUSIK-FORLAG A. B. NORDISKA MUSIKFÖRLAGET



I

x3900 48290

Romance.

Mathilde Berendsen-Nathan Op. 3.

Andantino.

pp
col Ped.

p
Ped. Ped. Ped. Ped. Ped.

cresc.
Ped.

p
Ped. Ped. Ped. Ped. Ped.

cre - scen - do

f
Ped. Ped. Ped. Ped. Ped.

p poco rit.

poco rit. *f*

p *pp rit.* *p*

pp *ff*
agitato
ben marcato

ff *f*

p

cresc. molto

espressivo

Red. Red. Red. Red. Red. Red.

This system contains the first two staves of music. The upper staff features a complex, arpeggiated texture with many beamed sixteenth notes. The lower staff has a simpler, more rhythmic accompaniment. The word "espressivo" is written above the first measure of the upper staff. Below the lower staff, there are six "Red." markings, each aligned with a measure of the lower staff.

Red. Red.

This system contains the next two staves of music. The upper staff continues the arpeggiated texture. The lower staff has a few measures of accompaniment. Below the lower staff, there are two "Red." markings.

p rit. Red. Red. Red. Red. Red.

This system contains the next two staves of music. The upper staff has a more regular, chordal texture. The lower staff has a simple accompaniment. The dynamic marking *p* is at the start of the upper staff, and *rit.* is at the end. Below the lower staff, there are five "Red." markings.

a tempo *p*

This system contains the next two staves of music. The upper staff has a regular, chordal texture. The lower staff has a simple accompaniment. The tempo marking *a tempo* is above the first measure of the upper staff, and the dynamic marking *p* is above the first measure of the lower staff.

cresc. *p*

This system contains the final two staves of music. The upper staff has a regular, chordal texture. The lower staff has a simple accompaniment. The dynamic marking *cresc.* is above the first measure of the upper staff, and *p* is above the first measure of the lower staff.

First system of musical notation. The piano part (treble clef) features a complex rhythmic pattern of eighth notes with slurs. The bass part (bass clef) has a simpler accompaniment. Dynamic markings include *cresc.*, *mf*, and *f*.

Second system of musical notation. The piano part includes a triplet of eighth notes. The bass part continues the accompaniment. Dynamic markings include *p*, *rit.*, and *cresc.*.

Third system of musical notation. The piano part continues with its rhythmic pattern. The bass part has some rests. Dynamic markings include *cresc.* and *f*.

Fourth system of musical notation. The piano part features a *p dolce* section. The bass part has several *Ped.* markings. Dynamic markings include *p dolce*.

Fifth system of musical notation. The piano part includes a *poco rit.* section. The bass part has several *Ped.* markings. Dynamic markings include *dim.*, *p*, and *pp*.

Skymning.

Lento. Selim Palmgren, Op. 51, Nr. 2.

ppp
pp misterioso
poco più
ppp

Papillon.

Allegretto. III. Finl. Henriques, Op. 45.

p
pp

ROMANCE

Andante con espressione. Eyvind Alnæs.

p
cresc.
dim. o rit.
a tempo

Etude

Leggiero. Jean Sibelius, Op. 78, Nr. 2.

p
cresc.
a tempo