

The cover features a decorative border with a repeating geometric pattern of interlocking lines. The central text is enclosed in a large, ornate frame with a scalloped top and bottom and decorative flourishes at the corners. The text is centered and reads: "WILHELM HANSEN EDITION." followed by a horizontal line, "ROMANCE" in large bold letters, "POUR" in smaller letters, "PIANO" in large letters, "PAR" in smaller letters, "EYVIND ALNÆS." in large bold letters, another horizontal line, "PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.", a third horizontal line, "COPENHAGUE & LEIPZIC.", and finally "WILHELM HANSEN, ÉDITEUR." in large bold letters.

WILHELM HANSEN EDITION.

ROMANCE

POUR

PIANO

PAR

EYVIND ALNÆS.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIC.

WILHELM HANSEN, ÉDITEUR.

ROMANCE.

Andante con espressione.

Eyvind Alnæs.

p
con Sed.

rit.

p a tempo
cresc.

cresc.
dim. e rit.
tr.
tranq.
a tempo
mf

6

First system of a piano score. It consists of two staves, treble and bass. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a supporting bass line. Dynamics include *sed.* (sostenuto) and *cresc.* (crescendo). There are asterisks marking specific measures.

Second system of the piano score. It continues the melodic and bass lines. Dynamics include *f* (forte) and *dim.* (diminuendo). The music shows a transition in dynamics and phrasing.

Third system of the piano score. The treble staff begins with *rit.* (ritardando) and *a tempo*. The bass staff has *p* (piano) and *dolce* (dolce). Dynamics include *sed.* and *simile*. The system shows a change in tempo and dynamics.

Fourth system of the piano score. The treble staff has *cresc.* and *mf sempre cresc.* (mezzo-forte sempre crescendo). The bass staff has *sed.* and asterisks. The system concludes with a strong crescendo.

cresc. ed accel.
Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

f *ac - ce - le - ran - do* *m.d.*
m.s. *m.d.* *rit.* *m.s.* *m.d.* *m.s.*

ff *tranq.* *meno f* *dim.* *mp* *rit.* *dim.*
INIZI. *Led.* * *INIZI.* *Led.* * *INIZI.* *Led.* *

lento *pp* *p* *espressivo* *a tempo*
m.s. * *Led.* * *Led.* * *Led.* * *Led.* *

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a rhythmic accompaniment. Dynamic markings include *p* (piano) and *simile* (marked with a flower symbol) in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *p* and *cresc.* (crescendo) in the bass staff.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *f* (forte) and *dim.* (diminuendo) in the bass staff.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *p* and *Ped.* (pedal) in the bass staff. A flower symbol is present at the end of the system.

musical score system 1, featuring piano and bass staves with dynamic markings *mp*, *mf*, and *m.d.*, and tempo markings *poco rit.*. Includes performance instructions like *sed.* and *sed.* with asterisks.

musical score system 2, featuring piano and bass staves with dynamic markings *mf*, *f*, and *ff*, and tempo markings *a tempo* and *molto rit.*. Includes performance instructions like *sed.* and *sed.* with asterisks.

musical score system 3, featuring piano and bass staves with dynamic markings *mf* and *p*, and tempo markings *a tempo* and *più tranq.*. Includes performance instructions like *sed.* and *simile*.

musical score system 4, featuring piano and bass staves with dynamic markings *pp* and tempo markings *poco rit.* and *a tempo*. Includes performance instructions like *sed. sempre* and *sed.*.

Christian Sinding.

Mélodies mignonnes.

(1—6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(*Tagesfragen* (Kissinger Blätter) Nr. 5 1904).

Morceaux caractéristiques.

Op. 53. M. 3.—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangsönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsirt im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(*Der Klavier-Lehrer* 15/1 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipirte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke“.

Karl Thiessen.

(*Signale* 10/6 1902).

Valses

pour Piano à quatre mains.

Op. 59. Cah. 1 (I—IV), Cah. 2 (V—VII) à M. 3,50.

„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz“.

(*Signale* 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.