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FOR THE PIANOFORTE

BY

LUDVIG SCHYTTE

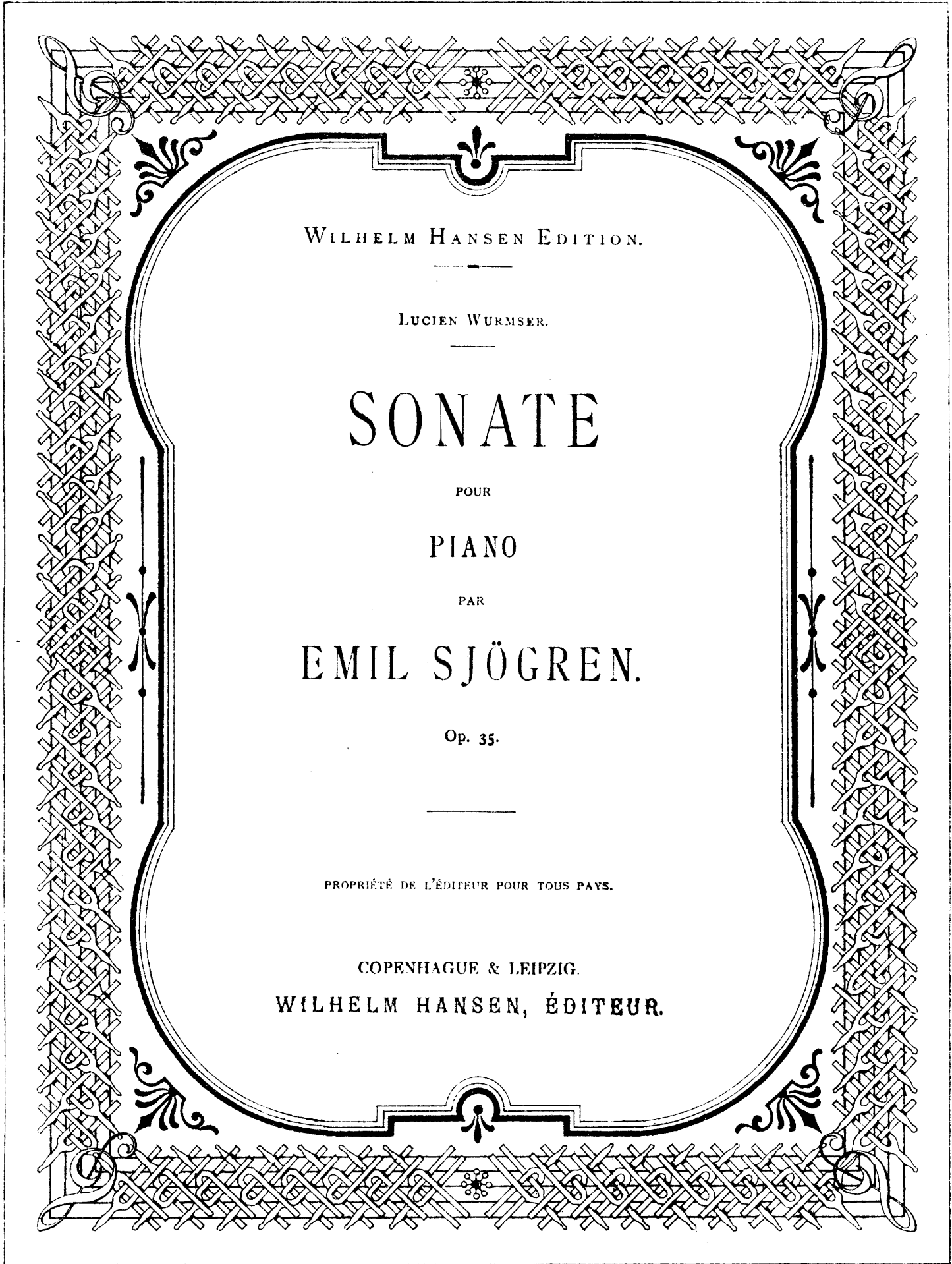
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THE BOSTON MUSIC COMPANY

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WILHELM HANSEN EDITION.

LUCIEN WURMSER.

SONATE

POUR

PIANO

PAR

EMIL SJÖGREN.

Op. 35.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN, ÉDITEUR.

SONATE.

Emil Sjögren, Op. 35.

Allegro moderato energico.

The musical score is written for piano in G major and common time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a *rit.* marking. The second system starts with *p a tempo* and features a *cresc.* marking. The third system begins with a forte (*f*) dynamic. The fourth system includes a *p e cresc.* marking. The fifth system starts with a piano (*p*) dynamic. The score is characterized by energetic, rhythmic patterns and various articulations.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a series of chords and melodic lines. A dynamic marking of *f* (forte) is present in the second measure.

Second system of a piano score. It consists of two staves, treble and bass clef. The music continues with complex chordal textures. A dynamic marking of *f* is present. The system concludes with a *ritard.* (ritardando) marking.

Third system of a piano score. It consists of two staves, treble and bass clef. The tempo and articulation are marked as *a tempo e legato*. A dynamic marking of *p* (piano) is present in the first measure.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *f* (forte) again.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The system includes dynamic markings of *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *f p* (fortissimo piano), and *rit.* (ritardando). The system ends with a first ending bracket labeled *1. a tempo*.

2. *a tempo*

f p *f p*

p p

p p

p

p e cresc.

f

8 8 *a tempo*
p e legato

This system contains the first two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo marking *a tempo* is positioned above the second measure, and the dynamic marking *p e legato* is placed below the second measure. A bracket above the first two measures indicates an eighth-note grouping.

This system continues the musical piece with two staves. The upper staff has a more active melodic line with frequent slurs and ties. The lower staff maintains a steady accompaniment with eighth-note figures.

m.s. *m.s.* *m.s.*

This system features two staves with a focus on triplet figures. The upper staff contains several triplet chords and melodic fragments, each marked with *m.s.* (mezza-sordina). The lower staff provides a rhythmic accompaniment with chords and eighth-note patterns.

m.s. *molto rit.*

This system continues the triplet-based texture. The upper staff has melodic lines with slurs and ties, while the lower staff has a consistent accompaniment. The tempo marking *molto rit.* (molto ritardando) is placed above the fifth measure. The *m.s.* marking is present above the first measure.

p e a tempo *rit.*

This system concludes the page with two staves. The upper staff features a melodic line with a long, sweeping slur. The lower staff has a harmonic accompaniment. The tempo marking *a tempo* is placed above the first measure, and *rit.* (ritardando) is placed below the fifth measure. The dynamic marking *p* is placed above the first measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The tempo and dynamics markings are *p e a tempo e* and *cresc.*. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef, with various articulations and slurs.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The melodic line in the treble clef continues with intricate phrasing, while the bass clef provides a steady accompaniment. The dynamics and tempo markings are consistent with the first system.

Third system of musical notation. This system introduces a *p* (piano) dynamic marking. The melodic line in the treble clef shows a shift in phrasing, and the bass clef accompaniment remains active. The overall texture is dense and expressive.

Fourth system of musical notation. It features a *cresc.* (crescendo) marking. The melodic line in the treble clef is highly active, with many slurs and ties. The bass clef accompaniment also shows increased intensity and complexity.

Fifth system of musical notation. This system includes a *f* (forte) dynamic marking. The music reaches a point of high energy and intensity. The melodic line in the treble clef is particularly prominent, with wide intervals and rapid movement. The bass clef accompaniment is also very active, contributing to the overall power of the passage.

8

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex chordal textures and melodic lines in both hands, with various articulations and slurs.

a tempo

rit. *p e legato*

Second system of musical notation. The tempo is marked *a tempo*. The first measure includes a *rit.* (ritardando) marking. The second measure includes a *p e legato* (piano and legato) marking. The notation continues with melodic and harmonic development.

Third system of musical notation, continuing the piece with intricate chordal and melodic patterns in both staves.

f *p* *f* *p*

Fourth system of musical notation, featuring dynamic markings of *f* (forte) and *p* (piano) alternating across the measures. The texture is dense with chords.

rall. *mf poco animato* *a tempo*

Fifth system of musical notation. It includes a *rall.* (ritardando) marking in the second measure and an *mf poco animato* (mezzo-forte, slightly more animated) marking in the third measure. The system concludes with a return to *a tempo*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and chromatic movement in both hands.

Second system of musical notation. It includes the dynamic marking *molto cresc.* and *ff*. The music continues with intricate textures and dynamic contrast.

Third system of musical notation. It includes the dynamic marking *ff* and the instruction *p e parlando*. The piece transitions to a more speech-like character.

Poco meno Allegro.

Fourth system of musical notation, starting with the tempo marking *Poco meno Allegro.* It includes the dynamic marking *molto rit.* and the instruction *string.* The music becomes more sparse and slower.

Fifth system of musical notation, featuring the dynamic marking *e cresc.* The music concludes with a return to a more active texture.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. A forte (*fz*) dynamic marking is present in the second measure of the bass staff.

Second system of musical notation. It includes a forte (*fz*) dynamic marking in the first measure of the bass staff and a fortissimo (*ff*) dynamic marking with the tempo instruction *a tempo* in the second measure of the bass staff.

Third system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Fourth system of musical notation, characterized by dense chordal structures and intricate rhythmic patterns in both the treble and bass staves.

Fifth system of musical notation, concluding the page with a *molto string. e pesante* (very strong and heavy) instruction and a *sost.* (sostenuto) marking in the final measure.

Animato.

p

rit. *sost.* *ff* *rit.*

Ped.

p *Tempo I.*

rit. e dim. *fz* *ff*

Andante tranquillamente.

p *sosi.*

una corda

poco rit. *p* e cre - - scen - -

do

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes the tempo marking 'Andante tranquillamente.' and performance instructions 'p' (piano), 'sosi.' (sostenuto), and 'una corda'. The second system continues the melodic and harmonic development. The third system features a 'poco rit.' (poco ritardando) instruction. The fourth system includes the lyrics 'e cre - - scen - -' and a 'p' marking. The fifth system has the vocal cue 'do' written above the treble staff. The sixth system concludes the page with sustained chords and melodic fragments.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef with a slur and a bass line with chords and a melodic accompaniment.

Più vivo e scherzando.

Second system of musical notation. The first measure is marked *poco rall.* and the second measure is marked *p staccato sempre*. The music is more rhythmic and includes slurs and accents.

Third system of musical notation, continuing the piece with various melodic and harmonic textures in both staves.

Fourth system of musical notation, featuring a more active melodic line in the treble clef.

Tempo I.

Fifth system of musical notation. The first measure is marked *molto* and the second measure is marked *ritard.*. The final measure is marked *p* and *una corda*. The system concludes with a fermata over a chord.

First system of musical notation, featuring treble and bass staves. The music includes a melodic line in the treble and a bass line with some rests. The key signature has two flats. The system concludes with the instruction *f e allarg.* and the text *tre corde* below the bass staff.

Second system of musical notation, continuing the piece with dense chordal textures in both staves. The treble staff features a complex melodic line with many beamed notes, while the bass staff provides a harmonic foundation with sustained chords.

Third system of musical notation, showing a continuation of the dense texture. The treble staff has a prominent melodic line with many beamed notes, and the bass staff has a complex accompaniment. A dashed line with the number '8' indicates a measure repeat or a specific performance instruction.

Fourth system of musical notation, featuring a complex texture with many beamed notes in the treble and a more active bass line. The system includes a dashed line with the number '8' and the instruction *ff* below the bass staff.

Fifth system of musical notation, the final system on the page. It features a very dense texture with many beamed notes in both staves. The system includes the instruction *ff e pesante* and *molto rit.* below the bass staff.

pp e sost.

una corda

cresc. *rit. e dim.* *m.s.* **Più vivo e scherzando.** *p stacc.*

tre corde

molto ritard. e dim.

Tempo I. *pp* *pp* *p* *pp*

una corda

pesante *pp* *dim.* *pp*

Allegro con moto.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and features a melodic line in the treble clef and a supporting bass line. The second system is marked *f* (forte) and contains more complex rhythmic patterns and slurs. The third system returns to a piano (*p*) dynamic and shows a change in the bass line's rhythmic pattern. The fourth system includes a *cresc.* (crescendo) marking and a *ms.* (musical sense) marking, indicating a gradual increase in volume and a specific phrasing. The fifth system concludes with a *rall.* (rallentando) marking, followed by a section marked *a tempo* (return to tempo) with a *fz* (forzando) dynamic, and finally a *p* (piano) dynamic at the end.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *mf*.

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *marc.*

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *ff deciso*.

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *rall.*, *p*, *pp molto rit.*, *mp tranqu.*, and *a tempo*.

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *a tempo*, *molto rall.*, and *rall.*

Sixth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *a tempo* and *sfz*.

First system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *fz*.

Second system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *marc.*

Third system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *string.*

Fourth system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *string.*

Fifth system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *string.*

Sixth system of musical notation, featuring treble and bass staves with complex melodic lines and dynamic markings such as *string.*

First system of musical notation. Treble and bass clefs. Dynamics: *p*, *sfz*, *p*, *sfz*, *p e legg.*. Includes slurs and accents.

Second system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*. Includes slurs and accents.

Third system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*. Includes slurs and accents. *poco a* is written at the end.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *poco cresc.*, *ff rit.*. Includes slurs and accents.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *mp e parlando*. Includes slurs and accents.

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). The music includes various note values and rests, with a *rall.* (rallentando) marking in the third measure.

Second system of musical notation, starting with the tempo marking **Tempo I.** and dynamic marking *molto rit.* (molto ritardando). The system concludes with a *p* (piano) dynamic marking.

Third system of musical notation, featuring a *f* (forte) dynamic marking in the second measure.

Fourth system of musical notation, continuing the piece with various rhythmic patterns and articulations.

Fifth system of musical notation, including a *m.s.* (mesura) marking in the fourth measure.

Sixth system of musical notation, concluding the page with a final cadence.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. The dynamic marking *mf* is present.

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. The dynamic marking *marc.* is present.

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. The dynamic markings *ff deciso* and *rall. p* are present.

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. The dynamic markings *pp molto rit. mp* and *a tempo* are present.

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. The dynamic markings *p e rall.* and *p più vivo* are present.

Sixth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings. This system includes time signature changes to 2/4 and 3/4.

First system of the musical score, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#). It includes dynamic markings such as *f* and *ff*, and various articulation marks like accents and slurs.

Second system of the musical score, continuing the piece with similar notation and dynamics. It features complex rhythmic patterns and melodic lines in both hands.

Third system of the musical score, marked with *ff e pesante*. This system includes triplet markings (indicated by '3') and a large slur spanning across both staves.

Fourth system of the musical score, marked with *molto rit.* (molto ritardando). It features several triplet markings and a prominent slur in the right hand.

Fifth system of the musical score, concluding the page with various articulation marks and a final cadence. It includes slurs and accents throughout the piece.

Johan S. Svendsen.

	Mk. Pl.		Mk. Pl.
Op. 11. Zorahayda, Legende für Orchest.		Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.	
Partitur	5 >	I. Hiver	1 25
Stimmen	7 >	a) Introduction. b) Danse des Flocons de neige.	
Dublirstimmen	> 75	II. Printemps	1 75
Ausgabe für zwei Klaviere zu 4 Händen (Richard Lange).		a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.	
Ausgabe für Klavier zu 4 Händen (Eyv. Alnas).	2 50		
Op. 12. Fest-Polonaise für Orchester.		Andante funèbre für Orchester.	
Partitur	8 50	Partitur	3 50
Stimmen	12 50	Stimmen	6 50
Dublirstimmen	> 50	Dublirstimmen	> 30
Ausgabe für Klavier zu 4 Händen	2 50	a. Orgel, Violine und Violoncell	2 50
— für Klavier zu 2 Händen, zum Koncertvortrag bearbeitet von Edm. Neupert.	2 >	b. Orgel allein (G. Matthison-Hansen)	1 50
Ausgabe für Klavier zu 2 Händen (Salon) von Richard Lange	2 50	c. Harmonium und Violine (Aug. Reinhard)	1 50
Op. 17. Rhapsodie norvégienne I für Orchester.		d. Harmonium u. Violoncell (Aug. Reinhard)	1 50
Partitur	4 50	e. Harmonium und Klavier (Rich. Lange)	1 50
Stimmen	6 >	f. Harmonium allein (Aug. Reinhard)	1 >
Dublirstimmen	> 50	g. Violine und Klavier (Fini Henriques)	1 50
Ausgabe für Klavier zu 4 Händen	2 25	h. Bratsche und Klavier (Hermann Ritter)	1 50
— für Klavier zu 2 Händen	1 50	i. Flöte und Klavier (Joachim Andersen)	1 50
Op. 19. Rhapsodie norvégienne II für Orchester.		k. Klavier zu 4 Händen (Rich. Lange)	1 >
Partitur	6 50	l. Klavier zu 2 Händen (Fini Henriques)	1 >
Stimmen	8 >	Zwei schwedische Volksmelodien (Deux airs nationaux suédois) für Streichinstrumente.	
Dublirstimmen	1 >	1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhøga Nord.	
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— für Klavier zu 2 Händen	2 >	Stimmen	1 50
Op. 21. Rhapsodie norvégienne III für Orchester.		Dublirstimmen	> 50
Partitur	6 >	Abendlied von Robert Schumann für Streichinstrumente.	
Stimmen	7 50	Partitur	1 >
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Ausgabe für Klavier zu 4 Händen	3 >	Dublirstimmen	> 40
— für Klavier zu 2 Händen	2 >	Sæterjentens Søndag (Solitude sur la montagne — Sehnsucht der Sennerin) Melodie v. Ole Bull, harmonisirt für Streichinstrumente.	
Op. 22. Rhapsodie norvégienne IV für Orchester.		Partitur	1 >
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Dublirstimmen	1 >	Violine Solo mit Streichinstrumente	2 50
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Op. 26. Romanze in G-dur für Violine mit Orchester (oder auch nur Streichinstrumente).		Ausgabe mit französischem mit englischem Text	1 50
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Dublirstimmen	> 50	Abendklänge (Evening voices) für Männerchor. (Deutscher und englischer Text).	
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b. Bratsche und Klavier (H. Dessauer)	2 >	Chorstimmen: T. 1. 2., B. 1. 2.	> 30
c. Violoncell und Klavier (David Popper)	2 >		
d. Klavier zu 4 Händen (Jaques Durand)	1 50		
e. Klavier zu 2 Händen (Eyvind Alnas)	1 25		
f. Violine und Harmonium (Rich. Lange)	2 >		
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