

D 26.



**WILHELM HANSEN
EDITION**

N^o. 2434.

ALNÆS

Op. 44 Nr. 1 og 2

Deux études mélodiques

pour piano

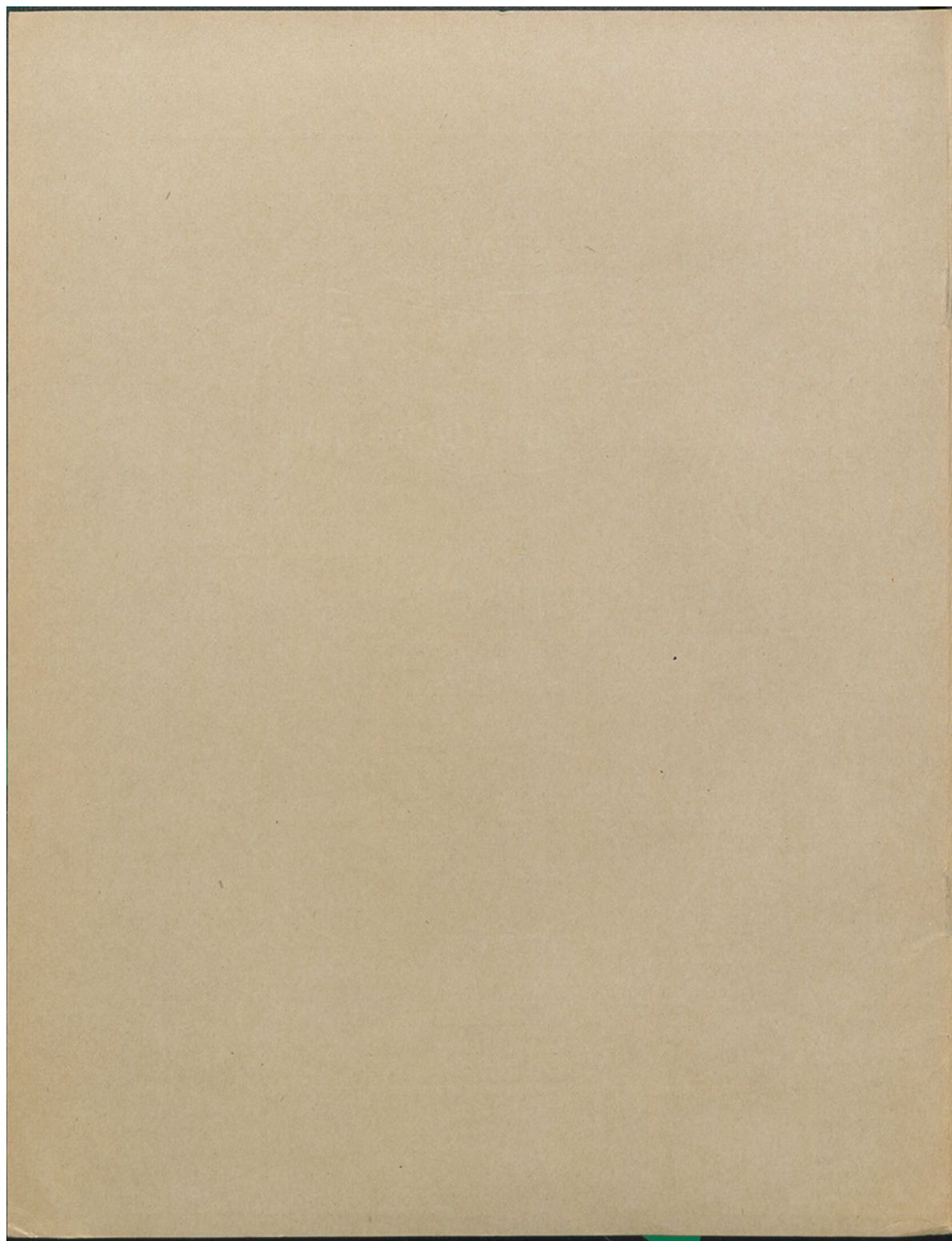
København & Leipzig
Wilhelm Hansen, Musik-Forlag
Oslo
Norsk Musik-Forlag
Stockholm
A. B. Nordiska Musikförlaget

II

Printed in Denmark.

1926-27. 29.





WILHELM HANSEN EDITION

WILHELM HANSEN EDITION

Deux etudes melodiques

pour piano

par

Eyvind Alnæs

Op. 44 No. 1 og 2

Eigentum des Verlegers für alle Länder. — Propriété pour tous Pays
Aufführungsrecht vorbehalten. — Droits de Représentation réservés

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

OSLO

STOCKHOLM

NORSK MUSIKFORLAG

A. B. NORDISKA MUSIKFÖRLAGET

Copyright 1926 by Wilhelm Hansen, Copenhagen

WILHELM HANSEN EDITION

Deux etudes mélodiques

Droits d'exécution réservés

I

Moderato

EYVIND ALNÆS, Op. 44.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system begins with the instruction 'p dolce legato'. The second system is marked 'mp'. The third system is marked 'cresc.'. The fourth system is marked 'poco f', 'dim.', and 'p'. The fifth system has no specific dynamic marking. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5). There are also some decorative symbols (asterisks and 'led.') under the bass line.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with fingerings 2, 3, 4, 5, 4, 3, 5. The left hand has a bass line with fingerings 5, 3, 1, 2, 4, 5, 3, 2. Dynamics include *mf*. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 3, 5, 3, 5. The left hand has fingerings 5, 3, 1, 2, 4, 5, 3, 2, 1. Dynamics include *mf*. Pedal markings are present below the bass line.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 2, 4. The left hand has fingerings 1, 2, 1, 2. Dynamics include *dim.*, *p*, and *mp*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 3, 3, 5. The left hand has fingerings 1, 1, 3, 4, 3, 1. Dynamics include *mf*. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 3, 3, 3, 3, 5. The left hand has fingerings 1, 3, 1, 3, 1, 3, 1. Dynamics include *mf*. Pedal markings are present below the bass line.

sempre cresc.

♩. *♩. *♩. *♩. *♩. *♩. *♩. *♩. *

♩. *f* *♩. *♩.

♩. *♩. *♩. *♩.

♩. *♩. *♩. *♩.

sempre cresc. e poco string.

♩. *♩. *♩.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1-4, 1-3, 1-4, and 1-3. The treble line contains chords and eighth notes. Fingerings 5 and 1 are indicated in the bass line. A 'Ped.' symbol is present at the end of the system.

Second system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1-4, 1-4, 1-4, and 1-4. The treble line contains chords and eighth notes. Fingerings 5 and 5 are indicated in the bass line. A 'Ped.' symbol is present at the end of the system.

Third system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1-3, 5-1-4, 5-3-2-1-4, and 1-4-3-1. The treble line contains chords and eighth notes. Fingerings 5 and 5 are indicated in the bass line. Dynamics include *ff* and *dim.*. A 'Ped.' symbol is present at the end of the system.

Fourth system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1-4, 1-4, 1-4, and 1-4. The treble line contains chords and eighth notes. Fingerings 5 and 5 are indicated in the bass line. Dynamics include *mf* and *p*. A 'Ped.' symbol is present at the end of the system. The tempo marking *Tempo I.* is located at the end of the system.

Fifth system of musical notation. Treble clef with a key signature of three sharps. Bass clef with a key signature of three sharps. The bass line features a sequence of eighth-note chords with fingerings 1-4, 1-4, 1-4, and 1-4. The treble line contains chords and eighth notes. Fingerings 5 and 5 are indicated in the bass line. A 'Ped.' symbol is present at the end of the system.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The left hand plays a bass line with eighth notes and quarter notes. There are several dynamic markings: *ped.* (pedal) and ** ped.* (pedal) with asterisks. The key signature has two sharps (F# and C#).

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand continues with eighth-note chords. The left hand has a bass line. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). Pedal markings *ped.* and ** ped.* are present. The key signature remains two sharps.

Third system of musical notation. The grand staff continues with the same rhythmic patterns. The right hand's chords are marked with *mp* (mezzo-piano). The left hand's bass line is marked with *ped.* and ** ped.*. The key signature is two sharps.

Fourth system of musical notation. This system shows a change in the right hand's texture, with more complex chordal structures. The left hand continues with a bass line. Dynamic markings include *dim.* (diminuendo). Pedal markings *ped.* and ** ped.* are used. The key signature is two sharps.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, marked with *rit.* (ritardando). The left hand has a bass line. The system concludes with a *Lento* marking and a change in dynamics to *pp* (pianissimo) and *mp* (mezzo-piano). Pedal markings *ped.* and ** ped.* are present. The key signature is two sharps.

II

Molto moderato

p dolce
marcato

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with notes marked with fingerings 3, 4, 5, 4, 5, 3, 5, 3, 4. The system concludes with a double bar line and a fermata.

Second system of musical notation. Continues the arpeggiated texture from the first system. The left hand accompaniment includes fingerings 5, 3, 5, 3, 5, 3, 4. The system ends with a double bar line and a fermata.

Third system of musical notation. The right hand continues its arpeggiated motion. The left hand accompaniment features fingerings 5, 3, 5, 3, 5, 4, 5. The system concludes with a double bar line and a fermata.

Fourth system of musical notation. The right hand begins with a melodic line marked *poco tranqu.* (poco tranquillo), featuring a series of sixteenth-note runs with fingerings 1, 1, 1, 1, 1, 1, 3, 5. This is followed by a section marked *p dolce* (piano dolce), with a melodic line and fingerings 7, 2, 1, 2, 2, 1. The left hand accompaniment includes fingerings 4, 5, 3, 5, 3, 5, 7, 2, 1, 2, 2, 1. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The right hand continues with a melodic line and fingerings 5, 4, 2, 1, 3, 3, 1, 2, 5. The left hand accompaniment includes fingerings 5, 4, 2, 2, 2, 1, 2, 1, 3, 4, 2, 4, 2, 1, 2, 1, 3, 1, 3, 5. The system concludes with a double bar line and a fermata.

First system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time. The system contains two measures. The first measure has a circled '35' above the treble staff. The second measure has 'mp cresc.' written above the treble staff. Fingerings are indicated with numbers 1-5. Pedal markings are present at the end of each measure.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time. The system contains two measures. The second measure has 'f' written above the treble staff. Fingerings are indicated with numbers 1-5. Pedal markings are present at the end of each measure.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time. The system contains two measures. Fingerings are indicated with numbers 1-5. Pedal markings are present at the end of each measure.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time. The system contains two measures. The second measure has 'f' written above the treble staff. Fingerings are indicated with numbers 1-5. Pedal markings are present at the end of each measure.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time. The system contains two measures. The second measure has 'cresc.' written above the treble staff. Fingerings are indicated with numbers 1-5. Pedal markings are present at the end of each measure.

f *ff*

f *poco rit.* *a tempo* *molto dim.* *p*

sempre dim.

rit. *pp* *morendo* *ppp*

EYVIND ALNÆS

Klaver 2 Hænder.

- Op. 4. 4 Klaverstykker.
1. Fædrelandshymne — 2. Folkeviser — 3. Albumblad — 4. Humoreske.
- Op. 5. Variations sur un thème original.
- Op. 9. Tre Klaverstykker.
1. Impromptu — 2. Studie — 3. Novellette.
- Op. 10. Klaverstykker.
1. Skizze. 2. Idyl — 3. Melodi.
- Op. 13. Fire Klaverstykker.
Hymne — Minde — Albumblad — Cortège.
- Op. 17. Nr. 2. Sidste Reis. Somandsviser.
- Op. 20. Nr. 2. Caprice (C-dur).
- Op. 32. Nr. 1. Etude.
- Op. 32. Nr. 2. Jeu d'Enfants.
- Op. 32. Nr. 3. Caprice.
- Op. 39. 10 Klaverstykker over norske Folkeviser.

Hefte 1.

Herr Gudmund — Valdrisvisen — Aasmund Fregdegjævar — Dæ va eingang ein Kunge — Naar jenta bare er konfirmera.

Hefte 2.

Aa Ola, Ola min eigen Onge — Seterreisen — Lensmannen hadd ei gråskjemra merr — Jeg lagde mig saa sildig — Ho Guro.

Ei Ouchniem (Baadførers Sang paa Volga). Russisk Folkeviser.

Romance (E-dur).

2 Klaverer 4 Hænder.

- Op. 16. Marche symphonique.
- Op. 27. Koncert.

Violin og Klaver.

Springdans.

Jeg lagde mig saa sildig. Norsk Folkeviser.

Sidste Reis. Somandsviser.

„Halling.“ Fra Østerdalen.

Aasmund Fregdegjævar.

Orgel.

- Op. 33. 60 lette melodiske Præliudier.

Harmonium.

Harmonium-Album. 150 udv. Kompositioner, samlede og bearbejdede. Bd. I. II. III.

Orkester.

- Op. 8. Variations symphoniques. Partitur & Stemmer.
- Op. 17. Nr. 2. Sidste Reis, for Salonorkester af Nicolaj Hansen (Heimdal Nr. 25).

Sang og Klaver.

- Op. 1. Fire Sange.
1. Borte — 2. Langs ei å — 3. Sig husker du — 4. Gyngesang (As-dur). Dyb Udgave (G-dur).
- Op. 2. Fem Digte af V. Krag med norsk og tysk Tekst.
1. Moderen synger — 2. Minde — 3. Jeg laa ved sjøen — 4. Liden Kirsten — 5. Udover.
- Op. 6. Fem Sange til Tekster af R. Burns og H. Heine for en Mellestemme.
Winterklage — An eine Nachtigall — Ein Jüngling liebt ein Mädchen — Was will die einsame Thräne — Der erste Psalm.

- Op. 11. Tre Sange til Tekster af Ernst v. d. Recke.
Det volder saa den Vintertid — Der drysse Korn fra modent Straa — Fra Himlen falder der Stjerne-skud.
- Op. 12. Fire Sange til Tekster af A. O. Vinje og Ivar Aasen.
Det er tungt — Min Blomst — Ret aldrig vil jeg dig kunne glemme — Ude i Verden.
- Op. 14. Fire Sange til Tekster af Nils Collett Vogt og Th. Caspari.
Til en jeg holder af — Sindet sødmefyldt og ungt — Min Bregne — Nordlys.
- Op. 17. Tre Sange til Tekst af A. O. Vinje, Henrik Wergeland og Nils Collett Vogt.
Der du gjekk fyre — Sidste Reis — Vaarlængsler.
- Op. 17. Nr. 2. The sailor's last voyage (Somandsviser).
- Op. 19. Sange or en dyb Stemme til Tekster af Nils Collett Vogt og Henrik Wergeland.
1. Mor — 2. September — 3. I en syg Stund — 4. Steinbryterviser.
- Op. 22. Seks Sange til Tekster af Anders Hovden og O. A. Vinje.

Hefte 1.

Tungalda — Den digtar aldri djupt — Attergløyma.

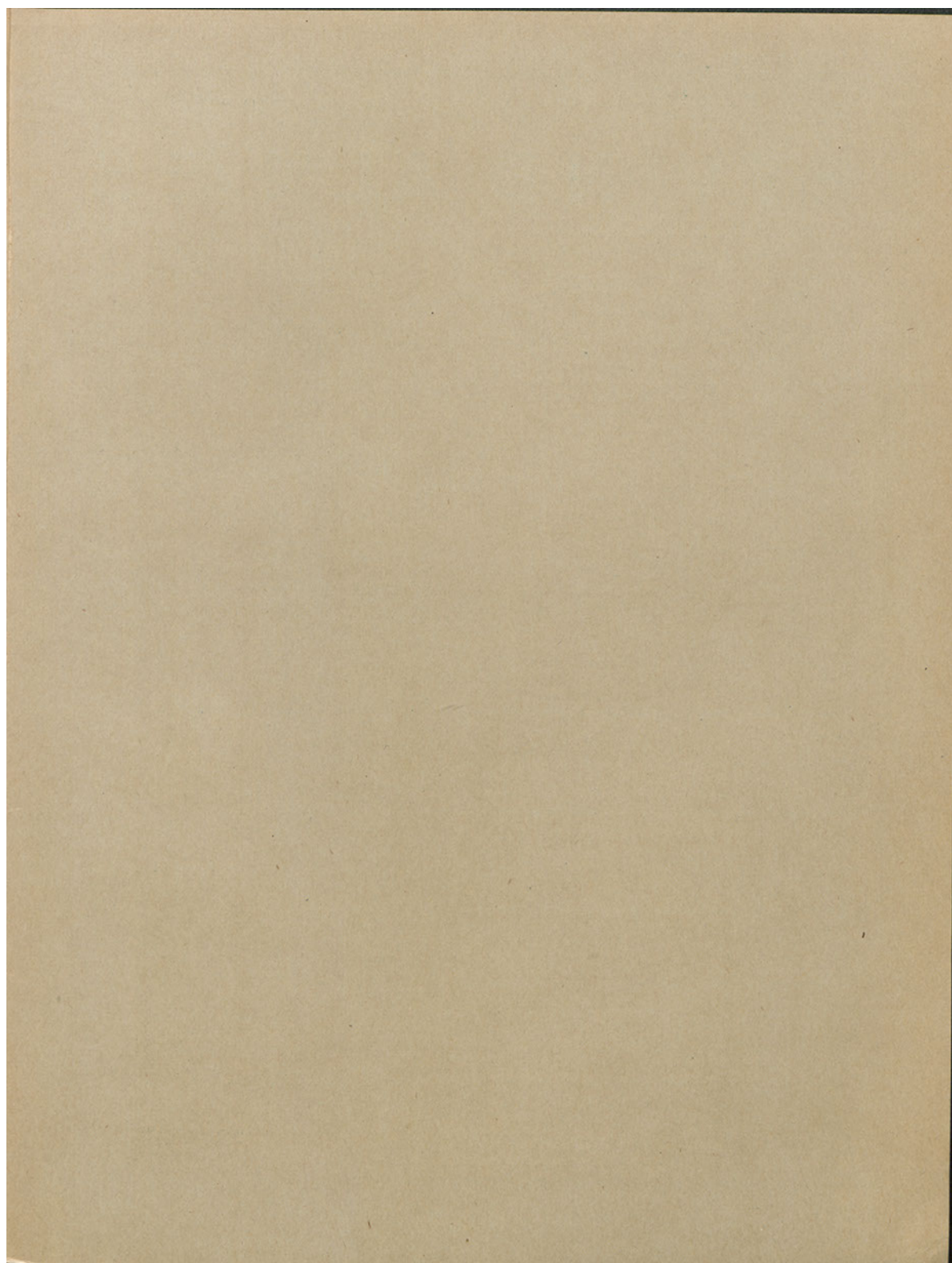
Hefte 2.

Du naar Maalet — So skal Gjenta hava det — Mold.

- Op. 23. Tre Sange til Tekster af Nils Collett Vogt.
Sjøfugl — Alt var dig — Vise.
- Op. 24. Tre svenske Digte.
Ett hjärta — Ingalill — Jorum.
- Op. 26. Tre Sange af Viggo Stuckenborg. Dansk og tysk Tekst.
Lykken mellem to Mennesker — Nu brister i alle de Kløfter — En Morgen var din Grav.
- Op. 28. Fire Sange til Tekster af Nils Collett Vogt og Herman Wildenvey.
Til en ung Mand — Pinselille — Februardmorgen ved Golfen — Selma.
- Op. 29. 3 Digte af Nils Collett Vogt.
Sne — Ruten — Kjolen.
- Op. 30. 4 Digte af Herman Wildenvey.
Højtid — Ved Syrintid — Tidlig Sommermorgen — Eventyr til Ellen.
- Op. 31. 3 Digte af Olaf Bull.
Promenade — Lille Ven — Digter.
- Op. 35. Fire Sange til Tekster af Gustaf Frøding og Nils-Magnus Folcke.
En visa til Karin, når hon hade dansat — En visa til Karin ur fångelsat — Du döda — En sommar-melodi.
- Op. 38. 4 Värmländska Låtar. Texter af Gustaf Frøding.
Jänthlig — En liten låt om våren — Kung Liljekonvalje — Skogsrän.
- Den store hvide Flok. Efter Edv. Griegs Udsættelse for Mandskor.
- Taterviser af Folkekomedien „Taterblod“. Musikken arr. for Klaver.

Mandskor.

- Op. 25. Norske Folkeviser.
1. Solfager og Ormekongin — 2. Halling, Hei, huskom i Hei — 3. Ungersvenden (med Tenorsolo).
Fiskaren aat sonen sin.
Giv agt, du Norges unge Blod.



Musikskoler og Studieværker.

Klaver.

- Amberg: Ledetraad ved den første Børneundervisning.
Birkedal-Barfod: Skala Øvelser.
Fr. Burgmüller: Op. 100. 25 Etuder. Ny revideret Udgave ved Walter Niemann.
Ove Christensen: Teknik.
Clementi-Bischoff: Sonatiner. Op. 36. 37. 38.
Clementi-Germer: Klaver Etuder. Hefte 1—4.
— Gradus ad Parnassum Bd. 1. 2.
Clementi-Tausig: Gradus ad Parnassum.
Czerny-Germer: Studieværk. Bd. 1. 2. 3. 4.
— Op. 299. Die Schule der Ge-läufigkeit.
— Op. 337. 40 Tägliche Uebungen
E. Erslev: Praktisk-teoretisk Klaverskole.
Germer: Op. 28. Klaverspillet's Teknik.
Bd. 1. 2. 2. 4.
Griebel: Musikalsk Børnehave.
Haberbier-Bendel: Tekniske Studier.
Haberbier-Schytte: Vademecum des Pianisten.
(390 Øvelser.)
Heller-Schytte: 80 Etuder. Op. 45. 46. 47.
E. Horneman: Ny praktisk Klaverskole.
Horneman-Schytte: Børneklaverskole.
Kuhlau: 12 Sonatiner. Op. 20. 55. 59.
Kuhlau-Germer: Udvalgte Sonatiner.
Neupert-Friedman: 33 Etuder.
Plaidy: Klaverskole.
Orla Rosenhoff: Fingerovelser fra Løbert og Starks Klaverskole.
Ludvig Schytte: Børneklaverskole.
— 45 Sonatiner og Foredragsstykker.
— Op. 174. Skole for moderne Klaverspil. Hefte 1. 2. 3. 4.
— 40 Pedalstudier.
— Tekniske Klaverstudier. Ny Udgave ved Ign. Friedman.
Felix Smith: Pedal Studier.
— Tekniske Studier.
P. A. D. Steinfeldt: Smaa børnenes Klaverskole.
Per Winge: Klaverskole for Børn.
Zweigle: Klaverskole.
100 Timer i Klaverspil. Svensk Udgave.

Violin.

- David: Berømte Violinskole. Nordisk Udg. Kompl.
— 2den Del særskilt.
Carl Flesch: Studier for Violin. Bd. I. 51 Etuder.
— — — II. 47 —
— — — III. 44 —
Nicolaj Hansen: Praktisk Violinskole for Begyndere. Bd. 1. 2.
— Ny Violinskole.
— Supplement til enhver Violinskole.
H. E. Kayser: Op. 20. 36 Etuder.
Thorvald Madsen: Violinskole.
J. F. Mazas: Op. 36. Etudes brillantes. Bd. 1. 2.
Carl Mortensen: Kortfattet Violinskole.
H. Paulli: Violinskole.
Chr. Schiørring: Øvelser i de forskellige Positioner.
Herman Schröder: 80 melodiske Etuder. Bd. 1. 2.
H. Tofte: Praktisk Violinskole for Begyndere.

Violoncel.

- Hugo Becker: Op. 13. 6 Spezial Etuden.
Joseph Malkin: 6 Etuder.
I. F. Mazas: Op. 36. Célèbres Etudes mélodiques et progressives ved A. Rüdinger.
H. 1. 2.

- Holger Pohn: Violoncel Skole.
Rüdinger: Tekniske Studier til Brug ved Undervisningen.
Carl Schröder: Op. 63. 10 lette Etuder.

Bratsch.

- Hans J. Larsen: Bratsch Skole.

Kontrabas.

- L. Hegner: Kontrabas Skole.

Fløjte.

- Hugot & Wunderlich. Fløjteskole.
Peter Møllerup. Fløjteskole.
Chr. Kindler: 12 progressive Etuder.
Tabeller med 1 og 4 Klapper.

Trompet.

- Thorvald Hansen: Fremadskridende Øvelser for Trompet i F.

Kornet.

- Brandt: Kornet Skole.
Keyper: Skole for Kornet.

Klarinet.

- Keyper: Praktisk Skole for Klarinet.

Mandolin.

- Hohmann-Bracony: Mandolin Skole. Bd. 1. 2.
Albert Petersen: Mandolin Skole.

Banjo.

- Albert Petersen: Banjo Skole.

Guitar.

- Bornhardt: Anvisning til at lære at spille
Carulli: Guitar Skole.
Eggers: Guitarskole.
— Tekniske Studier.
Poul Bredo Grandjean: Vejledning i Guitarspil.
Albert Petersen: Guitar Skole.

Orgel.

- Amberg: Orgelstudier.
Attrup: Orgelskole.
— Studier for Orgel.
Mortensen: Orgelskole
Steensen: Orgelskole.
Wolthers: Orgel-Harmoniumskole. Bd. 1. 2.
— Pedal Studier. Tillæg til Orgel-Harmonium Skole.

Harmonium.

- Birkedal-Barfod: Harmonium Skole.
Jacobsen: Harmonium Studier.
Carl Mortensen: Kortfattet Harmoniumskole.

Sang.

- Bielefeld-Horneman: Syngøvelser.
Concone: 50 Vocaliser.
Gerlach: Syngøvelser for alle Stemmer.
Fanny Gætte: Syngøvelser for Damestemmer.
Hefte 1 2.
Maikki Järnefelt: Hvorledes man øver sig.
Marchesi: Sangskole. Bd. 1. 2. 3.
Albert Meyer: Sangskole.
Henri Panofka: A. B. C.
— Op. 85. 24 Vocaliser for alle Stemmer undtagen Bas.
— Op. 87. 12 Instruktive Sangstykker. Italiensk Tekst.