

WILHELM HANSEN EDITION

KGL. KAMMERMUSIKUS PEDER MØLLER TILLEGNET

Kammerduetter

Kammerduetten - Chamber duets

Violino I. Violino II. Piano

af

Fini Henriques

Op. 50

Hefte I. Hefte II. Hefte III.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUS PAYS
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRESENTATION RÉSERVÉS

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

KRISTIANIA & BERGEN
NORSK MUSIK-FORLAG

GÖTEBORG - STOCKHOLM - MALMÖ
A. B. NORDISKA MUSIK-FÖRLAGET

SOLE AGENTS:

LONDON. SCHOTT & Co.

Copyright 1921 by Wilhelm Hansen, Copenhagen

Kammerduetter

Kammerduetten Chambre duets

Opførelsesret forbeholdt
Aufführungsrecht vorbehalten

I

Fini Henriques, Op. 50

Andantino

Violino I

Violino II

Piano

p *pp*

p *f* *pp*

f *pp*

f *pp*

mf *pp*

rit. *a tempo* *p*

rit. *a tempo* *p*

tr *tr* *tr* *rit.* *a tempo* *pp*

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#). Dynamics include *f*, *pp*, and *p*. A trill (*tr*) is marked in the piano accompaniment.

Second system of musical notation, consisting of four staves. It features a section labeled 'A' in the vocal line. Dynamics include *p* and *pp*. Trills (*tr*) are marked in both the vocal and piano accompaniment parts.

Third system of musical notation, consisting of four staves. This system continues the piano accompaniment and vocal lines. It includes various musical notations such as slurs, ties, and dynamic markings.

B

The first system of the musical score consists of two grand staves. The upper grand staff contains two treble clef staves, and the lower grand staff contains two bass clef staves. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The upper right-hand part features melodic lines with slurs and accents, marked with a piano (*p*) dynamic. The lower right-hand part features a more rhythmic accompaniment, marked with a pianissimo (*pp*) dynamic. A section marker 'B' is placed above the second measure of the upper right-hand part. Trills (*tr*) and triplets (*3*) are used as ornaments in the lower right-hand part.

The second system continues the musical composition. It features two grand staves with two treble clef staves and two bass clef staves. The melodic lines in the upper right-hand part continue with slurs and accents. The accompaniment in the lower right-hand part maintains its rhythmic pattern. The key signature and time signature remain consistent with the first system.

The third system concludes the musical passage. It features two grand staves with two treble clef staves and two bass clef staves. The melodic lines in the upper right-hand part end with a trill and a flourish. The accompaniment in the lower right-hand part concludes with a final chord. A *rit.* (ritardando) marking is present in the lower right-hand part, indicating a gradual deceleration of the music. The key signature and time signature remain consistent.

C

p a tempo

pp a tempo

pp

pp

tr

tr

tr

tr

3

3

3

D

f

dim.

rit.

f

dim.

rit.

D

f

dim.

rit.

Moderato

pp a tempo

rit.

pp a tempo

rit.

pp a tempo

rit.

ff

pp

Moderato

p

p

ppp

pp

p

pp

pp

pp

p

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature has two sharps (F# and C#). The word "rit." (ritardando) is written above the first and second staves, and below the third staff. A fermata is placed over the final note of the first staff.

Second system of musical notation, consisting of four staves. The music continues with similar rhythmic complexity. The word "a tempo" is written above the first, second, and third staves. A dynamic marking "p" (piano) is present below the first and second staves. A fermata is placed over the final note of the first staff.

Third system of musical notation, consisting of four staves. The music concludes with various rhythmic figures. The word "rit." is written above the first and second staves, and below the third staff. The dynamic marking "p a tempo" is written below the first, second, and third staves. A fermata is placed over the final note of the first staff.

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *mf* and *pp*. Trills are marked with *tr*. A fermata is present over the final note of the first vocal line.

Second system of musical notation, consisting of four staves. Dynamics include *p* and *pp*. Crescendos are marked with *cresc.*. Trills are marked with *tr*.

Third system of musical notation, consisting of four staves. Dynamics include *f* and *rit.*. Trills are marked with *tr*. Triplet markings are present over groups of notes.

E

p a tempo

p a tempo

E

pp a tempo

cresc.

cresc.

pp

cresc.

f

ff

rit.

a tempo

p

f

ff

rit.

a tempo

p

f

ff

rit.

a tempo

p

pp pp f f_z f p mf

This system contains the first three staves of the piece. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *pp*, *f*, *f_z*, *p*, and *mf*. The key signature has two sharps (F# and C#).

a tempo a tempo pp pp dim. dim. p rit. pp a tempo

This system contains the next three staves. Dynamics include *a tempo*, *pp*, *dim.*, *p*, *rit.*, and *pp a tempo*. The piano part features a triplet in the bass line.

pp rit. ppp pp rit. ppp

This system contains the final three staves. Dynamics include *pp*, *rit.*, and *ppp*. The piano part features a triplet in the bass line.

WILHELM HANSEN EDITION.

Nr.	Violine und Klavier.
361	Hartmann, J. P. E. „Klein Kirsten“, Oper.
	Auswahl von Nicolaj Hansen
770	— Fantasie Allegro
466	Hauser. Op. 13 Nr. 1, Romanze: Ich hab im Traum geweinet (<i>Fini Henriques</i>)
1297	Helsted. Op. 13, Sonate (A-dur)
	Henriques, Finl. Op. 20, Kleine bunte Reihe, Leichte Charakterstücke.
1516	— Nr. 1. Der Hirtenknabe
1517	— „ 2. Pantomime
1518	— „ 3. Nickpuppchen
1519	— „ 4. Menuetto
1520	— „ 5. Mückentanz
1521	— „ 6. Erotik
	— Op. 22, Ensemblespiel. Zehn leichte Charakterstücke zum Gebrauch beim Unterricht.
989	— Heft 1. [Sehr leicht] Marsch. Menuetto. Romanze. Das artige Kind. Ein fixer Junge. Melodie.
990	— Heft 2. [Leicht] Wiegenlied. Der Grossvater tanzt. Andante religioso. Bauernanz.
1112	— Op. 26, Novelletten. (I—4)
908	— Op. 27, Canzonetta (D-dur)
1367	Hursthin, Sulo. Album
	Weber, Zigeunermarsch. Walzer aus „Presiosa“. Mozart, Andantino. Menuett aus „Don Juan“. Donizetti, Gavotte aus „Liebestrank“. Larghetto aus „Lucia“.
1068	Höberg. Op. 1, Sonate (G-dur)
1061	— Op. 3, Romanze (G-moll)
1352	Kallstenius. Op. 7, Sonate (E-moll)
490	Kuhlau. Op. 100, „Eriehilgel“, Ouverture
309	Lumbye. Traumbilder, Fantasie
818	Mozart-Haberbier. Don Juan
1292	Möller. Romanze
1113	Nielsen, Ludolf. Berceuse (D-dur)
	Niemann. Op. 11, „Am Kamin“.
1280	— Nr. 1. Nordische Ballade
1281	— „ 2. Am Abend
1282	— „ 3. Märchen
1283	— „ 4. Im Sonnenschein
917	Nováček. Op. 7, Suite (1—3)
771	— Serbische Romanze
1013-1014	Opern-Album. Bearbeitungen von Nicolaj Hansen. Heft 1, 2. je
892	Paganini. Oktaven-Etüde, aus den 24 Capricen für Violine zusammengestellt, genau bezeichnet von Tivadar Nachéz
	Palaschko. Op. 32, Vier Stücke.
998	— Nr. 1. Ballade (G-dur)
999	— „ 2. Capriccio (A-dur)
1000	— „ 3. Thema und Variationen
1001	— „ 4. Arabeske (D-dur)
1434	Raff-Barmas. Op. 85 Nr. 3, Cavatine. Viollinstimme bezeichnet von Professor Issay Barmas
207	Schlörriug. 25 schwedische, norwegische und finnische Melodien
	SALON-ALBUM, revidiert von Nicolaj Hansen. Bd. I, II.
1265	— Band I
	David, Kinderlied. Clemenit, Aus Sonate Nr. 11. Schubert, Menuetto. Godard, Le Réve. Schytte, Kosakentanz. Thleme, Wonnentraum. Gade, Marsch der Bauern. Gluck, Ballett-Musik (Orpheus). Strelezki, Alpenrose. Chopin, Trauermarsch. Ree, Polka. Hartmann, Hildas Traum. David, Tarantelle. Schytte, Der Toreador. Händel, Bourrée. Mayer, Rosenkränze. Neupert, Wiegenlied. Hartmann, Björn und die Griechinnen. Beethoven, Adagio. Oesten, Seiltänzer. Mozart, Menuett. Haberbier, Gondellied. Wiel-Lange, Marsch aus „Hühnerwärterin“. O. Malling, Danse fantastique.
1266	— Band II
	Mendelssohn, Hochzeitsmarsch. Schytte, Am Kamin. Schubert, Aus Sonate op. 137 Nr. 3. Tourbié, Im Rosenduft. David, Toccata. Hartmann, Thrymskviden. Henriques, Melodie. Kuhlau, Rondo. Strelezki, Gretchen. Steinfeldt, Serenade. Mayer, Die junge Tänzerin. Förster, Scherzo. Neruda, Slovakischer Tanz. Haberbier, Frühlingsgruss. Schubert, Marche militaire. A. Tofft, Wegerich. David, Ungarisch. Wiel-Lange, Tanz und Lust. Godard, Freudige Mühle. Gade, Die Elfen. Händel, Largo. Ree, Der tapfere Zinnsoldat. Beethoven, Adagio (Thema). Hartmann, Novellette. Paulli, Tarantelle (Napoli).
1374 d	Sandby. Danish Song: „Roselil“
1421	— Danish Song: „Svialin og Hrafinn“
1422	— — „Elverhøj“
1423	— — „Valravnen“
1424	— — „Agnete og Havmanden“

Nr.	Violine und Klavier.
577	Sinding. Op. 9, Romanze (E-dur)
5	— Op. 12, Sonate (C-dur)
222	— Op. 14, Suite (F-dur)
	— Op. 43, Quatre morceaux.
287	— Nr. 1. Prélude
288	— „ 2. Ballade
289	— „ 3. Berceuse
290	— „ 4. Fête
407	— Op. 45, Konzert Nr. 1 (A-dur) Prinzipalstimme mit Klavier
637	— Op. 46, Legende (B-dur) Solostimme mit Klavier
691	— Op. 51, Scènes de la vie. Suite Nr. 3 (G-dur)
	I. Deciso. II. Romanze. III. Intermezzo. IV. Finale.
	— Op. 89, Drei Stücke.
1211	— Nr. 1. Ständchen (E-moll)
1212	— „ 2. Alte Weise (D-dur)
1213	— „ 3. Abendlied (A-moll)
827	Sitt. Op. 56, Berceuse
1082	Sjögren. Op. 40, Poème (C-dur)
1120	— Op. 45, Morceau de Concert sur deux mélodies populaires suédoises
	SKANDINAVISCHES MEISTER-KOMPOSITIO- KEN (Scandinavian Violin Masters).
1104	— Band I
	Grieg, Ave maris stella. Gade-Sitt, Berceuse. Halvorsen, Danse norvégienne Nr. 1. Schjörriug, Swedish folk song. Schytte, Berceuse. Sinding, Chanson. Bedinger, Ode erotique. Windling, Canzonetta.
1405	— Band II
	Bull-Svendsen, Solitude. Henriques, Pantomime. Sjögren, Lyrisches Stück. Hartmann-Sitt, Berceuse. Malling, Margareta aus „Faust“-Suite. Wiklund, Andante. Halvorsen, Danse norvégienne Nr. 2.
941	Spohr-Singer. Op. 135 Nr. 1, Barcarole
1251	— Konzert Nr. 8 (Gesangszene)
1237-38	Steenen. Op. 5, Lyrische Stücke. Heft 1, 2 je
1389	— Heft 3
604	Svendsen. Op. 26, Romanze (G-dur)
518	— Andante funèbre, bearb. von Finl Henriques.
778	— Das Veilchen (La violette), bearb. von Richard Lange
615	— „Til Saters“ (Zur Senne) Walzer
1441	Svendsen-Kreisler. Romanze, Op. 26. Neue Ausgabe von Fritz Kreisler
1442	Svendsen-Hollaender. Romanze, Op. 26. Erleichterte Ausgabe von Victor Hollaender.
	Székács. Op. 17, Crépuscule, trois Morceaux.
1097	— Nr. 1. Chant de Printemps (C-dur)
1098	— „ 2. Sérénade (Es-dur)
1099	— „ 3. Choral (Cis-moll)
1100	— Op. 31, Epithalame (A-dur)
1064	Wiklund. Op. 5, Sonate (A-moll)
1059	— Op. 6, Andante (D-dur)
	Violine und Klavier od. Orgel.
1089	Carlsen. Op. 32, Credo, Mélodie religieuse
966	Halvorsen. Andante religioso
	Violine und Harmonium.
682	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennernin
607	Svendsen. Op. 26, Romance (G-dur)
	Violine. Harfe (od. Klavier) und Orgel (od. Harmonium).
903	Svendsen. Op. 26, Romance (Nicolaj Hansen). Partitur und Stimmen
	Zwei Violinen und Klavier.
834	Amberg. Cinq Duettini
	La Fontaine. Le Moulin à eau. Berceuse. Soldatesque.
1071	— Pièces mignonnes
	L'Angélus. Danse villageoise. Gitanes. Barcarolle. La tempête. La nuit.
687	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennernin (Aug. Reinhard)
177	Godard, Benjamin. Op. 18, Six Duettini
	Souvenir de campagne. Tristesse. Abandon. Berceuse. Minuit. Sérénade.
	Halvorsen. Op. 29, Miniaturen, 5 leichte Duette.
1299	— Nr. 1. Intermezzo
1300	— „ 2. Nächtlicher Zug
1301	— „ 3. Elegie
1302	— „ 4. Norwegisch
1303	— „ 5. Perpetuum mobile

Kammerduetter

Kammerduetten Chambre duets

Opførelsesret forbeholdt
Aufführungsrecht vorbehalten

I

Violino I

Fini Henriques, Op. 50.

Andantino

The musical score for Violino I is written in G major (one sharp) and 3/4 time. It begins with the tempo marking "Andantino". The first staff starts with a "Piano" dynamic and includes a triplet. The second staff features a "pp" dynamic and a "rit." marking. The third staff is marked "a tempo" and includes a trill and a triplet. The fourth staff starts with "pp". Section A begins on the fifth staff with a "p" dynamic. Section B starts on the sixth staff with a "p" dynamic. The seventh staff includes a trill. Section C, marked "a tempo", begins on the eighth staff with a "p" dynamic and a trill. The ninth staff starts with "pp". Section D begins on the tenth staff with a "f" dynamic and a triplet. The final staff concludes with a "rit." marking and a "pp" dynamic.

Violino I

Moderato

The musical score for Violino I consists of 13 staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various dynamics such as *p*, *pp*, *mf*, *f*, *ff*, and *ppp*, as well as tempo markings like *rit.*, *a tempo*, and *cresc.*. There are also trills (*tr*) and triplets (*3*) throughout the piece. The first staff begins with a '2' above the staff, and the second staff begins with a '1' above the staff. The score concludes with a *ppp* dynamic marking.

Kammerduetter

Kammerduetten Chambre duets

Opførelsesret forbeholdt
Aufführungsrecht vorbehalten

I

Violino II

Fini Henriques, Op. 50

Andantino

The musical score for Violino II is written in G major (one sharp) and 3/4 time. It begins with the tempo marking "Andantino" and the dynamic "Piano". The first staff contains a melodic line with a trill and a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic and a piano-piano (*pp*) dynamic. The third staff includes a ritardando (*rit.*) and a piano (*p*) dynamic, with a trill and a section marked "A". The fourth staff continues with a piano (*p*) dynamic and a trill. The fifth staff has a piano (*p*) dynamic and a section marked "B". The sixth staff includes a piano (*p*) dynamic and a section marked "C". The seventh staff features a piano-piano (*pp*) dynamic. The eighth staff has a forte (*f*) dynamic and a section marked "D", ending with a diminuendo (*dim.*). The ninth staff includes a piano-piano (*pp*) dynamic and a ritardando (*rit.*) marking.

Violino II

Moderato

2

p

pp

rit.

a tempo

p

rit.

a tempo

p

mf

pp

p

cresc.

f

rit.

pp a tempo

p

cresc.

f

ff

tr a tempo

rit.

p

pp

3 a tempo

f

rit.

p

pp

dim.

pp <-> rit.

ppp