

WILHELM HANSEN EDITION.

Mr. Albert Francella dedicated.

# Three Sketches

for Flute and Stringorchestra-  
Accompaniment or Pianoforte

by

## J. Amberg.

Op. 13.

1. Pastorale.
2. Remembrance.
3. Tarantelle.

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# THREE SKETCHES

for Flute and Stringorchestra - accompaniment or Pianoforte.

## Pastorale.

J. Amberg, Op. 13.

Andante.  $\text{♩} = 112.$

Flute

Piano.

Viola

*p cantando*

*p cantando*

*a tempo*

*poco sost.*

*a tempo*

*poco sost.*

*pp*

*a tempo*

*p*

*dim. poco rall.*

*a tempo*

*p*

*dim. poco rall.*

*pp*

Poco tranquillo.

*poco f*

*p*

*p*

*p*

*p*

*p*

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 one sharp (F#). The tempo is marked *a tempo*. Dynamics include *pp* (pianissimo) and *p* (piano). The music features a complex rhythmic pattern with many sixteenth notes and some beamed eighth notes.

Second 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 one sharp (F#). The tempo is marked *a tempo*. Dynamics include *poco tranqu.* (poco tranquillo), *p* (piano), and *pp* (pianissimo). The music continues with similar rhythmic patterns and includes some longer note values.

Third 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 one sharp (F#). The tempo is marked *a tempo*. Dynamics include *poco rall.* (poco rallentando), *poco f* (poco forte), and *p* (piano). The music features triplet markings (indicated by a '3' over groups of notes) and some longer note values.

Fourth 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 one sharp (F#). The tempo is marked *poco rall.* and *più rall.* (più rallentando). Dynamics include *p* (piano) and *pp* (pianissimo). The music continues with complex rhythmic patterns and includes some longer note values.

Tempo I.

First system of the musical score. 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 one sharp (F#). The first staff begins with a piano (*p*) dynamic. The grand staff also begins with a piano (*p*) dynamic. The music features flowing sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves.

Second system of the musical score. It consists of three staves. The first staff has a piano (*p*) dynamic and includes the instruction *dim. poco rall.* (diminuendo, a little slower). The grand staff also has a piano (*p*) dynamic and includes *dim. poco rall.* and *pp* (pianissimo) markings. The tempo marking *a tempo poco lento* (at tempo, a little slower) appears at the end of the system.

Third system of the musical score. It consists of three staves. The first staff has a piano (*p*) dynamic and includes the instruction *pp poco più lento* (pianissimo, a little slower). The grand staff also has a piano (*p*) dynamic and includes *poco più lento*. The tempo marking *a tempo* (at tempo) appears at the end of the system.

Fourth system of the musical score. It consists of three staves. The first staff has a piano (*p*) dynamic and includes the instruction *a piacere morendo* (at pleasure, fading). The grand staff also has a piano (*p*) dynamic and includes *poco f* (poco forte) and *a piacere morendo*. The tempo marking *a piacere morendo* appears at the end of the system.

# Remembrance.

Andante. ♩ = 40.

*dolce*

*p*

*p* *p*

Viola solo

*p*

*a tempo*

*cre - scen do* *p poco sost.* *poco*

*a tempo*

*cre - scen - do* *p poco sost.* *pp poco*

Poco animato.

*accel. e cre - scen - do* *pp*

*accel ere - scen - do* *dim.* *p* *pp*

*p poco accel.*  
*poco f cantando*  
*poco accel.*

*dim. poco rall. p a tempo pp*  
*poco rall. p a tempo p pp*

*a tempo poco sost.*  
*dim. poco rall. Pa tempo poco stacc.*  
*poco rall. dim.*

Tempo I.

*rall. dolce*  
*rall.*

*a tempo*  
*poco sost. pp canterellato*  
*a tempo pp*

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

# Tarantelle.

Allegro. ♩. = 132.

*p cresc.*  
*m. d.*  
*m. s.*  
*m. d.*  
*mf*  
*p*

*dim.*

*mf*  
*p*

First system of musical notation. The top staff contains a melodic line with dynamic markings *cresc. poco accel.*. The piano accompaniment consists of two staves with dynamic markings *dim.*, *p*, and *cresc. poco accel.*.

Second system of musical notation. The top staff includes dynamic markings *dim.* and *poco tranqu.*. The piano accompaniment includes *più cresc.*, *Viola*, *dim.*, and *poco tranqu.*.

Third system of musical notation. The top staff is marked *a tempo* and includes *p*, *cresc.*, and *f*. The piano accompaniment is also marked *a tempo* and includes *p* and *cresc.*.

Fourth system of musical notation. The top staff includes *dim.*, *più dim.*, and *poco tranqu.*. The piano accompaniment includes *dim.*, *più dim.*, and *p*.



Tempo I.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo I.'. The first staff has a dynamic marking of *p leggiero*. The grand staff also has a *p leggiero* marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature remains two sharps. The first staff has dynamic markings of *cresc.* and *più cresc.*. The grand staff also has *cresc.* and *più cresc.* markings. The music continues with melodic and rhythmic development.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature remains two sharps. The first staff has dynamic markings of *f* and *sempre f*. The grand staff also has *f* and *sempre f* markings. The music features a strong, sustained melodic line.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature remains two sharps. The first staff has a dynamic marking of *più dim.*. The grand staff also has a *più dim.* marking. The music concludes with a gradual decrease in volume.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two sharps (D major) and a 4/4 time signature. The first staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics markings include *pp* and *p*.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues from the first system. Dynamics markings include *cresc. e accel.*, *f*, and *piu cresc.*. The word "Viola" is written on the right side of the grand staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues. Dynamics markings include *dim.*, *poco tranq.*, *a tempo*, *p*, and *cresc.*. A fermata is placed over a note in the top staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues. Dynamics markings include *f* and *dim.*. The system concludes with a final cadence.

Poco tranquillo.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a long note and then has a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble. Dynamic markings include *più dim.* and *p*.

Second system of the musical score, beginning with the instruction *po I.* and *legg.*. The piano accompaniment is marked *p leggiero*. The vocal line continues with eighth-note patterns, and the piano accompaniment maintains a light, rhythmic texture.

Third system of the musical score. The piano accompaniment shows a gradual increase in volume, marked with *mf* and *poco f*. The vocal line continues with similar rhythmic patterns.

Fourth system of the musical score, characterized by a strong crescendo. The piano accompaniment is marked with *cresc.* and *più cresc.*, leading to a fortissimo (*sf*) dynamic. The vocal line also shows a corresponding increase in intensity.

dim. *f* Viola dim.

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The first measure has a *dim.* marking. The second measure has a *f* marking and the word "Viola" written below the staff. The third measure has a *dim.* marking. The system concludes with a double bar line.

*f* *poco f*

This system contains three staves. The top staff has a *f* marking. The middle and bottom staves have a *poco f* marking. The system concludes with a double bar line.

*più f risol.* *più f risol.*

This system contains three staves. The top staff has a *più f risol.* marking. The middle and bottom staves have a *più f risol.* marking. The system concludes with a double bar line.

*ff accel. al Fine.* *f* *ff accel. al Fine. dim.* *più dim.* *f*

This system contains three staves. The top staff has a *ff accel. al Fine.* marking. The middle staff has a *f* marking. The bottom staff has a *ff accel. al Fine. dim.* marking. The system concludes with a double bar line.

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Nr.	
	<b>a) Klavier, Violine und Violoncell.</b>
1369	<b>Amberg.</b> Op. 11, Trio für Violine oder Clarinette, Violoncell und Klavier . . . . .
1324	— Op. 12, Fantasiestücke für Violine (oder Clarinette), Violoncell und Klavier oder Viola . . . . .
1308	<b>Bendlx, Victor.</b> Op. 12, Trio (A-dur) . . . . .
1047	<b>Bohlmann.</b> Trios d'Amateurs . . . . . A la Zingara. Nocturne. Danse slave. Menuet.
888	<b>Godard, Benjamins.</b> Op. 18, Six Duettini. Transcrit et doigtée par Jacques van Lier . . . . .
906	<b>Hartmann, Emil.</b> Op. 24, Serenade für Klarinette (Violine oder Viola), Violoncell und Klavier . . . . .
1229	<b>Henriques, Fini.</b> Op. 31, Kinder-Trio in G-dur . . . . .
1235	<b>Helse.</b> Trio (Es-dur) . . . . .
934	<b>Malling.</b> Op. 36, Trio (A-dur) . . . . .
	<b>Schytté.</b> Op. 132, Petites Suites faciles.
969	Nr. 1. Fantaisies (C-dur) . . . . .
970	„ 2. Réveries (F-dur) . . . . .
971	„ 3. Souvenirs (G-dur) . . . . .
972	„ 4. Sérénade (B-dur) . . . . .
263	<b>Sinding.</b> Op. 23, Trio (D-dur) . . . . .
1136	<b>Söchting.</b> Op. 66, Kindertrios . . . . . Allegro. Tempo di Menuetto. Rondino.

	<b>b) Klavier, Violine und Viola.</b>
1500	<b>Bull-Svendsen.</b> Sehnsucht der Sennerin ( <i>Nicolaj Hansen</i> ) . . . . .
1501	<b>Gade.</b> Nordische Sennfahrt, Lustspiel-Ouverture ( <i>Nicolaj Hansen</i> ) . . . . .
1502	<b>Hartmann, Emil.</b> Berceuse [Wiegenlied] ( <i>Nicolaj Hansen</i> ) . . . . .
1503	<b>Lange-Müller.</b> In der Halle der Abencerragen, aus der Suite „In der Alhambra“, op. 3 ( <i>Nicolaj Hansen</i> ) . . . . .
1504	<b>Malling.</b> Lied des Wüstenmädchens aus op. 51 ( <i>Nicolaj Hansen</i> ) . . . . .
1505	<b>Rung, Fr.</b> Schmetterlingstanz ( <i>Nicolaj Hansen</i> ) . . . . .
1506	<b>Svendsen.</b> Printemps, Morceau de Ballett ( <i>Nicolaj Hansen</i> ) . . . . .

**c) 2 Violinen und Klavier.**  
— Siehe Seite 8 & 9. —

	<b>d) Streich-Trios.</b>
689	<b>Bull-Svendsen.</b> Sehnsucht der Sennerin ( <i>Aug. Reinhard</i> ) für 2 Violinen und Violoncell . . . . .
690	— Sehnsucht der Sennerin ( <i>Aug. Reinhard</i> ) für Violine, Viola und Violoncell . . . . .

**Quartette.**

	<b>a) Klavier-Quartette.</b>
	Repertoire für Haus- und Salon-Konzerte für Klavier, Harmonium, Violine und Violoncell. (Violine II und Viola ad lib.) — Siehe Seite: 12. —

	<b>b) Streich-Quartette.</b>
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443	<b>Nielsen, Carl.</b> Op. 5, Quartett (F-moll). Partitur und Stimmen . . . . .
638	— Op. 13, Quartett (F-moll). Partitur und Stimmen . . . . .
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1425	<b>Sandby.</b> „Roselli“. Danish Song. Partitur und Stimmen . . . . .
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992	— Stimmen . . . . .
659	<b>Svendsen.</b> Op. 26, Violin-Romanze in G ( <i>Nicolaj Hansen</i> ). Partitur und Stimmen . . . . .
	<b>Weber, Jos. Miroslav.</b> Preis-Quartett (H-moll). Stimmen . . . . .

	<b>Quintette.</b>
453	<b>Sinding.</b> Op. 5, Quintett E-moll, für Klavier, 2 Violinen, Bratsche und Violoncell. — Stimmen . . . . .

Nr.	
	<b>Gitarre.</b>
	<b>Gitarre solo.</b>
	<b>Mertz.</b> Ausgewählte Kompositionen für Gitarre, zum Gebrauch beim Unterricht und mit Fingersatz versehen von A. Eggers.
957	— Band 1 . . . . . Variations mignonnes. Polacca. Glockentöne (Lied von Proch). Die Fahnenwacht (Lied von Lindpaintner). Etude. Capriccio.
958	— Band 2 . . . . . An Malvine. Polonaise. Abendlied. An die Entfernte. Lied ohne Worte. Liebeslied.
449	<b>Rung, H. und Fr.</b> Albumblätter für Gitarre.
	— Heft 1 . . . . . Tyrolienne. Melodie. Romanze. Impromptu. Aus „Farao's Ring“. Choral. Choral. Nocturne. Albumblatt. Novellette. Idyll. Intermezzo. Elegie. Humoreske. Echo. Aquarell. Serenade. Wechselgesang. Sarabande. Barcarole. Berceuse. Sicilienne. Flageolet-Solo. Präludium. Pastorale.
450	— Heft 2 . . . . . Elegie. Ricordanza d'Italia [I]. Romanze. Bolero. Capriccio. Flageolet-Solo. Ricordanza d'Italia [II]. Volkslied. Marche funèbre. Ricordanza d'Italia [III]. Bourrée. La melanconia. Charakterstück. Ricordanza d'Italia [IV]. Etude. Menuett. Ricordanza d'Italia [V]. Humoreske. Etude. Capriccio. Tanz. Gavotte. Idyll. Fantasiestück. Tarantella.

	<b>2 Gitarren.</b>
	<b>Eggers. Duos.</b>
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**Flöte.**  
**Flöte solo.**

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