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KJØBENHAVN.
WILHELM HANSEN, MUSIK-FORLAG.

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□ Nedstrøg.
V Opstrøg.

Dejlig er Jorden.

3

1. Andantino.

Melodi fra det tolvte Aarhundrede.

Violino. *p* *mf*

Piano. *p* *mf*

Fröhlicher Landmann.

2. Vivace.

Rob. Schumann.

f *mf*

f *mf*

Mährchenprinzen.

3. Allegretto.

G. Delbruck.

3. Allegretto.

p

pp

f

rall.

Miss Helyett.

4. Tempo di Valse.

E. Audran.

f

f

5. Vivace.

Marsch af „Hans Heiling.“

H. Marschner.

Glade Jul.

6. Andante.

Tyrolsk Julevise.

Musical score for 'Glade Jul.' (Andante). The score is in 8/8 time and consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic. The second system continues the piece, with dynamics including *mf* and *p*.

I Møllen.

7. Moderato.

Rob. Volkmann.

Musical score for 'I Møllen.' (Moderato). The score is in 2/4 time and consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The second system continues the piece, with dynamics including *mf*, *p*, and *p* with a crescendo hairpin.

First system of the musical score for 'Østrigsk Nationalsang.' It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a melody in G major, marked *mf*. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand, marked *p*. The second system continues the melody, with dynamics *p* and *f* indicated. The third system concludes the first system with a final cadence, marked *f*.

Østrigsk Nationalsang.

8. Andantino.

Thema af Kejserkvartetten.

Jos. Haydn.

Second system of the musical score for 'Østrigsk Nationalsang.' It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a melody in G major, marked *mf*. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand, marked *mf*. The second system continues the melody, with dynamics *p* and *cresc.* indicated. The third system concludes the second system with a final cadence, marked *f*.

Springdans.

9. Allegro moderato.

ved Emil Hartmann.

The musical score for "Springdans" is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro moderato". The score is divided into six systems, each containing a piano part (left staff) and a violin part (right staff). Dynamics are indicated throughout: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The piece concludes with a first ending (marked "1.") and a second ending (marked "2.") leading to a final cadence.

Jagtstykke.

9

10. Vivace.

Heinrich Hofmann.

f

f

p

11. Valse lente.

Længsels-Vals.

L. v. Beethoven.

p dolce

p

mf

cresc.

f

Serenade.

12. Moderato quasi Allegretto.

Ch. Gounod.

The musical score is written for piano and violin. It consists of six systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato quasi Allegretto'. The score includes various musical notations such as dynamics (p, f, mf, dim., cresc.), articulation (accents, slurs), and fingerings. The piece concludes with a final cadence in the piano part.

Rocking Horse.

13. Allegretto.

(Gyngehest.)

G. Delbruck.

The musical score for "Rocking Horse" is written for voice and piano. It begins with a treble clef and a 2/4 time signature. The key signature has one sharp (F#). The score is divided into six systems, each containing a vocal line and a piano accompaniment.

The first system starts with a vocal line marked *p* (piano) and a piano accompaniment marked *p*. The second system continues the vocal line and piano accompaniment. The third system features a vocal line marked *mf* (mezzo-forte) and a piano accompaniment marked *mf*. The fourth system includes a vocal line marked *f* (forte) and a piano accompaniment marked *f*. The fifth system shows a vocal line marked *dim.* (diminuendo) and a piano accompaniment marked *dim.*. The sixth system concludes with a vocal line marked *p* and a piano accompaniment marked *pp* (pianissimo).

The score ends with a *Fine.* marking and a *D.S. al Fine.* instruction. The number 11250 is printed at the bottom center.

Lied ohne Worte.

14. Allegretto cantabile.

Anton Door.

mf molto espressivo

restez

p *cresc.*

mf *dim.* *p*

ped. *

15. Poco Allegro.

Novellette.

Gustav Lange.

mf leggiero

p

mf

Fine.

D.C. al Fine.

16. Tempo di Valse.

Vals.

Franz Schubert.

p

mf

f

restez

Canzonetta.

Niels W. Gade.

17. Andantino.

p cantabile

pp

cresc. *mf*

cresc.

p *pp*

mf *p* *mf* *p*

mf *p* *mf* *p*

pizz. *arco*

pp

Etude.

18. Allegro con brio.

Stephen Heller.

The musical score is written for piano and violin. It begins with a violin staff (top) and a piano staff (bottom) in 2/4 time. The tempo is marked "Allegro con brio". The score is divided into six systems. The first system starts with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a piano (*p*) dynamic in the violin part, while the piano part remains forte. The fourth system features a "restez" instruction above the violin staff. The fifth system includes a fortissimo (*ff*) dynamic. The sixth system concludes the piece with a final cadence.

Musette.

Ch. Morley.

19. Allegro grazioso.

pp mf

pp mf

rit. a tempo f a tempo f

pp pp

mf p rit. dim. pp

mf p rit. dim. pp

Menuet af „Don Juan.“

17

20. Andante maestoso.

W. A. Mozart.

p *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*
cresc. *f*

Russisk Nationalhymne.

21. Allegro moderato.

Alex. Lwoff.

ff *maestoso*
ff
p *cresc.* *ff*
p *cresc.* *ff*

Largo.

G. F. Händel.

22.

p *cresc.* *restez* *p* *cresc.* *f* *p* *sempre p* *sempre p* *cresc.* *f*

Vuggesang.

Ch. Mayer.

23. Lento.

p *cresc.* *f* *con sordino* *tranquillo* *p*

cresc. *f*

dim. *p dol.* *poco rit.* *dim.* *pp*

dim. *poco rit.*

24. Allegro.

Alexander-Marschen.

L. v. Beethoven.

p

p

f

f

Fine.

f

Fine.

Aime-moi!

25. Andante con moto.

Carl Bohm.

tenuto
mf
p
sul G
rit. *a tempo*
pp
p
mf
poco rit.
p
pp
11250

Plauderei.

Heinrich Hofmann.

26. Allegro vivace.

The musical score for 'Plauderei' by Heinrich Hofmann is written for piano. It consists of 14 measures in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace'. The notation includes a single melodic line in the right hand and a complex accompaniment in the left hand. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a double bar line.

Idyl.

27. Andantino con molto.

A. Czibulka.

p con sentimento

mf

fz

p

ritard.

pp

Nocturne.

28. Moderato.

J. Field.

p dolce

p

sul A



First system of musical notation. The upper staff begins with a piano (*pp*) dynamic and features a melodic line with a triplet of eighth notes. The lower staff, in piano accompaniment, starts with a piano (*pp*) dynamic and consists of a steady eighth-note accompaniment.



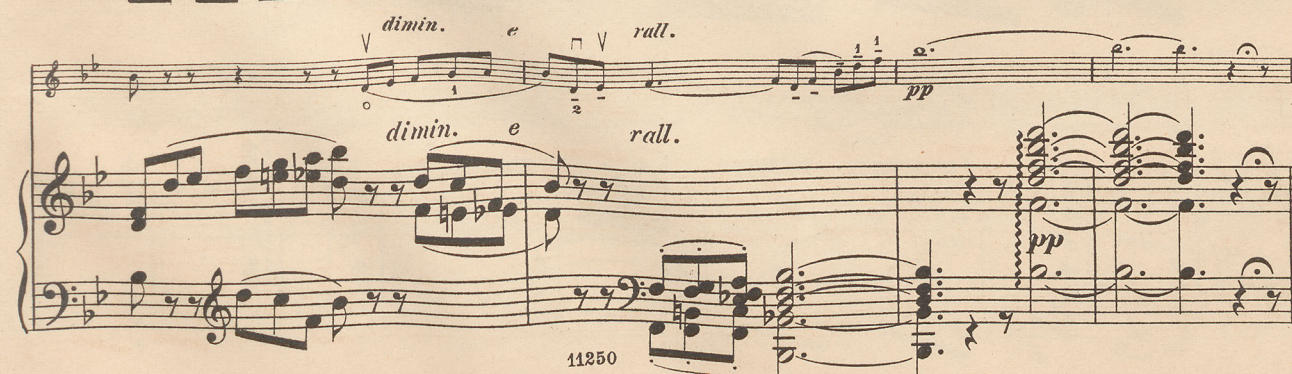
Second system of musical notation. The upper staff begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The lower staff continues the eighth-note accompaniment with a piano (*p*) dynamic.



Third system of musical notation. The upper staff includes markings for *poco rall.* and *a tempo*. It features a piano (*pp*) dynamic and a triplet. The lower staff includes a piano (*pp*) dynamic and a triplet. The system concludes with a *V* (crescendo) marking.



Fourth system of musical notation. The upper staff begins with a forte (*f*) dynamic and includes a *V* (crescendo) marking. The lower staff begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic. The system concludes with a *V* (crescendo) marking.



Fifth system of musical notation. The upper staff includes markings for *dimin.*, *e*, and *rall.*. It features a piano (*pp*) dynamic and a triplet. The lower staff includes a piano (*pp*) dynamic and a triplet. The system concludes with a *V* (crescendo) marking.

29. Allegretto.

La bella Sorrentina.

Ivar Hallström.

p cantabile

p *sempre arpeggio*

rit. *a tempo* *p*

rit. *a tempo* *p*

cresc. *f* *p* *accel. e cresc.*

cresc. *mf* *p* *accel. e cresc.*

sul A² *mf* *p* *dim.* *pp*

Den lille Tambour.

30. Allegro marziale.

Folkevis.

Musical score for "Den lille Tambour" (Folkevis). The score is in 2/4 time, key of D major. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a *p* (piano) dynamic and features various ornaments and slurs. The piano accompaniment also starts with a *p* dynamic. The second system continues the piece, with dynamics ranging from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a *Fine.* marking.

D. C. al Fine.

Iphigenia i Aulis.

31. Tempo di Gavotte.

Chr. Gluck.

Musical score for "Iphigenia i Aulis" (Chr. Gluck). The score is in 3/4 time, key of D major. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a *p* (piano) dynamic and features various ornaments and slurs. The piano accompaniment also starts with a *p* dynamic. The second system continues the piece, with dynamics ranging from *f* (forte) to *rit.* (ritardando). The piece concludes with a *rit.* marking.

Brude = Vals.

32. Tempo di Valse.

con grazia

Niels W. Gade.

The musical score is for a waltz titled "Brude = Vals." by Niels W. Gade, Op. 32, No. 32. It is in 3/4 time, key of D major, and consists of six systems of piano and violin staves. The tempo is "Tempo di Valse" and the mood is "con grazia". The score includes dynamic markings such as *p*, *mf*, and *f*, and various musical notations including slurs, ties, and fingerings.

System 1: The piano part begins with a *p* dynamic. The violin part enters with a *p* dynamic and a *con grazia* marking. The first system ends with a *p* dynamic marking.

System 2: The piano part continues with a *p* dynamic. The violin part continues with a *p* dynamic. The second system ends with a *p* dynamic marking.

System 3: The piano part continues with a *mf* dynamic. The violin part continues with a *mf* dynamic. The third system ends with a *fz* dynamic marking.

System 4: The piano part continues with a *mf* dynamic. The violin part continues with a *mf* dynamic. The fourth system ends with a *fz* dynamic marking.

System 5: The piano part continues with a *f* dynamic. The violin part continues with a *f* dynamic. The fifth system ends with a *f* dynamic marking.

System 6: The piano part continues with a *f* dynamic. The violin part continues with a *f* dynamic. The sixth system ends with a *f* dynamic marking.

33. Vivo.

Tarantella.

Ch. Mayer.

p *cresc.* *cresc.*

f *p* *dim.* *mf* *pp* *mf* *p*

Coda.

f *D. C.* *al* *e Coda.*

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