



**WILHELM HANSEN**  
**EDITION**

No. 606.

# SVENDSEN

Romance pour Violon avec Orchestre.

Op. 28.

Violoncel et Piano

(POPPER.)

KJØBENHAVN & LEIPZIG.  
WILHELM HANSEN, MUSIK-FORLAG.  
KRISTIANIA.  
NORSK MUSIK-FORLAG.  
(BRØDRENE HALS-WARMUTH-WILHELM HANSEN.)

**SCHOTT & Co.**  
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# ROMANZIE

für  
Violine  
mit Begleitung des Orchesters  
(oder auch nur Streichorchester)  
von

## JOHANN S. SVENDSEN.

Op. 26.

Orchesterpartitur.  
Orchesterstimmen.

Streichinstrumente.  
Dublirstimmen.

Violine und Klavier vom . . . . .	KOMPONISTEN.
Viola und Klavier . . . . .	H. DESSAUER.
Violoncell und Klavier . . . . .	DAVID POPPER.
Flöte und Klavier. . . . .	W. BARGE.
Klavier zu 4 Händen . . . . .	JAQUES DURAND.
Klavier zu 2 Händen . . . . .	EYVIND ALNÆS.
Violine und Harmonium . . . . .	RICH. LANGE.
Harmonium und Klavier . . . . .	RICH. LANGE.
Harmonium solo . . . . .	RICH. LANGE.

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# ROMANZE.

Johan S. Svendsen, Op. 26.

Andante M.M. ♩ = 60.

Violine.

Pianoforte.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features chords and some melodic fragments. The instruction *p e sempre legato* is written below the piano part.

Second system of musical notation. It features a melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part has a more active, rhythmic accompaniment. The instruction *A poco animato* is written above the melodic line, and *p* is written below the piano part.

Third system of musical notation. It features a melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part has a rhythmic accompaniment. The instruction *f* is written below the piano part.

Fourth system of musical notation. It features a melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part has a rhythmic accompaniment. The instruction *sempre legato* is written above the piano part, and *poco rit.* is written below the piano part.

Più mosso M.M. ♩ = 116.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a piano (*p*) dynamic marking. The grand staff also begins with a piano (*p*) dynamic marking. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the grand staff.

Più mosso M.M. ♩ = 116.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The grand staff begins with a piano (*p*) dynamic marking. The music continues with a melodic line in the treble and a harmonic accompaniment in the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. A section marker **B** is placed above the treble staff. The dynamic marking *mf* (mezzo-forte) is present in both the treble and bass staves. The music continues with a melodic line in the treble and a harmonic accompaniment in the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with a melodic line in the treble and a harmonic accompaniment in the grand staff.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a piano (*p*) dynamic marking. The grand staff begins with a pianissimo (*pp*) dynamic marking. The music continues with a melodic line in the treble and a harmonic accompaniment in the grand staff.

**C**

*mf* *cresc.*

*p*  
*pp*

*mf* *cresc.*  
*mf* *cresc.*

**D**

*f* molto animato e appassionato  
*molto animato*  
*f* *cresc. e accelerando*

*a tempo*

*ff* poco a poco più lento e dim. al -  
 poco a poco più lento e dim. al -

*ff* sempre legato

*And.*

Tempo primo ben tranquillo.

*pp dolc.*

Tempo primo ben tranquillo.

*pp*

*rit.* Più mosso.

*p* Più mosso.

*rit.* *p*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

Second system of musical notation. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *mf* and *cresc.*

Third system of musical notation. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *ff* and *rit.*

Lento molto.

Fourth system of musical notation, primarily a vocal line. Dynamics include *sempre ff e ben tonto*, *rit.*, and *dim.*

Lento molto.

Fifth system of musical notation, featuring piano accompaniment. Dynamics include *mf*, *ff*, *rit.*, and *dim.*



Tempo primo.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, marked with a piano dynamic (*p*). The lower staff is a piano accompaniment in bass clef, marked with a pianissimo dynamic (*ppp*). The piano part features a series of chords and arpeggiated figures.

Tempo primo.

The second system continues the musical score. The vocal line (upper staff) and piano accompaniment (lower staff) are shown. A dynamic marking of *p* appears in the vocal line. The piano part continues with its characteristic arpeggiated patterns.

The third system of the score shows the piano accompaniment in more detail. The upper staff continues with melodic lines, and the lower staff features complex arpeggiated textures. A dynamic marking of *f* is visible in the upper staff.

The fourth system concludes the page. It features both piano and vocal parts. The piano part (lower staff) has a dynamic marking of *p* and includes a *cresc.* (crescendo) instruction. The vocal part (upper staff) also has a *cresc.* instruction. The system ends with sustained chords in the piano part.

*ff animato e cresc. ff e largamente*

*ff animato e cresc. ff e largamente*

*ritenuto Lento.*

*ritenuto Lento.*

*Più lento. cresc.*

*Più lento. cresc.*

*p pp poco rit. morendo*

*p ppp poco rit. morendo*

# GEIGEN ERFOLGE NORDISCHER KOMPONISTEN.

## Chant de „Veslemøy.“

Johan Halvorsen

*Andante, con ardore*  
*a peu dolente*

VIOLON.

PIANO.

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## Solitude sur la Montagne.

Sehnsucht der Sennnerin. - Saterjentens Sendag.

Mélodie de Ole Bull  
harmonisée par Johan S. Svendsen.

Violon et Piano par Johan S. Svendsen.

*Adagio.*

VIOLON.

PIANO.

Verlag und Eigentum für alle Länder. 12492 Wilhelm Hansen, Copenhague & Leipzig

## Berceuse.

Emil Hartmann - Sitt.

*Andante tranquillo.*

VIOLON.

PIANOFORTE.

Propriété pour tous pays 12495 Wilhelm Hansen, Copenhague & Leipzig

## Wiegenlied.

Fel Henriquez.

*Andante*

VIOLINE.

PIANO.

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WILHELM HANSEN, MUSIK-VERLAG. KOPENHAGEN & LEIPZIG.

# MUSIK FÜR VIOLONCELL.

## Violoncell Solo.

- MAZAS.** Célèbres Études mélodiques et progressives pour le violon. Op. 36. Transcrites pour le violoncello par A. Rüdinger. Cah. 1, 2.
- RÜDINGER, A.** Technische Studien, zum Gebrauch bei dem Unterricht und für den Selbstunterricht, zur Ausbildung der höheren Technik. (Als Lehrmaterial an mehreren Conservatorien eingeführt.) (3<sup>te</sup> Auflage).
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- GODARD, BENJAMIN.** Op. 18. 6 Duettini pour 2 Violons et Piano. (Jacques van Lier).

## Violoncell und Klavier.

- ARDITI, LUIGI.** Geduld! Walzer.
- BENDEL, FR.** Frühlingsmorgen.  
Gute Nacht.  
Liebesgruss.  
Tyrolienne.
- BORCH, GASTON.** Op. 35. Andante (D-dur).
- BULL, OLE-SVENDSEN, JOH. S.** Solitude sur la montagne — Sehnsucht der Sennerin. (Aug. Reinhard).
- BØRRESEN, HAKON.** Romance.
- CORELLI, A.** Sonate, avec Accompagnement de Piano, d'après une Basse chiffrée, pour l'usage de Concerts (Jacques van Lier)
- FABRICIUS, J.** Nocturne (B-dur).
- GLASS, L.** Op. 31. Frühlingslied.
- HABERBIER, E.** Opern-Fantasien.  
1. Wilhelm Tell. 3. Der Freischütz.  
2. Die Regimentstochter. 4. Don Juan.
- HANSEN, ROB.** Op. 4. Nr. 1. Serenade.  
- 2. Mazurka.  
- Op. 5. Concert.  
- 7. Introduction et Tarentelle.
- HALVORSEN, JOH.** Mosaïque. Nr. 4. Chant de »Veslemøy«. (Jacques van Lier).
- HEGNER, LUDVIG.** Elegie (A-dur).
- HEGYESI, L.** Op. 9. Nr. 1. Slavische Melodien.  
- 2. Serenata spagnole.
- HEISE, P.** Sonate (A-moll).
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2. Geburtstagsmarsch. 5. Gavotte.  
3. Schäfers Klage. 6. Walzer.
- JENSEN, EILER.** Op. 4. Tarantella.  
- 5. Rastlos, Scherzo.  
- 6. Rêverie.  
- Gavotte (D-dur).  
- Mazurka (A-dur).

## Violoncell und Klavier (fortgesetzt).

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- 86. Concert-Mazurka.  
- 90. Gnomensreigen.
- ROMBERG, G.** Andante grazioso aus 2<sup>tem</sup> Concert. (L. Hegyesi).
- RÜBNER, C.** Rosaline, Nocturne (B-dur).
- SCHMIDT, CLAUDINE.** Allegretto (G-dur).
- SCHULER, C.** Op. 22. Elegie (C-dur).
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- SINDING, CHR.** Op. 46. Legende. (Jacq. van Lier).
- SVENDSEN, JOH.** Op. 26. Romanze für Violine. (David Popper).  
- Das Veilchen, Lied. (Jacques van Lier)
- WEYSE, C. E. F.** 10 Melodien, arrangirt v. F. Bendix

## Violoncell und Klavier oder Harfe.

- POLLINI, FRANCESCO.** Adagio cantabile, mit Fingersatz und Vortragszeichen versehen von Georg Wörl.

## Violonc. u. Klav. od. Orgel od. Harmonium.

- HERTZMANN, F.** Op. 24. Romanze (D-dur).

## Violoncell und Harmonium.

- BULL, OLE-SVENDSEN, JOH.** Solitude sur la montagne — Sehnsucht der Sennerin. (Aug. Reinhard).
- GRIEG, EDV.** Ave maris stella, lateinisches Lied. (Aug. Reinhard).
- SVENDSEN, JOH.** Andante funèbre. (Aug. Reinhard).

## Violoncell mit Orchester.

- GLASS, L.** Op. 31. Frühlingslied.  
Partitur — Stimmen — Dublirstimmen.
- HERTZMANN, F.** Op. 24. Romanze (D-dur) mit Begleitung von Saiteninstrumenten (Vi. 1. 2., Vla., Vlc. und Bas ad lib.)  
Partitur und Stimmen — Dublirstimmen.
- ROMBERG, B.** Andante grazioso aus 2<sup>tem</sup> Concert, instrumentirt von Louis Hegyesi.  
Partitur — Stimmen — Dublirstimmen

# ROMANZE.

## VIOLONCELL.

Johan S. Svendsen. Op. 26.  
für Violoncell übertragen von  
David Popper.

Andante. M.M. ♩ = 60.

19

*p* sul A sul D

*poco animato*

*p* sul D sul A sul D

*f* sul A *p* sul D

**Più mosso.**  
M.M. ♩ = 116.

*f* *poco rit.* *p* (sehr weich.)

(mit leichtem Bogen.)

sul D

*mf* **C**

*mf* *crese.* **D** *f*

*a tempo*

*ff* *poco a poco più lento e dim. al*

\*) Die Bezeichnung der Bogenstriche und Fingersätze ist ganz genau zu beobachten, da beide von höchster Wichtigkeit für die Wirkung sind.

VOLONCELL

Tempo primo ben tranquillo.

*pp dolce*

*rit. p*

*mf cresc.*

*ff rit.*

*ben tenuto sul G rit. sul D dim. p*

*p f*

*f*

*p cresc. ff*

*animato e cresc. sempre ff e largamente ritenuto*

*Lento. p sul A sul D sul A sul D mf sons harm.*

*p sul D pp p morendo*