

D 90

Wilhelm Hansen Edition: 1610-1611



# NORDEN

# Album

für

# 3 VIOLINEN

Band 1. 2.

1915-16 Nr. 167.





WILHELM HANSEN EDITION.

# NORDEN

## ALBUM

FÜR

### 3 VIOLINEN.

BEARBEITET VON NICOLAJ HANSEN.

#### BAND I.

- JOHAN SVENDSEN: Op. 26. Romanze.  
EMIL HARTMANN: Wiegenlied. - Berceuse. - Cradle Song. (*Hans Sitt*).  
CARL NIELSEN: Tanzscene der Magdelone - Magdelones Dansescene - Magdelone's Dance  
aus der Oper „Maskarade“. af Operaen „Maskarade“. from the Opera „Mascarade“.  
P. E. LANGE-MÜLLER: Wetterleuchten. - Kornmodsglansen. - Corn-lightning's-sheen.  
CORNELIUS RÜBNER: Rosaline, Nocturne.  
P. HEISE: Menuetto aus der Oper - Menuet af Operaen - Menuetto from the Opera  
„König und Marschall“. „Drot og Marsk“. „King and Marshall“.  
OTTO MALLING: Op. 51 Nr. 8. Lied des Wüstenmädchens. - Ørkenpigens Sang. - Song of the Desert Maiden.  
CHR. SINDING: Op. 59 Nr. 8. Valse.  
FINI HENRIQUES: Op. 20 Nr. 5. Mückentanz. - Myggedans. - Dance of the Gnats.  
J. P. E. HARTMANN: Bauertanz aus der Oper - Bondedans af Operaen - Rustic Dance from the Opera  
„Klein Kirsten“. „Liden Kirsten“. „Little Kirsten“.

#### BAND II.

- EDVARD GRIEG: Ave, maris stella.  
CHR. SINDING: Op. 50 Nr. 5. Gavotte. (*Willy Burmester*).  
NIELS W. GADE: Wiegenlied. - Berceuse. - Cradle Song. (*Hans Sitt*).  
LUDVIG SCHYTTÉ: Op. 132 Nr. 4. Sérénade.  
JOHAN HALVORSEN: Chant de „Veslemøy“. (*La Jeune fille chante*).  
NICOLAJ HANSEN: Capriccio.  
FINI HENRIQUES: Op. 22 Nr. 9. Andante Religioso.  
G. C. BOHLMANN: Liebesgesang. - Kærlighedssang. - Song of Love.  
EMIL SJÖGREN: Lyrisches Stück. - Lyrisk Stykke. - Lyric Piece.  
OLE BULL: Sehnsucht der Sennnerin. - Sæterjentens Søndag. - Solitude on the Mountain.

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# NORDEN

ALBUM

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

1929

1930

1931

1932

1933

1934

1935

# AVE, MARIS STELLA.

Allegretto.

Edvard Grieg.

Violino I.  
Violino II.  
Violino III.

A

B

C

# GAVOTTE.

Allegretto.

Christian Sinding, Op. 50. Nr. 5.  
Nach Bearbeitung von Willy Burmester.

Violino I. *p grazioso*

Violino II. *pp*

Violino III. *pizz.*  
*p*

**A**

*sost. p*

*pizz.*  
*p*

*arco*  
*sost. pizz.*  
*p*

*arco*  
*pizz.*

*pp*  
*arco*  
*pp*

*pp*

**B**

*p*

*p*  
*arco*

*p*

C

pp mf  
pp p  
pizz. arco  
pp p

cresc. f p  
cresc. mf p  
cresc. mf

D

cresc. più cresc. sost. mf p  
sost. pizz.  
pizz. p  
sost. p

arco cresc. sost. f p  
cresc. sost. f pp  
arco cresc. sost. f pizz.  
cresc. sost. f p

pizz.  
rit. pp  
pizz.  
rit. pp  
arco pizz.  
rit. pp

# BERCEUSE.

Wiegenlied. Cradle Song.

Niels W. Gade.

Andantino.  
con sordino

Violino I. *p dolce*

Violino II. *p*

Violino III. *p*

A



First system of musical notation, consisting of three staves. The top staff contains a melodic line with slurs and ties. The middle staff contains a similar melodic line. The bottom staff contains a bass line with slurs and ties. There are some numerical markings like '4' and '3-3' at the end of the system.

Second system of musical notation, consisting of three staves. The top staff has a melodic line with a *mp* dynamic marking. The middle staff has a melodic line with a *mp* dynamic marking. The bottom staff has a bass line with a *mp* dynamic marking. There are numerical markings like '2' and '3' at the end of the system.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with a *mf* dynamic marking. The middle staff has a melodic line with a *mf* dynamic marking. The bottom staff has a bass line with a *mf* dynamic marking. There are numerical markings like '2', '3', and '3' at the end of the system. A section marker 'B' is located above the second staff.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a *dim.* dynamic marking. The middle staff has a melodic line with a *p* dynamic marking. The bottom staff has a bass line with a *p* dynamic marking. There are numerical markings like '2' and '3' at the end of the system.

Fifth system of musical notation, consisting of three staves. The top staff has a melodic line with *poco rit.* and *dim.* dynamic markings. The middle staff has a melodic line with *poco rit.* and *dim.* dynamic markings. The bottom staff has a bass line with *poco rit.* and *dim.* dynamic markings. The system ends with a *pp* dynamic marking.

## SÉRÉNADE.

Ludvig Schytte,  
Op. 132. Nr. 4.

Allegro moderato.

Violino I.

Violino II.

Violino III.

A

B

C

mf p

p

Un poco animato.

f

p pizz. arco

D

p pizz. arco

First system of musical notation. It consists of three staves. The top staff has dynamics *p* and *f*. The middle staff has dynamics *p* and *f*. The bottom staff is marked *pizz.* and *arco*, with dynamics *p* and *f*. The music is in a key with one sharp (F#) and a common time signature.

E

Second system of musical notation. It consists of three staves. The top staff has dynamics *p*, *pp*, and *dim.*. The middle staff has dynamics *p*, *pp*, and *dim.*. The bottom staff is marked *pizz.* and *arco*, with dynamics *p*, *pp*, and *dim.*. The music continues in the same key and time signature.

Tempo I.

Third system of musical notation. It consists of three staves. The top staff has dynamics *pp* and *rall.*. The middle staff has dynamics *pp* and *rall.*. The bottom staff has dynamics *pp* and *rall.*. The music is in a key with two flats (Bb, Eb) and a common time signature.

Fourth system of musical notation. It consists of three staves. The top staff has dynamics *p* and *dolce*. The middle staff has dynamics *p*. The bottom staff has dynamics *p*. The music is in a key with two flats (Bb, Eb) and a common time signature.

Fifth system of musical notation. It consists of three staves. The top staff has dynamics *pp*. The middle staff has dynamics *pp*. The bottom staff has dynamics *pp*. The music is in a key with two flats (Bb, Eb) and a common time signature.

# CHANT DE „VESLEMÖY.“

(LA JEUNE FILLE QUI CHANTE.)

Andante.

Johan Halvorsen.

(con sordino)

Violino I. *p con dolore*

Violino II. *p*  
(con sordino)

Violino III. *p*

A

B

C

## CAPRICCIO.

Tempo di Mazurek.

Nicolaj Hansen.

Violino I.

Violino II.

Violino III.

*mf* *p*

*mf* *p*

*mf* *p*

*cresc.* *mf* *f*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*f* *p*

*f* *p*

*cresc.* *mf* *f*

*cresc.* *mf* *f*

*cresc.* *mf* *f*

**A**

**B**

*mf* *cresc.* *f* *mf* *D.S. al Coda.*

**Coda.**

*mf* *pizz.* *p* *arco* *f* *arco* *f* *mf* *p* *f*

# ANDANTE RELIGIOSO.

Andante.

Fini Henriques, Op. 22. Nr. 9.

Violino I.

Violino II.

Violino III.

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *f*

*mf* *f*

*p* *f*

*p* *f*

*p* *f*

*pp* *pp* *pp*

*pp*

A



First system of musical notation, consisting of three staves. The top staff has dynamics *mf* and *p*. The middle staff has *mf* and *p*. The bottom staff has *mf* and *p*. There are slurs and articulation marks throughout.

B

Second system of musical notation, consisting of three staves. The top staff has dynamics *pp* and *mf*. The middle staff has *pp* and *mf*. The bottom staff has *pp* and *mf*. There are slurs and articulation marks throughout.

Third system of musical notation, consisting of three staves. The top staff has dynamics *pp* and *f*. The middle staff has *pp* and *f*. The bottom staff has *pp* and *f*. There are slurs and articulation marks throughout.

Fourth system of musical notation, consisting of three staves. The top staff has dynamics *ff*. The middle staff has *ff*. The bottom staff has *ff*. There are slurs and articulation marks throughout.

# LIEBESGESANG.

Kærlighedssang.      Song of Love.

Allegro moderato, poco animato.

G. C. Bohlmann.

Violino I. *p* *mf*

Violino II. *p* *mf*

Violino III. *p* *mf*

*dim. e rit.* *a tempo* *p* *mf*

*dim. e rit.* *a tempo* *p* *mf*

*dim. e rit.* *a tempo* *p* *mf*

*mf* *dim.* *mf* *rit.*

*mf* *dim.* *mf* *rit.*

*mf* *dim.* *mf* *rit.*

Lo stesso tempo.

**Tempo I.**

*f* *poco rit.*

*f* *poco rit.*

*f* *poco rit.*

**B**

*a tempo* *p* *mf*

*a tempo* *p* *mf*

*a tempo* *p* *mf*

L'istesso tempo

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 2/4 time. Dynamics include *p* and *dolce.* There is a *V* marking above the bottom staff.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 2/4 time. Dynamics include *dim.* and *mf*. A *C* marking is above the top staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 6/8 time. Dynamics include *f* and *p*. The tempo marking *Tempo I.* is present. *poco rit. e dim.* markings are above the staves.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 6/8 time. Dynamics include *cresc.* and *f*. A *D* marking is above the top staff.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 6/8 time. Dynamics include *dim.*, *f*, and *rit. e dim.*. A *Viol. I.* marking is above the bottom staff.

# LYRISCHES STÜCK.

Lyrisk Stykke.

Lyric Piece.

Andantino quasi Allegretto.

Emil Sjögren.

Violino I. *p dolce*

Violino II. *p*

Violino III. *p*

The first system of the score features three staves for Violino I, II, and III. Violino I is in the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. Violino II is also in the treble clef and starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Violino III is in the bass clef and starts with a quarter rest, followed by eighth notes: G3, A3, B3, C4, B3, A3, G3. Dynamics include *p dolce* for Violino I and *p* for Violino II and III.

The second system continues the musical piece. Violino I has a *mf* dynamic. Violino II and III have *mf* dynamics. There are some markings above the staves, possibly indicating fingerings or breath marks. The music continues with similar rhythmic patterns and melodic lines.

A

The third system is marked with a large 'A' above the first staff. It features dynamic markings of *f*, *mp*, and *f* for Violino I, and *f*, *p*, and *f* for Violino II and III. The music shows more complex rhythmic figures and melodic development.

The fourth system continues the piece with dynamic markings of *mp* and *p* for Violino I, and *p* for Violino II and III. The music concludes with sustained notes and chords.

Listesso tempo.

First system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *p* and *pp*. A *V* marking is present above the bottom staff.

Second system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *p*. A *V* marking is present above the bottom staff.

Third system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *dim.* and *mf*. A section marker **B** is located above the top staff. Trill markings (3) are present above the top staff.

Fourth system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *cresc.* and *f*. Trill markings (3) are present above the top staff.

Fifth system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *dim.* and *p tranqu.*

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a *cresc.* marking. The middle staff has a treble clef and contains a rhythmic accompaniment with a *cresc.* marking. The bottom staff has a bass clef and contains a bass line with a *cresc.* marking. The system concludes with a dynamic marking of *f* and a time signature of  $\frac{2}{4}$ .

Tempo I.

Second system of musical notation, starting with the tempo marking *Tempo I.* It consists of three staves. The top staff has a treble clef and contains a melodic line with a *p* marking. The middle staff has a treble clef and contains a rhythmic accompaniment with a *p* marking. The bottom staff has a bass clef and contains a bass line with a *p* marking. The system concludes with a dynamic marking of *p*.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a *mf* marking. The middle staff has a treble clef and contains a rhythmic accompaniment with a *mf* marking. The bottom staff has a bass clef and contains a bass line with a *mf* marking. The system concludes with a dynamic marking of *mf*.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a *cresc.* marking. The middle staff has a treble clef and contains a rhythmic accompaniment with a *cresc.* marking. The bottom staff has a bass clef and contains a bass line with a *cresc.* marking. The system concludes with a dynamic marking of *cresc.*

Fifth system of musical notation, starting with a *C* time signature. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamic markings of *f*, *mp*, *f*, and *mp*. The middle staff has a treble clef and contains a rhythmic accompaniment with dynamic markings of *f*, *mp*, *f*, and *mp*. The bottom staff has a bass clef and contains a bass line with dynamic markings of *f*, *mp*, *f*, and *mp*. The system concludes with a dynamic marking of *mp*.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

L'istesso tempo.

Second system of musical notation, consisting of three staves. The time signature changes to 2/4. The music includes dynamic markings: *p* (piano) in the first staff, *pp* (pianissimo) in the second staff, and *pp* in the third staff. The notation includes slurs and various note values.

Third system of musical notation, consisting of three staves. The time signature changes to 3/4. The music includes dynamic markings: *p* in the first staff, *p* in the second staff, and *p*<sub>3</sub> in the third staff. The notation includes slurs and various note values.

Fourth system of musical notation, consisting of three staves. The system is marked with a large 'D' at the beginning. The time signature changes to 3/4. The music includes dynamic markings: *pp* in the first staff, *pp* in the second staff, and *pp* in the third staff. The notation includes slurs and various note values.

Fifth system of musical notation, consisting of three staves. The music includes dynamic markings: *pp* in the first staff, *pp* in the second staff, and *pp* in the third staff. The notation includes slurs and various note values.





**Klavier zu 4 Händen.**

587 Svendsen. Op. 12, Festpolonaise . . . . .  
 — Rhapsodies norvégiennes.  
 592 — Nr. I, Op. 17 . . . . .  
 595 — „ II, „ 19 . . . . .  
 598 — „ III, „ 21 . . . . .  
 601 — „ IV, „ 22 . . . . .  
 611 — Op. 26, Violin-Romanze in G-dur (*Jacques Durand*)  
 326 — Andante funèbre, bearbeitet von *Richard Lange*  
 614 — Til Sæters — Zur Senne, Walzer  
 839 **Weber-Germer.** Op. 3, Sechs Klavierstücke .  
 821 — Op. 10 a. Sechs Klavierstücke . . . . .  
 813-814 — „ 10 b. Sechs Sonaten, Heft 1, 2 . . . . .  
 935 **Winding.** 25 dänische Volkslieder . . . . .

**Klavier zu 4 Händen, Violine und Violoncello.**

685 **Bull-Svendsen.** Sehnsucht der Sennerin (*Aug. Reinhard*)  
 1023 **Hartmann.** Triumphmarsch der Götter aus dem Ballett: „Die Sage von Thrym“ . . . . .

**2 Klaviere zu 4 Händen.**

1105 **Alnäs.** Op. 16, Marche symphonique . . . . .  
 1189 **Malling.** Op. 43, Konzert (C-moll). Prinzipalstimme mit 2 Klavier . . . . .  
 223 **Sinding.** Op. 2, Variationen (Es-moll) . . . . .  
 848 — Op. 6, Konzert (Des-dur). Prinzipalstimme mit 2 Klavier . . . . .  
 — Op. 41, Zwei Klavier-Duette.  
 — I. Andante . . . . .  
 190 — II. Deciso ma non troppo allegro . . . . .  
 191 **Svendsen.** Op. 11, Zorahayda, Legende für Orchester (*Richard Lange*) . . . . .  
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**Violine.**

**Violine solo.**

1371 **Bach, Joh. Seb.** Fuga in G-moll (*Sulo Hurstinen*) . . . . .  
 1148 **Ernst-Hartmann.** Ungarische Kadenz zu *Ernst*, Op. 22 von *Arthur Hartmann* . . . . .  
 1131 **Hartmann, Arthur.** Kadenz zum 1. Violinkonzert von *N. Paganini* . . . . .  
 1148 — Ungarische Kadenz zu *F. W. Ernst*, Op. 22  
 1115 **Hansen, Nicolaj.** 40 Progressive Etüden aus berühmte Meistern. (1.—3. Position) . . . . .  
 — 2te Violinstimme dazu . . . . .  
 1131 **Paganini-Hartmann.** Kadenz zum 1. Violinkonzert von *Arthur Hartmann* . . . . .  
 864 **Schiörring.** Übungen in den verschiedenen Positionen . . . . .  
**Schröder, Hermann.** Op. 21, Spezial-Etüden für Violine mit tellweiser Begleitung einer zweiten Violine.  
 624 — Heft I. Etüden für die zweite Lage . . . . . (*Baillet, Campagnoli, Corelli, Rode, Schröder, Spohr*).  
 625 — Heft II. Chromatische Etüden . . . . . (*Baillet, Campagnoli, Fiorillo, Rode, Schröder, Spohr*).  
 626 — Heft III. Staccato-Etüden . . . . . (*Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini*).  
 627 — Heft IV. Etüden in Doppelgriffen . . . . . (*Bruni, Campagnoli, Schröder*).  
 628 — Heft V. Octaven-Etüden . . . . . (*Bruni, Campagnoli, Kreutzer, Rode, Schröder, Spohr*).  
 — 80 melodische Violin-Etüden berühmter Meister mit Begleitung einer zweiten Violine. Ein praktischer Lehrgang von den leichtesten Elementen fortschreitend bis zur Mittelstufe als Vorstudien zu *R. Kreutzers* Etüden.  
 33 — I. Teil. 1. Lage . . . . .  
 34 — II. Teil. 2.—5. Lage . . . . .  
 1284 **Tofte, H.** Duette und Etüden alter Meister. Melodische Übungsstücke als Supplement der Violinschule progressiv geordnet. (1.—3. Lage) . . . . .

**2 Violinen.**

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 804 — Heft I . . . . .  
 1. Lage: *Blumenthal, Spohr, Wolff, Rambeau, Pleyel, Mazas, Kallwoda, Campagnoli, Gebauer, David, G. Müller, Bruni*.  
 805 — Heft II . . . . .  
 1.—3. Lage: *Mazas, Gebauer, Kallwoda, Campagnoli, Bruni, Pleyel, David, Müller*.

**2 Violinen.**  
 (Fortsetzung.)  
 1187 **Gebauer.** Op. 10, Zwölf leichte Duette. Neu revidierte Ausgabe von *H. Tofte* . . . . .  
 383 **Pleyel.** Op. 8, Sechs Duette, revidiert von *Chr. Schiörring* . . . . .

**Violine und Violoncello.**

1227 **Händel-Halvorsen.** Passacaglia (*Michael Press*).

**Violine und Viola.**

507 **Händel-Halvorsen.** Passacaglia (frei nach *Händel*) . . . . .  
 508 — Sarabande con variazioni (Thema von *Händel*). Partitur und Stimmen . . . . .

**Violine und Klavier.**

**AUS DER GEIGENWELT.** Eine Sammlung von 20 Stücken für Violine und Klavier zusammengestellt, revidiert und bezeichnet von Professor *Issay Barmas*.  
 1471 — Band I . . . . .  
*Halvorsen.* Chant de „Veslemøy“. *Sinding*, Berceuse, op. 43 Nr. 3. *Sjögren*, Fantasiestück, op. 27. *Wieniauskii*, Legende, op. 17. *Henriques*, Religioso, Andante, op. 34 a. *Nováček*, Bulgarische Tänze, op. 6 Nr. 5. *Raff*, Cavatine, op. 85 Nr. 3.  
 1472 — Band II . . . . .  
*Tschaikowsky*, Sérénade mélancolique, op. 26. *Henriques*, Mückentanz, op. 20 Nr. 5. *Nováček*, Dudelsack, Konzert-Caprice. *Sinding*, Alte Weise, op. 89 Nr. 2. *Vieuxtemps*, Réverie, op. 22 Nr. 3. *Jos. M. Weber*, Marsch aus „Miniature Suite“. *Halvorsen*, Fête nuptiale rustique.  
 1473 — Band III . . . . .  
*Sinding*, Fête, op. 43 Nr. 4. *Sinigaglia*, Intermezzo, op. 13 Nr. 2. *Sauret*, Nocturne, op. 22 Nr. 5. *Halvorsen*, Elégie. *Jean Meyer*, Mazurk de Salon. *Nováček*, Bulgarische Tänze, op. 6 Nr. 8.

**Bohlmar.** Lyrische Stückchen (1. Position) mit leichter Klavierbegleitung.  
 384 — Nr. 1. Warum? . . . . .  
 385 — „ 2. Jägerlied . . . . .  
 386 — „ 3. Romanze . . . . .  
 387 — „ 4. Kleine Erzählung . . . . .  
 1123 **Borregaard.** Chanson d'amour (G-dur) . . . . .  
 1483 **Bull-Hurstinen.** La Melancolie . . . . .  
 657 **Bull-Svendsen.** Solitude sur la montagne — Sehnsucht der Sennerin . . . . .  
 973 a **Börresen.** Op. 4, Romance (D-dur) . . . . .  
 1205 — Op. 11, Konzert in G-dur . . . . .  
**Burmester-Sinding.** Freie Bearbeitungen:  
 1289 — *Sinding*, op. 50 Nr. 2. Vöglein im Hain . . . . .  
 1290 — Nr. 5. Gavotte . . . . .  
 1291 — „ 11. Andante religioso . . . . .  
 1079 **Crome.** Op. 3, Sonate (G-moll) . . . . .  
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Violine und Klavier od. Orgel.

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Violine, Harfe (od. Klavier) und Orgel (od. Harmonium).

993	<b>Svendsen.</b> Op. 26, Romance ( <i>Nicolaj Hansen</i> ). Partitur und Stimmen . . . . .
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1071	— Pièces mignonnes . . . . .
	L'Angélus. Danse villageoise. Gitanes. Barcarolle. La tempête. La nuit. . . . .
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1300	— „ 2. Nächtlicher Zug . . . . .
1301	— „ 3. Elegie . . . . .
1302	— „ 4. Norwegisch . . . . .
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