

WILHELM HANSEN EDITION.

Aus der Geigenwelt.

EINE SAMMLUNG VON 20 STÜCKEN FÜR VIOLINE UND KLAVIER
ZUSAMMENGESTELLT, REVIDIERT UND BEZEICHNET

von

Professor **ISSAY BARMAS.**

BAND 1.

Johan Halvorsen: Chant de „Veslemøy“.
Christian Sinding: Berceuse. Op. 43 No. 3.
Emil Sjögren: Fantasiestück. Op. 27.
Wieniawski: Légende. Op. 17.
Fini Henriques: Religioso. Andante. Op. 34 a.
Ottokar Nováček: Bulgarische Tänze. Op. 6 No. 5.
Raff: Cavatine. Op. 85 No. 3.

BAND 2.

Tschaikowsky: Sérénade mélancolique. Op. 26.
Fini Henriques: Mückentanz. Op. 20 No. 5.
Ottokar Nováček: Dujelsack. Concert Caprice.
Christian Sinding: Alte Weise. Op. 89 No. 2.
Vieuxtemps: Réverie. Op. 22 No. 3.
Jos. M. Weber: Marsch aus „Miniatursuite“.
Johan Halvorsen: Fête nuptiale rustique.

BAND 3.

Christian Sinding: Fête. Op. 43 No. 4.
Leone Sinigaglia: Intermezzo. Op. 13 No. 2.
Emile Sauret: Nocturne. Op. 22 No. 5.
Johan Halvorsen: Elégie.
Jean Meyer: Mazurek de Salon.
Ottokar Nováček: Bulgarische Tänze. Op. 6 No. 8.

EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUS PAYS
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRÉSENTATION RÉSERVÉS

KJØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

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(BRØDRENE HALS - WARMUTH - WILHELM HANSEN)

PARIS

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Sérénade mélancolique.

VIOLINO.

Andante.

P. Tschaikowsky, Op. 26.

Violinstimme bezeichnet von Issay Barmas.

Fl. Ob. Cello. Cl. Cello

1 sul G. 4 2 1 4 4 2 2 1 4 2 3

2 1 1 2 4 4 2 4 2 1 2 4 2 1 4 2

2 2 1 4 2 3 2 1 1 2 3 1 2 Pochissimo più III dolce

mosso. 3 3 1 1 1 4 2 1 1 1 4 2 4 2 p

pp ppp mf 0 3 2 3 2 0 dim.

ritenuto 1 1 1 1 2 1 1 3 1 a tempo p

II pp poco cresc. 1 1 1 3 3 0 2 1 0 1 V 2 2 3 1

poco string. f Più mosso agitato e un poco rubato. 2 4

agitato e molto espress. dim. pp

4 3

VIOLINO.

mf *cresc.*

Largamente.

ff

ff *agitato un poco e cresc.*

Largamente.

cresc. *) *ff con tutta forza*

f *dim.*

IV

p III II *pp* III *pp* sul G.

Tempo I.

p

p

poco a poco cresc.

*) Ottava bassa ad libitum.

VIOLINO.

III. Pochissimo più mosso.

poco riten. *dolce* III

dim.

pp *ppp* *mf*

riten. II

a tempo *poco a poco cresc.*

cresc. *f*

poco string. *dim.*

tranquillo *p*

a tempo *cresc.* *mf* *dim.* *pp rit.*

pp *rallentando* *morendo*

Mückentanz.

l. H. = linke Hand.
r. H. = rechte Hand.

VIOLINO.

Fini Henriques, Op. 20. Nr. 5.

Violinstimme bezeichnet von Issay Barmas.

Allegro.
con sordino ad libitum.

The musical 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 'Allegro' and the performance instruction is 'con sordino ad libitum'. The piece starts with a piano (*pp*) dynamic. The first four staves contain a series of eighth-note patterns with various fingering numbers (1-4) and accents. The fifth staff marks the beginning of a first ending section with the letter 'A' and the word 'restez', starting with a piano (*pp*) dynamic. The sixth staff continues this section with a first ending bracket. The seventh staff begins a new section with a mezzo-forte (*mf*) dynamic and a 'cresc.' (crescendo) marking. The eighth staff continues with a forte (*fz*) dynamic and a 'dim.' (diminuendo) marking. The final two staves conclude the piece with a piano (*pp*) dynamic and a forte (*f*) dynamic marking.

VIOLINO.

B

pp

C

p

crese.

fz

p

I

II

III

pp

pizz.

ppp

l.H. r.H.

Dudelsack. Concert-Caprice.

Ottokar Nováček.
Violinstimme bezeichnet von Issay Bar mas.

Allegro.

VIOLINE.

The musical score consists of ten staves of music in G major and 2/4 time. The first staff begins with a *Piano* dynamic and includes a wavy line indicating a tremolo. The score is marked with various dynamics: *mf*, *dim.*, *p*, *pp*, and *cresc.*. It features numerous slurs, accents, and fingerings (1, 2, 3, 4, 0). A *II* marking indicates a second ending. The instruction *sul A* appears twice. The piece concludes with a *b* marking at the bottom right.

VIOLINE.

The image displays a page of a violin score, numbered 7. It consists of ten staves of music, all in treble clef and the key of D major (two sharps). The score begins with a *pp* (pianissimo) dynamic marking. The first staff contains a series of eighth-note patterns with accents, followed by a triplet of eighth notes. The second staff continues with similar eighth-note patterns and includes a triplet. The third staff features a triplet of eighth notes and a *cresc. II* (crescendo) marking. The fourth staff includes a *ff* (fortissimo) dynamic marking. The fifth staff is marked *agitato* (agitato). The sixth staff continues with eighth-note patterns and includes a triplet. The seventh staff features a triplet of eighth notes and a *ff* dynamic. The eighth staff includes a triplet of eighth notes and a *ff* dynamic. The ninth staff continues with eighth-note patterns and includes a triplet. The tenth staff concludes the page with eighth-note patterns and a triplet. The score is filled with various musical notations, including slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0).

VIOLINE.

This page of a violin score contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. Key performance instructions include:

- Staff 4:** *sul D* (sul ponticello) marking.
- Staff 6:** *fz* (forzando) markings.
- Staff 7:** *fz* markings.
- Staff 8:** *fz* markings.
- Staff 9:** *mp* (mezzo-piano) marking.
- Staff 10:** *pp* (pianissimo) marking, *tr* (trill) marking, and *dim.* (diminuendo) marking.

The score concludes with a double bar line and a small letter 'b' at the bottom right corner.

Alte Weise.

VIOLINO.

Christian Sinding, Op. 89. II.
Violinstimme bezeichnet von Issay Barmas.

Lento.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lento.' and the initial dynamic is 'p'. The score includes several measures with fingerings (1-4) and bowings (V, II, III, IV). A section marked 'III' features a triplet. A section marked 'IV restez' includes a rest. The piece concludes with a section marked 'con sordino' and a final dynamic of 'pp'. The score is annotated with various performance markings such as accents and slurs.

Rêverie.

Adagio pour Violon avec Piano.

VIOLINO.

Henry Vieuxtemps, Op. 22. Nr. 3.
Violinstimme bezeichnet von Issay Barmas.

Adagio.

IV
V
2
3
p *espress.*
p
cresc.

f *poco dim.* *sempre dim.*
p *molto espress.*

cresc. *sf dim.* pp

cresc. *dim.* p *cresc.* II

sf *dim.* *cresc.* *f ben marc.* II

sempre cresc. *ff* *dim.* *molto espress.* III

Cadenza
con forza IV
Poco più mosso.

agitato
p *cresc.* *f cresc.*

ff *espress. con forza*

energico sul D
dim.

Tempo I.
cresc. f ff

poco dim. con espress. cresc.

mf dim. IV ben sostenuto con espress.
p

cresc. sf dim. cresc.

fsf dim. p dolce f

Grandioso.
cresc. ff

sul A e D sul A e E

sempre ff longue

espress.
p morendo pp morendo

MARSCH.

VIOLINE.

Joseph Miroslav Weber.

Violinstimme bezeichnet von Issay Barmas.

Allegro marziale.

Fête nuptiale rustique.

Johan Halvorsen.

VIOLON.

Violinstimme bezeichnet von Issay Barmas.

Tempo giusto.

1

p

f

3

1

2

ritard.

a tempo

p

1.

1.

2.

più vivo

ff

4

3

4

3

molto energico

m.s.

pizz.

arco

m.s.

pizz.

arco

pizz. 1.

m.s.

arco

pizz. 2.

m.s.

f

a tempo

2

3

2

1

2

p

p

VIOLON.

The score consists of ten staves of music. The first staff begins with a *ff* dynamic and contains several triplet markings. The second staff has a *p* dynamic. The third staff includes a *p* dynamic and a *f* dynamic. The fourth staff ends with a *p* dynamic. The fifth staff is marked *dim.*. The sixth staff starts with *ritard.*, *sul ponticello*, and *pp*, followed by *a tempo*. The seventh staff continues with *pp*. The eighth staff ends with *naturèl*. The ninth staff is marked *ritard.*. The tenth staff concludes the piece.

VOLON.

molto espress. *crese.*

f *tranquillo* *dim.* A . .

sostenuto

f

II I *p* *dim.*

f

II I

ff *string.*

tr *ritard.* *p* *tranq.*

II *ritard.* *f* I b

VIOLON.

a tempo

WILHELM HANSEN EDITION.

SEINEM FREUNDE HALVARD EMIL HEYERDAHL.

ROMANZE

FÜR

VIOLINE

MIT BEGLEITUNG DES ORCHESTERS

(ODER AUCH NUR STREICHORCHESTER)

VON

JOHAN S. SVENDSEN.

Op. 26.



Orchesterpartitur. Orchesterstimmen.	Streichinstrumente. Dublirstimmen.	KOMPONISTEN.
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