



Souvenir de l'Opera
Petites Kantaisies
pour
Violon et Piano
par
NICOLAI HANSEN.

Nr. 1. Auber. Fra Diavolo.

„ 3 Weber. Freyschütz. (Jägerbruden)

„ 5. Rossini. Le Barbier de Sevilla.

„ 7. Donizetti. Lucia.

„ 9. Mozart. Don Juan.

Nr. 2. Bellini Norma.

„ 4 Mozart. Figaro.

„ 6. Meyerbeer. Robert.

„ 8. Boieldieu. La Dame blanche.

(Den hvide Dame.)

Propriété pour tous pays.

COPENHAGUE & LEIPZIG.
WILHELM HANSEN, ÉDITEUR.

Jægerbruden.

Let Arrangement for Violin og Piano

af Nicolai Hansen.

Molto vivace.

Violino.

Piano.

Violino. *ff* *p* *ff*

Piano. *ff* *p* *ff*

Violino. *p* *ff*

Piano. *p* *ff*

Violino. *p*

Piano. *p*

A

Violino. *f*

Piano. *f*

Violino. *ff*

Piano. *ff*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *p* (piano) and accents (*>*).

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *mf* (mezzo-forte) and accents (*>*).

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *p* (piano) and accents (*>*). A section marker **B** is present at the end of the system.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *f* (forte) and accents (*>*).

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *f* (forte) and accents (*>*).

Sixth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal line starts with a treble clef and a key signature of two sharps. Dynamics include *p* (piano) and accents (*>*). The system concludes with a double bar line and repeat signs.

Moderato.

The first system of the score consists of three staves. The top staff is a single melodic line in a treble clef, starting with a half rest followed by a quarter note G4, then a quarter rest, and a quarter note A4. It includes dynamic markings *p dolce* and *cresc.*. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment of eighth notes. The bottom staff is a bass clef line with a piano accompaniment of quarter notes. The key signature has one flat (Bb) and the time signature is common time (C).

The second system continues the piece with three staves. The top staff features a melodic line with a *cresc.* marking. The middle and bottom staves provide piano accompaniment with eighth and quarter notes respectively.

The third system includes a section marked with a 'C' time signature change to common time. It consists of three staves. The top staff has a melodic line with dynamics *p* and *mf*. The middle and bottom staves provide piano accompaniment with dynamics *mf*.

The fourth system consists of three staves. The top staff has a melodic line with dynamics *p* and *dim.*. The middle and bottom staves provide piano accompaniment with dynamics *p*.

Allegro moderato.

The fifth system, marked 'Allegro moderato.', consists of three staves. The top staff is a single melodic line in a treble clef with a forte *f* dynamic. The middle and bottom staves are grand staves with a piano accompaniment of eighth notes, also marked *f*. The key signature has one flat (Bb) and the time signature is 8/8.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *ff* in the vocal line and *ff* in the piano accompaniment.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *p* and *ff*.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *p dol.* and *p*.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *f*.

Sixth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *cresc.* and *ff*. The system concludes with a double bar line and repeat signs.

Musik für die Violine.

Arditi, Luigi.

Geduld! Walzer. V. u. Pfte.
do. Violine solo.

Bach, J. S.

Sarabande aus der 3. Suite anglaise, f. V. u. Pfte. übertragen v. *Edm. Singer*.

Menuet aus der 3. Suite française, f. V. u. Pfte. übertragen von *Edmund Singer*.

Bendel, Fr.

Frühlingsmorgen. V. u. Pfte.
Gute Nacht. do.
Liebesgruss. do.
Tyrolienne. do.

Bohlmann, G. C.

Romantische Studien. V. u. Pfte.
Vier kleine Stücke (1. Position).
Lyrische Stückchen für Violine (1. Position) mit leichter Pianobegleitung.

- Nr. 1. Warum.
- 2. Jägerlied.
- 3. Romance.
- 4. Kleine Erzählung.

Chopin, Fr.

Op. 7. Nr. 1. Mazurka, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 9. Nr. 2. Nocturne, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 63. Nr. 2. Mazurka, f. V. u. Pfte. übertragen von *Edmund Singer*.

Döhler, Th.

Adieu à Copenhague. V. u. Pfte.

Fabricius, Jakob.

Romance (leicht). V. u. Pfte.

Fahrbach, Ph. jun.

Hallali. Quadrille. V. u. Pfte.
Ausstellungs-Marsch. do.
Eiffel Marsch. do.
Ein flotter Studio, Marsch. do.
Wie schön ist's beim Militär, Marsch. V. u. Pfte.

Im Mondenlicht, Walzer. V. u. Pfte.
Herzensblümchen, Walzer-Rondo. V. u. Pfte.

Nur nicht spröde, Polka. V. u. Pfte.
Waldschneepfen, do. do.

Meerleuchten, Polka-Mazurka. do.
Landsturm-Galopp. do.

Godard, Benjamin.

Op. 18. Six Duettini pour 2 Violons et Piano.

- Nr. 1. Souvenir de Campagne.
- 2. Tristesse.
- 3. Abandon.
- 4. Berceuse.
- 5. Minuit.
- 6. Sérénade.

Berceuse et Sérénade, extraites des Duettini Op. 18. par *Renaud de Vilbac*.

Gottschalksen, Carl.

Romance. V. u. Pfte.

Händel, Georg Friedr.

Arie und Allegro aus der Suite Nr. 10 für Klavier, f. V. u. Pfte. übertragen von *Edmund Singer*.

Hansen, Robert.

Op. 1. Sonate (Es-dur). V. u. Pfte.
- 2. Drei Fantasiestücke. Für Oboe u. Pfte. Ausgabe in freier Bearbeitung für Violine u. Pfte. vom Komponisten.

Hartmann, J. P. E.

Op. 83. Sonate Nr. 3. (Für Geigenschüler). V. u. Pfte.

Haydn, Joseph.

Menuet du Boeuf. V. u. Pfte.

Helsted, Gustav.

Op. 11. Romance. V. u. Pfte.

Hertzman, Frithjof.

Op. 24. Romane mit Streichorchester (2 Violinen, Viola, Violoncell und Bass ad lib.). Partitur und Stimmen.

Dieselbe für Violine mit Piano, Orgel oder Harmonium.

Hollaender, Gustav.

Op. 48. Für die Jugend. Sechs leichte Vortragsstücke für V. u. Pfte. (Violinstimme in 1. Position).

- Nr. 1. Melodie.
- 2. Geburtstagsmarsch.
- 3. Schäfers Klage.
- 4. Kinderlied.
- 5. Gavotte.
- 6. Walzer.

Kjerulf, Halfdan.

Bauern-Idyll, f. V. u. Pfte. arrangiert von *F. A. Reissiger*.

Klassische u. moderne Tonstücke in Uebertragungen für Violine und Pianoforte von *Edmund Singer*.
Eingeführt im Konservatorium zu Stuttgart.

Nr. 1. Sarabande aus der 3. Suite anglaise. *J. S. Bach*.

- 2. Arie u. Allegro aus der Suite Nr. 10 für Klavier. *G. F. Händel*.

- 3. Nocturne Op. 9, Nr. 2. *Fr. Chopin*.

- 4. Abendlied. Op. 85, Nr. 12. *Rob. Schumann*.

- 5. Larghetto aus dem Klarinetten-Quintett. *W. A. Mozart*.

- 6. Einsame Blumen. Op. 82, Nr. 3. *Rob. Schumann*.

- 7. Mazurka. Op. 7, Nr. 1. *Fr. Chopin*.

- 8. Träumerei. Op. 15, Nr. 7. *Rob. Schumann*.

- 9. Menuet aus der 3. Suite française. *J. S. Bach*.

- 10. Abschied. Op. 82, Nr. 9. *Rob. Schumann*.

- 11. Mazurka. Op. 63, Nr. 2. *Fr. Chopin*.

- 12. Am Kamin. Op. 15, Nr. 8. Volksliedchen. Op. 68, Nr. 9. *Rob. Schumann*.

- 13. Kanonisches Liedchen. Op. 68, Nr. 27. *Rob. Schumann*.

Kuhlau, Fr.

Op. 79. Drei Sonaten. V. u. Pfte. (*A. Pihl* gewidmet).

Op. 100. Erlenhügel, Ouverture. V. u. Pfte.

Lemming, F. C.

Études fantastiques für Violine, herausgegeben von *Edmund Singer*.

Eingeführt im Konservatorium zu Stuttgart.

Lincke, Andr. Fred.

Huit Études für Violine, herausgegeben von *Edmund Singer*.
Eingeführt im Konservatorium zu Stuttgart.

Madsen, Thorvald.

Studien für die Violine Heft. 1-4. Tägliche Studien.

Matthison-Hansen, H.

Canzonetta. V. u. Pfte.

Meyer, Jean.

Sérénade. V. u. Pfte.

Berceuse. do.

Mazurek. do.

Mozart, W. A.

Larghetto aus dem Klarinetten-Quintett, f. V. u. Pfte. übertragen von *Edmund Singer*.

Nachéz, Tivadar.

Romance über Motive aus der Oper Diana von *Solange*. V. u. Pfte

Norvang, Johannes.

Op. 1. Fantaisie sur des danses rustiques danoises. V. u. Pfte.

Paganini, N.

Oktaven-Etude für Violine mit Orchester, herausgegeben von *Tivadar Nachéz*. Partitur. Orchesterstimmen. Dublirstimmen. Principalstimme. Violine mit Pfte.

Papini, Guido.

Romance pour Violon par *Thorvald Hansen*.

Paulli, H. S.

Six Caprices (Passe-temps des artistes) für Violine.

Pleyel, I.

Op. 8. Sechs Duette für 2 Violinen, revidirt von *Chr. Schjørring*.

Pöckel, Axel.

Sehnsucht! Romance. V. u. Pfte.

Rée, Anton.

Op. 19. Souvenir de *Haydn*. V. u. Pfte.

Rübner, Cornelius.

Rosaline, Nocturne. V. u. Pfte.

Schjørring, Chr.

Nocturne. V. u. Pfte.

Jagdstück. do.

Drei Miniaturbilder. do.

1. 2. Scherzo. 3. Romance.

Mazurka Nr. 1, 2. V. u. Pfte.

25 dänische Melodien. do.

25 schwedische, norwegische und finnische Melodien. V. u. Pfte.

Uebungen in den verschiedenen Positionen, für Violine.

Schröder, Hermann.

Op. 19. Sechs kleine Violinstücke (Erste Lage) mit Pianoforte oder mit Begleitung einer 2^{ten} Violine.

Heft 1. Morgenslied. Kleine Romansen. Geburtstags Marsch.

Heft 2. Schifferlied. Reiterstück. Abendgebet.

80 melodische Violin-Etuden berühmter Meister. Vorstudien zu Kreutzer's Etüden.

1. Teil: Erste Lage.
2. Teil: Erste bis fünfte Lage.

Schuler, Carl.

Op. 20. Sérénade. V. u. Pfte.

Schumann, Rob.

Op. 15. Nr. 7. Träumerei, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 15. Nr. 8. Am Kamin und

Schumann, Rob.

Op. 68. - 9. Volksliedchen f. V. u. Pfte. übertragen von *Edmund Singer*.

- 68. Nr. 27. Kanonisches Liedchen, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 82. Nr. 3. Einsame Blumen, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 82. Nr. 9. Abschied, f. V. u. Pfte. übertragen von *Edmund Singer*.

- 85. Nr. 12. Abendlied, f. V. u. Pfte. übertragen von *Edmund Singer*.

Sinding, Christian.

Suite (Fdur). V. u. Pfte.

Sonate (Cdur) do.

Sitt, Hans.

Romance pour Violon par *Carl Nielsen*.

Sperati, E.

Ballade. V. u. Pfte.

Spohr, Louis.

Violin Concerte für den Concertvortrag genau bezeichnet in Herausgabe von *Edmund Singer*.

Op. 2. Dmoll (*Nr. 2*).

- 28. Gmoll (*Nr. 6*).

- 38. Emoll (*Nr. 7*).

- 47. Adur (*Nr. 8*) (Gesangsscene).

- 55. Dmoll (*Nr. 9*).

- 70. Gdur (*Nr. 11*).

- 135. Nr. 1. Barcarole.

Duette für 2 Violinen.

Op. 3. Drei Duette.

- 9. Zwei do.

- 39. Drei do.

- 67. Drei do.

- 148. Duo.

- 150. Duo.

- 153. Duo.

Stockmarr, Sophus.

Op. 2. Träumerei und Bolero (*Arma Senkrah* gewidmet). V. u. Pfte.

- 5. Sérénade. V. u. Pfte.

- 7. Prière. Andante religioso. V. u. Pfte.

Söderberg, W. Th.

Op. 18. Romance. V. u. Pfte.

Söderman, Aug.

Hochzeitsmarsch. V. u. Pfte.

Terschak, A.

Op. 163. Ball-Suite. V. u. Pfte.

Nr. 1. Walzer. Nr. 2. Polka-Mazurka. Nr. 3. Quadrille. Nr. 4. Mazurka. Nr. 5. Polka française. Nr. 6. Galopp (Bacchanale).

Weber, Joseph Miroslav.

Miniatur-Suite. V. u. Pfte.
Einleitung. Sceno am Lande. Scherzo-Tarantella. Adagietto. Finale.

Wenzl, Jos.

7. Gavotten berühmter Meister, für 2 Violinen eingerichtet.

Winding, Aug.

Op. 35. Sonate Nr. 2. V. u. Pfte.

Drei Kanzonetten. do.

Miniatur-Suite. do.

Wolff, F.

Op. 6. Zehn leichte Duette für 2 Violinen.

▢ Nedstrøg
∨ Opstrøg.

Jægerbruden.

Let Arrangement for Violin og Piano

af Nicolai Hansen.

Molto vivace.

VIOLINO.

The score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Molto vivace'. The score contains 12 staves of music. Performance markings include accents (▢) and breath marks (∨) above notes, and dynamic markings such as *sf*, *p*, *ff*, and *mf*. There are also slurs, fingerings (e.g., 1, 2, 3, 4), and a section marked '2 B'. The piece ends with a key signature change to C major.

VIOLINO.

Moderato.

Musical score for the Moderato section, measures 1-12. The music is in 3/4 time and begins with a *p dolce* dynamic. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. A *cresc.* marking is present in measure 6. A key signature change to C major is indicated by a 'C' in a circle in measure 8. The dynamic shifts to *mf* in measure 9. The section concludes with a double bar line in measure 12.

Allegro moderato.

Musical score for the Allegro moderato section, measures 13-24. The tempo changes to 6/8 time. The music starts with a *f* dynamic and includes a *ff* dynamic in measure 15. It features a mix of eighth and sixteenth notes with slurs and fingerings. A key signature change to D major is indicated by a 'D' in a circle in measure 18. The dynamic returns to *p* in measure 19. The section ends with a *cresc* marking and a *ff* dynamic in measure 24, followed by a double bar line.