



WILHELM HANSEN
EDITION

Nº 1324.

J. AMBERG

Fantasiestücke

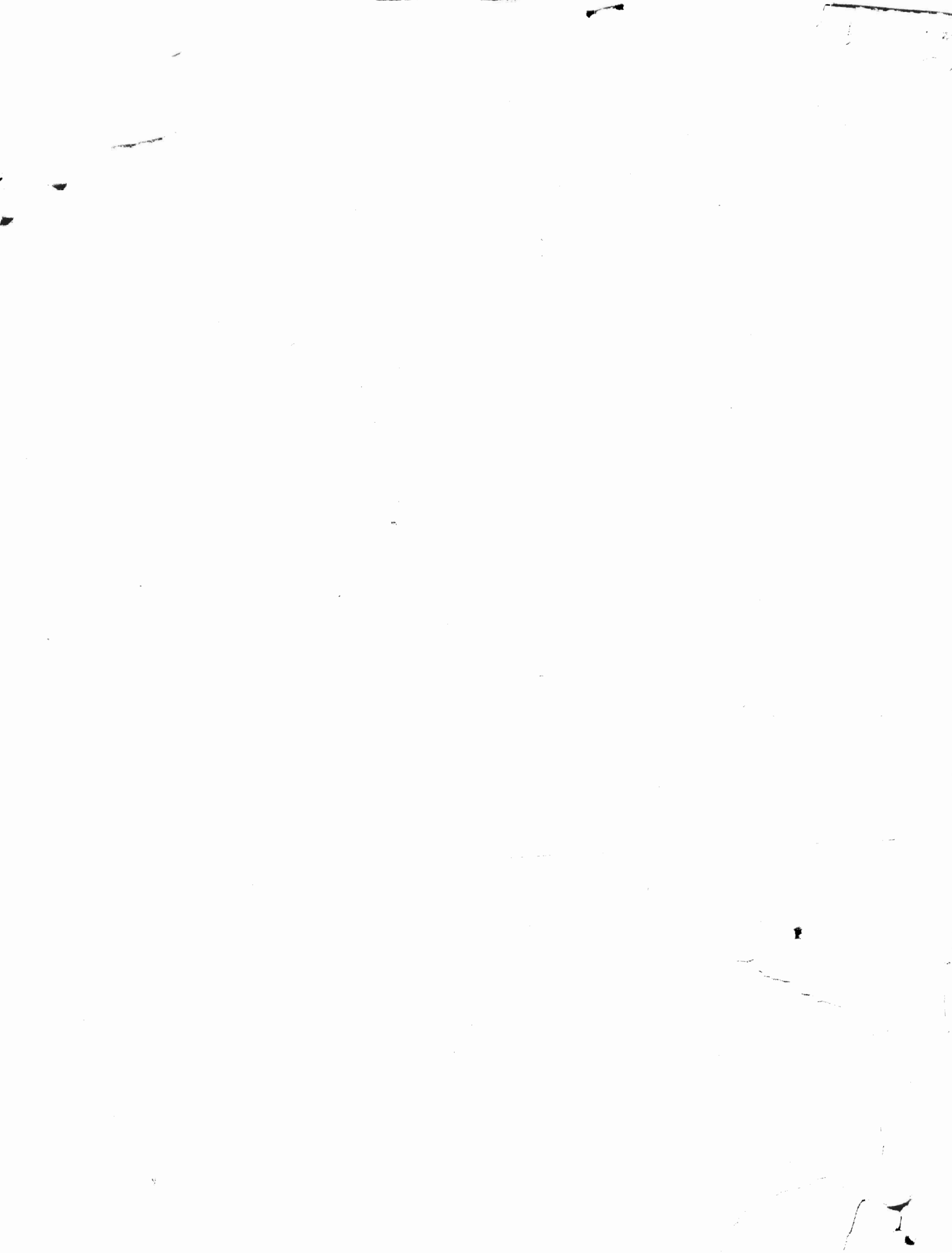
Op. 12.

für

Clarinett (oder Violine), Viola (oder Violoncell) und Piano.

KJØBENHAVN & LEIPZIG.
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WILHELM HANSEN, MUSIK-FORLAG.

KRISTIANIA NORSK MUSIK-FORLAG.
(BRØDRENE) (MUTH-WILHELM HANSEN).



WILHELM HANSEN EDITION.

An Herrn Professor W. Altenburg in Würzburg.

FANTASIESTÜCKE

FÜR

CLARINETT (ODER VIOLINE), VIOLA (ODER VIOLONCELL)
UND PIANO

VON

J. AMBERG.

Op. 12.

1910.

EIGENTHUM DES VERLEGERERS FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS.
AUFFÜHRUNGSRECHT VORBEHALTEN. — DROITS DE REPRÉSENTATION RÉSERVÉS.

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

KRISTIANIA, NORSK MUSIK-FORLAG.

(BRØDRENE HALS · WARMUTH · WILHELM HANSEN.)

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46-48 rue de l'Ecuyer.

Fantasiestücke

für Clarinett (oder Violine), Viola (oder Violoncell) und Piano.

I.

Dem Andenken Robert Schumanns gewidmet.

J. Amberg, Op.12.

Allegro marciale $\text{♩} = 112$.

CLARINETT in A.

VIOLA.

Allegro marciale $\text{♩} = 112$

PIANO.

The musical score consists of three systems of staves. The first system includes staves for Clarinet in A, Viola, and Piano. The tempo is marked 'Allegro marciale' with a quarter note equal to 112 beats. The dynamics are marked 'f' (forte). The second system continues the musical development. The third system includes tempo markings: 'poco rall.' (poco rallentando) and 'a tempo'. The piano part features complex chordal textures and arpeggiated figures.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with many chords and moving lines. The tempo marking *poco rall.* is present in both the vocal and piano parts.

Second system of musical notation. It includes vocal and piano parts. The vocal line has dynamic markings *f più rall.*, *f espress.*, and *poco*. The piano part has *f più rall.* and *f espress.*. The tempo marking *a tempo tranqu.* is indicated. The piano accompaniment continues with dense chordal textures.

Third system of musical notation. It includes vocal and piano parts. The vocal line has markings *rall.*, *più rall.*, *a tempo*, *marc.*, *p*, and *espress.*. The piano part has *rall.*, *marc. dim.*, *più rall.*, *a tempo*, and *p espress.*. The tempo marking *a tempo* is also present. The piano accompaniment features a mix of chords and melodic lines.

Fourth system of musical notation. It includes vocal and piano parts. The vocal line has a *p* marking. The piano part has a *p* marking. The piano accompaniment continues with a steady flow of chords and melodic fragments.

espress.
p
espress.
p
p espress.

dim.
p
dim.
p
dim.
p

p animando poco a poco
p animando poco a poco
p

Poco vivo.
cresc.
Poco vivo.
cresc.

a tempo tranq.
f espress.
a tempo tranq.
f espress.
a tempo tranq.
f

poco rall.
marc.
più rall.
a tempo
p
pp un pochetti
poco rall.
marc. dim.
più rall.
a tempo
p
dim.
pp
f poco rall.
p
più rall.
p a tempo
dim.
pp un pochetti

no cresc. e animando
dim.
no cresc. e animando
dim.

Più vivo $\text{♩} = 100.$
pp
pp
poco accel.
p
pp
pp
poco accel.
p
Più vivo $\text{♩} = 100.$
pp cantando
pp
poco accel.
p
 $\text{♩} = 108$

Tempo I $\text{♩} = 112.$

Tempo I $\text{♩} = 112.$

poco rall. *a tempo poco animato*

poco rall. *a tempo poco animato*

poco rall. *ff molto rall.* *longa*

poco rall. *ff molto rall.* *longa*

poco animato *dim.*
p
poco animato
p *cresc.*
p poco animato *dim.*

pp *cresc.* *poco sost.* *pp*
pp *dim.* *poco sost.* *pp* *pp*
pp poco animato *dim.* *poco sost.* *pp*

pp *cresc. animato* *cresc.* *poco sost.*
cresc. animato *pp* *poco sost.*
cresc. animato *dim.* *p*

a tempo I: *pp* *pp*
a tempo I: *pp* *pp*
a tempo I: *pp*

poco cresc.

poco cresc.

poco cresc.

poco più cresc.

poco più cresc.

poco più cresc.

a piacere cresc.

a piacere cresc.

a piacere a tempo cresc.

The musical score consists of five systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system continues the vocal and piano parts. The third system features a vocal line with triplets and a piano accompaniment with triplets and sixteenth notes. The fourth system continues the vocal and piano parts with triplets and sixteenth notes. The fifth system concludes the piece with triplets and sixteenth notes. Dynamic markings include *poco cresc.*, *poco più cresc.*, *a piacere cresc.*, and *a piacere a tempo cresc.* Performance instructions include *a piacere* and *a tempo*.

animato e cresc. sempre

animato e cresc. sempre

animato e cresc. sempre

più cresc. e marcato

ff

più cresc. e marcato

ff

più cresc. marc.

ff

marcato

sf

tutta forza e accel.

rall.

a tempo più lento

dim.

tutta forza e accel.

rall.

a tempo più lento

dim.

tutta forza e accel.

rall.

a tempo più lento

dim.

III. Märchen.

Andante ♩ = 112. *rall.*

Andante ♩ = 112. *p*

a tempo *poco sost.*

a tempo *poco sost.*

cresc. *pp* *p*

a tempo *poco rall.* *rall.*

a tempo *poco rall.* *rall.*

poco rall. *ppp* *rall.* *poco f*

The musical score is arranged in three systems. Each system contains a vocal line (Soprano and Bass clefs) and a piano accompaniment (Grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system is marked 'Andante' with a tempo of 112 and includes a 'rall.' instruction. The second system is marked 'a tempo' and includes 'poco sost.' and dynamic markings 'p', 'cresc.', 'pp', and 'p'. The third system is marked 'a tempo' and includes 'poco rall.', 'rall.', 'ppp', 'rall.', and 'poco f'.

a tempo *poco sost.* *a tempo*

a tempo *poco sost.* *a tempo*

pp

a tempo *poco sost.*

Cantando *dim.* *pp a tempo*

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has three sharps (F#, C#, G#). The tempo markings are *a tempo*, *poco sost.*, and *a tempo*. Dynamic markings include *pp* (pianissimo) and *Cantando*. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with some chords marked with a '4'.

cresc. *più dim.* *pp*

cresc. *più dim.* *pp*

The second system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic markings are *cresc.* (crescendo) and *più dim.* (diminuendo). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

cresc. *cresc.*

cresc. *cresc.*

The third system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic markings are *cresc.* (crescendo). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

più cresc. *sf* *dim.*

più cresc. *sf*

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic markings are *più cresc.* (crescendo) and *sf* (sforzando). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

poco rall. *a tempo*
pp *cresc.*

The first system of the musical score consists of two staves. The upper staff is a vocal line, and the lower staff is a piano accompaniment. The key signature has two sharps (F# and C#). The tempo starts with *poco rall.* and then returns to *a tempo*. The dynamic begins at *pp* and gradually increases to *cresc.* over the course of the system.

pp *cresc.*

più dim. *pp* *cresc.*

The second system continues the musical piece. The vocal line features a *pp* dynamic followed by *cresc.*. The piano accompaniment starts with *più dim.* and *pp*, then moves to *cresc.*. The tempo remains *a tempo*.

cresc. *più cresc.*

cresc. *più cresc.*

cresc. *più cresc.*

The third system shows a continuous increase in dynamics. The vocal line has *cresc.* and *più cresc.*. The piano accompaniment also has *cresc.* and *più cresc.* markings. The tempo remains *a tempo*.

poco rall. *a tempo poco animato*
f *dim.* *p*

poco rall. *a tempo poco animato*
f *dim.* *p*

a tempo poco animato
sf *dim.* *poco rall.* *p legato*

The fourth system concludes the page. It features a *poco rall.* section followed by a *a tempo poco animato* section. The vocal line starts with *f* and *dim.*, then *p*. The piano accompaniment starts with *sf* and *dim.*, then *poco rall.* and *p legato*. The tempo remains *a tempo poco animato*.

Tempo I.

rall. *p* *poco rall.*

Tempo I.

poco rall. *p* *poco rall.*

a tempo

a tempo *pp* *cresc.* *pp poco sost.*

rall. *pp* *pp poco sost.*

a tempo *dim.* *rall.* *a tempo* *molto dim.* *p*

a tempo *dim.* *rall. 4* *a tempo* *molto dim.* *p*

a tempo *poco rall.* *ppp* *cresc.* *pp*

a tempo *poco rall.* *ppp* *rall.* *cresc.* *pp*

IV. Zum Abschied.

Allegro giusto ♩ = 104.

Allegro giusto ♩ = 104.

pp mormorando legato *cresc.* *pf*

cresc. *cresc.* *cresc.*

p *poco cresc.* *cresc.* *p* *cresc.*

f *p* *cre - scen - do* *f*

f *p* *cre - scen - do* *f*

f *p* *cre - scen - do* *f* *poco*

fp *cre - scen - do* *f*

poco lento *poco accel.* *a tempo poco lento*

poco lento *poco accel.* *a tempo poco lento* *p*

lento

dim. poco accel. *3* *pp a tempo poco lento*

m. s.

Red.

poco vivo *poco lento* *largamente*

poco vivo *poco lento* *largamente*

mp molto cresc.

pp mp molto cresc. *largamente*

f *poco rall.* *dim.*

f *poco rall.* *dim.*

cresc. 5 *sf* *poco rall.* *dim.*

a tempo 1^o *p* *cresc.*

a tempo 1^o *p* *cresc.*

a tempo 1^o *p legato* *cresc.*

First system of musical notation. It consists of four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (right and left hand). The key signature has one sharp (F#) and the time signature is 4/8. Dynamics include *mf* and *sf poco sost.*

Second system of musical notation. It consists of four staves. The vocal line starts with *rall. e dim.* and *p*, then returns to *a tempo*. The piano accompaniment also starts with *rall. e dim.* and *p*, then returns to *a tempo*. The system concludes with *poco rall.* and *meno mosso e calmato*. The piano part features a *p* dynamic and *cantando* marking.

Third system of musical notation. It consists of four staves. The vocal line begins with *poco rall.* and *a tempo quasi fantasia*. The piano accompaniment also begins with *poco rall.* and *a tempo quasi fantasia*. The system concludes with *cantando* and *a tempo quasi fantasia*. The piano part features a *p* dynamic and *cantando* marking.

Fourth system of musical notation. It consists of four staves. The vocal line starts with *pp*, *cresc.*, and *rall.*. The piano accompaniment also starts with *pp*, *cresc.*, and *rall.*. The system concludes with *pp*, *cresc.*, and *rall.*.

a tempo
pf *mf* *p*
a tempo
pf *mf* *p*
pf a tempo *mf* *p*

p *cresc. poco accel.* *f a tempo dim.* *poco vivo*
p *cresc. poco accel.* *a tempo* *poco vivo*
cresc. poco accel. *pp leggerissimo*

meno mosso e calmato *più lento* *pf* *dim.*
meno mosso e calmato *più lento* *pf* *dim.*
p cant. *poco f cantando*

più dim. *pp poco animando* *a tempo*
più dim. *pp poco animando* *a tempo*
più dim. *pp poco animando* *a tempo*

First system of musical notation. It consists of a piano staff (top) and a grand staff (bottom). The piano staff has a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a *pf* (pianissimo) dynamic marking and a *cresc.* (crescendo) marking. The grand staff has a bass clef and a key signature of one sharp. It features a continuous sixteenth-note accompaniment in both hands, with *cresc.* markings in both staves.

Second system of musical notation. The piano staff continues with a melodic line, marked with *f* (forte) and *p* (piano) dynamics. The grand staff continues with the sixteenth-note accompaniment, also marked with *f* and *p* dynamics.

Third system of musical notation. The piano staff has a melodic line with *poco cresc.* and *cresc.* markings. The grand staff continues with the sixteenth-note accompaniment, marked with *cresc.*

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano staff (top) has lyrics: "cre - scen - do". The grand staff (bottom) has lyrics: "cre - scen - do". The system includes dynamic markings such as *f*, *p*, *meno mosso*, *sf*, and *p*. There are also performance instructions like *m. s.* (more sostenuto) and *ped.* (pedal). The piano accompaniment features triplets and octaves.

a tempo poco lento *poco vivo*

a tempo poco lento *poco vivo*

a tempo poco lento *poco vivo*

poco accel. 3 *pp*

Lento. *largamente*

p molto cresc. *sf* *poco sost.*

largamente *sf* *poco sost.*

Lento. *pp* *p molto cresc.* *largamente* *5* *sf* *poco sost.*

Tempo I.

rall. e dim. *p* *p*

rall. e dim. *p* *p*

Tempo I. *p legato*

cresc.

cresc.

cresc. *dim.*

p *poco cresc.* *più cresc.*

p *poco cresc.* *più cresc.*

p *cresc.*

f *p* *cre - scen - do* *f* *pf* *cresc.*

f *p* *cre - scen - do* *f* *pf* *cresc.*

f *p* *cre - scen* *do* *sf* *p legato* *cresc.*

3 *3* *3* *3* *3*

più cresc.

più cresc.

più cresc.

ff *pesante*

ff *pesante*

ff *m. s.* *pesante*

Instrumental-Kompositionen

VON

Christian Sinding.

Orchester.

- Op. 42. Rondo infinito.
Partitur und Stimmen.

Violine mit Orchester.

- Op. 45. Konzert No. 1 in A-Dur.
Partitur und Stimmen.
Ausgabe für Violine mit Klavier.
- Op. 46. Legende in B-Dur.
Partitur und Stimmen.
Principalstimme mit 2^{tem} Klavier.

2 Violinen und Klavier.

- Op. 56. Sérénade.

Klavier mit Orchester.

- Op. 6. Konzert in Des-Dur.
Partitur und Stimmen.
Principalstimme mit 2^{tem} Klavier.

Harmonium und Klavier.

- Op. 5. Andante aus dem Klavierquintett (August Reinhard).

Kammermusik.

- Op. 5. Quintett in E-moll für Klavier, 2 Violinen, Bratsche und Violoncell.
- Op. 9. Romanze in E-moll für Violine und Klavier.
- Op. 12. Sonate in C-Dur für Violine und Klavier.
- Op. 14. Sulte in F-Dur für Violine und Klavier.
- Op. 23. Trio in D-Dur für Klavier, Violine und Violoncell.
- Op. 43. Quatre Morceaux pour Violon et Piano.
No. 1. Prélude.
- 2. Ballade.
- 3. Berceuse.
- 4. Fête.
- Op. 51. Scènes de la vie, Suite in G-Dur für Violine und Klavier.

2 Klaviere zu 4 Händen.

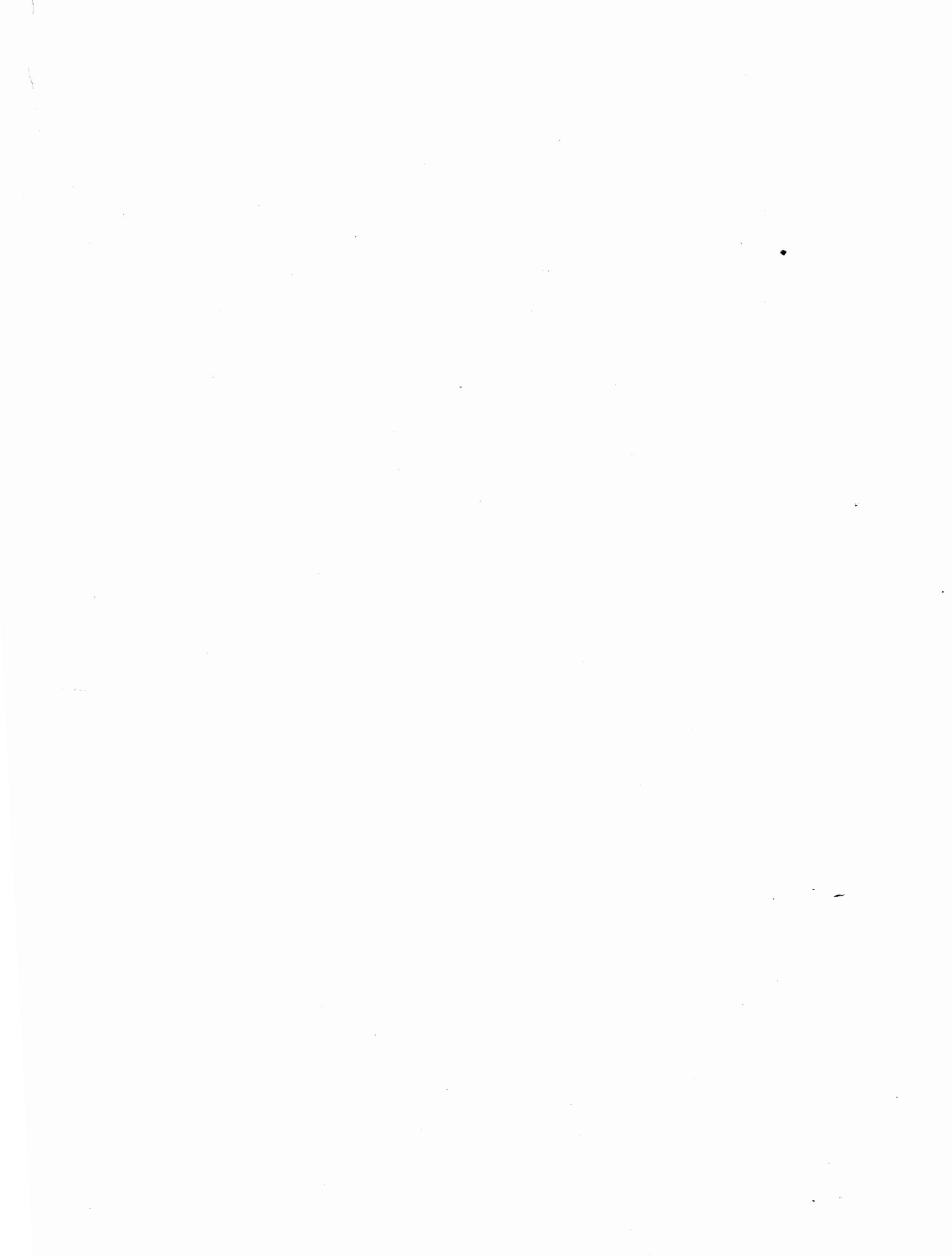
- Op. 2. Variationen in Es-moll.
- Op. 41. Zwei Duette.
No. 1. Andante.
- 2. Deciso ma non troppo Allegro.

Klavier zu 4 Händen.

- Op. 5. Quintett in E-moll übertragen von Otto Singer
- Op. 59. Walzer. Heft 1. 2.

Klavier solo.

- Op. 3. Sulte.
Prélude. Courante. Sarabande. Gavotte. Presto.
- Op. 7. Studien.
- Op. 7. No. 4. Capriccio.
- Op. 44. Fünfzehn Capricen.
Heft 1. 2. 3. 4. 5.
- Op. 48. Burlesques.
Heft 1. No. 1. Burlesque.
- 2. Plaisanterie.
- 3. Bagatelle.
Heft 2. No. 4. Coquetterie.
- 5. Étude melodique.
- 6. Arlequinade.
- Op. 49. Sechs Klavierstücke.
Heft 1. No. 1. Präludium.
- 2. A la Menuetto.
- 3. Concert-Étude.
Heft 2. No. 4. Humoreske.
- 5. Arabeske.
- 6. Pittoreske.
- Op. 52. Mélodies mignonnes.
- Op. 53. Morceaux caractéristiques.
No. 1. Minuetto.
- 2. Nocturne.
- 3. A la Burla.
- 4. Scherzo.
- Op. 54. Quatre Morceaux de salon.
No. 1. Étude.
1 2. Rondoletto.
- 3. Sérénade.
- 4. Tempo di Valse
- Op. 58. Cinq Études.
No. 1. En sol majeur (G-Dur).
- 2. En si majeur (H-Dur).
- 3. En ut majeur (C-Dur).
- 4. En ré majeur (D-Dur).
- 5. En mi bémol majeur (Es-Dur).



Johan S. Svendsen.

	Mk. Pl.
Op. 11. Zorahayda, Legende für Orchest.	
Partitur	5 >
Stimmen	7 >
Dublirstimmen à	> 75
Ausgabe für zwei Klaviere zu 4 Händen (Richard Lange).	
Ausgabe für Klavier zu 4 Händen (Eyv. Alnæs).	2 50
Op. 12. Fest-Polonaise für Orchester.	
Partitur	8 50
Stimmen	12 50
Dublirstimmen à	> 50
Ausgabe für Klavier zu 4 Händen	2 50
— für Klavier zu 2 Händen, zum Konzertvortrag bearbeitet von Edm. Neupert.	2 >
Ausgabe für Klavier zu 2 Händen (Salon) von Richard Lange	2 50
Op. 17. Rhapsodie norvégienne I für Orchester.	
Partitur	4 50
Stimmen	6 >
Dublirstimmen à	> 50
Ausgabe für Klavier zu 4 Händen	2 25
— für Klavier zu 2 Händen	1 50
Op. 19. Rhapsodie norvégienne II für Orchester.	
Partitur	6 50
Stimmen	8 >
Dublirstimmen à	1 >
Ausgabe für Klavier zu 4 Händen	3 >
— für Klavier zu 2 Händen	2 >
Op. 21. Rhapsodie norvégienne III für Orchester.	
Partitur	6 >
Stimmen	7 50
Dublirstimmen à	> 75
Ausgabe für Klavier zu 4 Händen	3 >
— für Klavier zu 2 Händen	2 >
Op. 22. Rhapsodie norvégienne IV für Orchester.	
Partitur	7 50
Stimmen	10 >
Dublirstimmen à	1 >
Ausgabe für Klavier zu 4 Händen	3 >
— für Klavier zu 2 Händen	2 >
Op. 26. Romanze in G-dur für Violine mit Orchester (oder auch nur Streichinstrumente).	
Orchesterpartitur	2 >
Orchesterstimmen	4 >
Streichinstrumente	2 50
Dublirstimmen à	> 50
a. Violine und Klavier vom Komponisten. (46. Auflage)	2 >
b. Bratsche und Klavier (H. Dessauer)	2 >
c. Violoncell und Klavier (David Popper)	2 >
d. Klavier zu 4 Händen (Jaques Durand)	1 50
e. Klavier zu 2 Händen (Eyvind Alnæs)	1 25
f. Violine und Harmonium (Rich. Lange)	2 >
g. Harmonium und Klavier (Rich. Lange)	2 25
h. Harmonium allein (Rich. Lange)	1 25

	Mk. Pl.
Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.	
I. Hiver	1 25
a) Introduction. b) Danse des Flocons de neige.	
II. Printemps	1 75
a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.	
Andante funèbre für Orchester.	
Partitur	3 50
Stimmen	6 50
Dublirstimmen à	> 30
a. Orgel, Violine und Violoncell	2 50
b. Orgel allein (G. Matthison-Hansen)	1 50
c. Harmonium und Violine (Aug. Reinhard)	1 50
d. Harmonium u. Violoncell (Aug. Reinhard)	1 50
e. Harmonium und Klavier (Rich. Lange)	1 50
f. Harmonium allein (Aug. Reinhard)	1 >
g. Violine und Klavier (Fini Henriques)	1 50
h. Bratsche und Klavier (Hermann Ritter)	1 50
i. Flöte und Klavier (Joachim Andersen)	1 50
k. Klavier zu 4 Händen (Rich. Lange)	1 >
l. Klavier zu 2 Händen (Fini Henriques)	1 >
Zwei schwedische Volksmelodien (Deux airs nationaux suédois) für Streich- instrumente.	
1. Allt under himmelens fäste. 2. Du gamla, du friska, du fjellhöga Nord.	
Partitur	1 50
Stimmen	1 50
Dublirstimmen à	> 50
Abendlied von Robert Schumann für Streich- instrumente.	
Partitur	1 >
Stimmen	2 >
Dublirstimmen à	> 40
Sæterjentens Søndag (Solitude sur la montagne — Sehnsucht der Sennerin) Melodie v. Ole Bull, harmonisirt für Streichinstrumente.	
Partitur	1 >
Stimmen	1 50
Dublirstimmen à	> 30
Violine Solo mit Streichinstrumente	2 50
Violine und Klavier	1 25
Das Veilchen (Violen) Lied für 1 Sing- stimme mit Klavier	1 25
Ausgabe mit französischem mit englischem Text	1 50
Ausgabe für Violine und Klavier (Rich. Lange). — für Harmonium und Klavier (Rich. Lange)	1 50
Frühlingsjubel aus den Liedern des Mirza Schaffy für 1 Singstimme mit Klavier	1 50
Abendklänge (Evening voices) für Männer- chor. (Deutscher und englischer Text).	
Partitur	2 50
Chorstimmen: T. 1. 2., B. 1. 2. à	> 30