


Drei
Klavierstücke
No. 1. Novelette.
" 2. Gavotte.
" 3. Intermezzo.
von
Agathe Backer Grøndahl

No. 1. 2. 3.
Mk 1,00. 0,75. 1,00.

OP. 25.

complet
Mk. 2. 25.

Eigentbum des Verlegers für alle Länder.

Christiania  Carl Warmuth

Königl. Hof-Musikalienhändler.
Hoflieferant Sr. Maj. des deutschen Kaisers und Königs.

Stockholm,
Elkan & Schildknecht.
Abr. Lundquist.

Leipzig,
Breitkopf & Härtel.

Kopenhagen,
Wilhelm Hansen.
Kgl. Hofmusikhandel.

London,
Pitt & Hatzfeld.
25 Castle Street, Berner Str.

New-York,
G. Schirmer.

Paris,
Durand Schoenewerk & Co
4, Place de la Madeleine.

C. W.
1882. 1884.

C. G. Roder's lith. Etabl. Leipzig

Drei Klavierstücke

No. 1. Novelette.
" 2. Gavotte.
" 3. Intermezzo.


von
Agathe Backer Grøndahl

N^o. 1. 2. 3.
Mk 1,00. 0,75. 1,00.

OP. 25.

complet
Mk. 2. 25.

Eigentbum des Verlegers für alle Länder.

Christiania  Carl Warmuth

Königl. Hof-Musikalienhändler.
Hoflieferant Sr. Maj. des deutschen Kaisers und Königs.

Stockholm,
Elkan & Schildknecht.
Abr. Lundquist.

Leipzig,
Breitkopf & Härtel.

Kopenhagen,
Wilhelm Hansen.
Kgl. Hofmusikhandel.

London,
Pitt & Hatzfeld.
25 Castle Street, Berner Str.

New-York,
G. Schirmer.

Paris,
Durand Schoenewerk & C^o.
4, Place de la Madeleine.

C. W.
1682 1684.

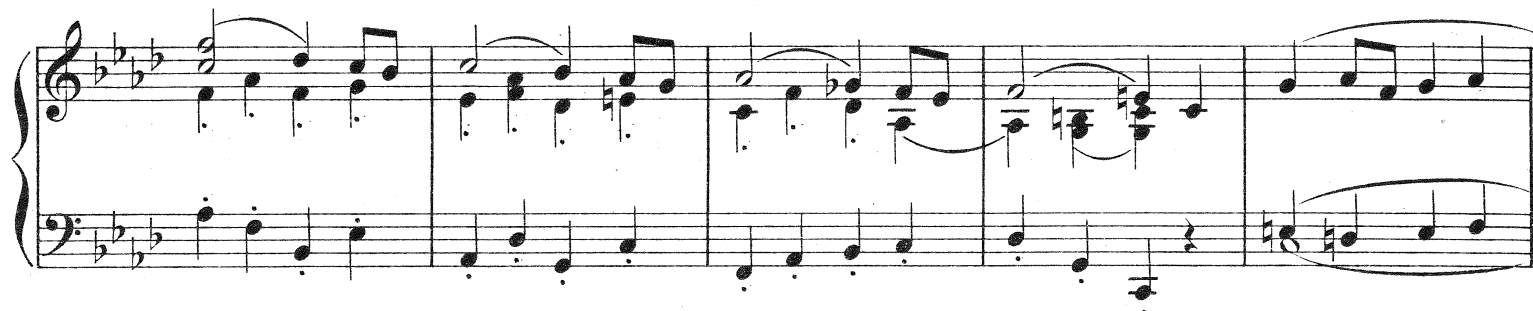
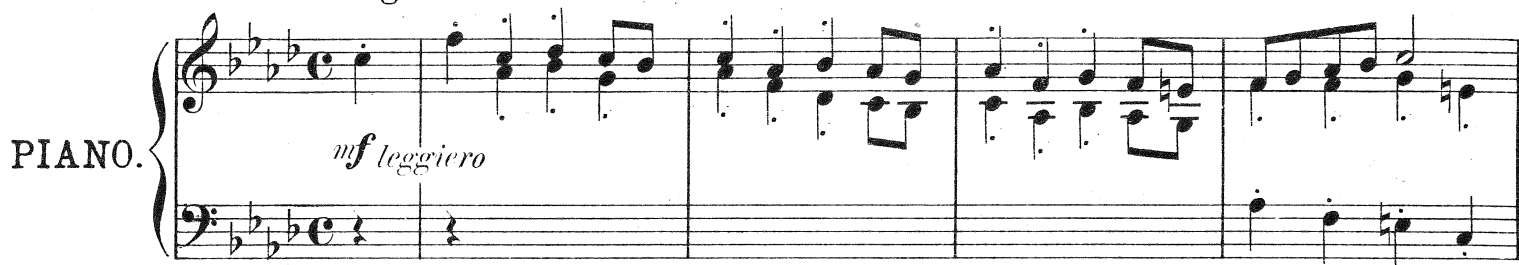
C. G. Röder's lith. Etzhl. Leipzig

NOVELLETTE.

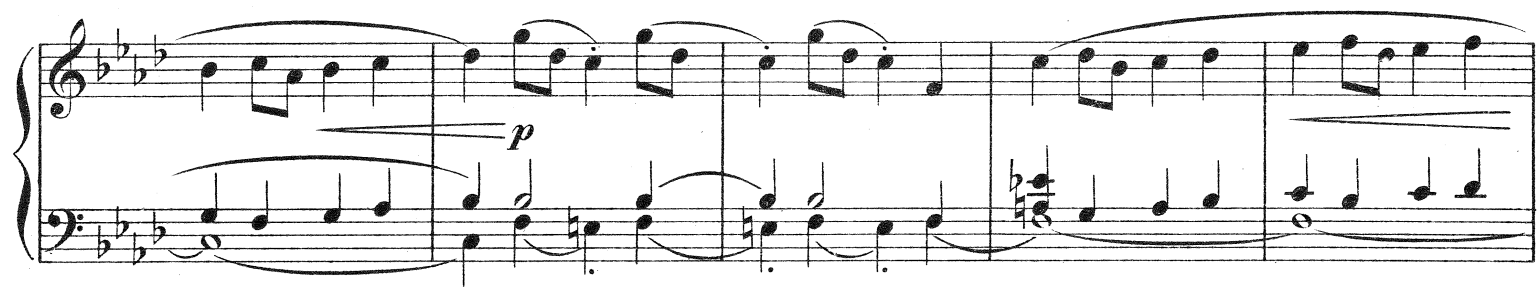
Agathe Backer Grøndahl, Op.25.Nº1.

Allegro animato. M.M. $\text{♩} = 132.$

PIANO. *mf* *leggiero*



p



p *legato*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. The right hand plays a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. A dynamic marking of *f* is present in the right hand. Below the system, there are two measures of a bass line with a treble clef, marked *Ad.* and a decorative asterisk.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *f* is present. Below the system, there is a measure of a bass line with a treble clef, marked *Ad.* and a decorative asterisk.

Third system of musical notation. The right hand features a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present. The word *marcato* is written below the first measure. Below the system, there are several measures of a bass line with a treble clef, marked *Ad.* and a decorative asterisk.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *ff*. The left hand has a rhythmic accompaniment. The word *rinz.* is written below the right hand. Below the system, there are several measures of a bass line with a treble clef, marked *Ad.* and a decorative asterisk.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *dim.*. The left hand has a rhythmic accompaniment. The word *ritard.* is written below the right hand. Below the system, there are several measures of a bass line with a treble clef, marked *Ad.* and a decorative asterisk.

Andantino espressivo. ♩ = 88.

The first system of music features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a steady eighth-note accompaniment. The tempo is marked 'Andantino espressivo' with a quarter note equal to 88 beats per minute. The dynamic is 'p dolce'. The system concludes with a fermata over the final chord.

The second system continues the musical piece. The treble staff maintains its melodic line, while the bass staff provides accompaniment. The dynamics and tempo markings remain consistent with the first system.

The third system shows further development of the musical themes. The treble staff's melody becomes more complex with some chromaticism. The bass staff accompaniment remains steady. The dynamics and tempo markings are consistent.

The fourth system features a 'sost.' (sostenuto) marking in the treble staff towards the end of the system. The bass staff continues with its accompaniment. The dynamics and tempo markings are consistent.

The fifth system concludes the page. It features a 'p dolce' dynamic marking in the treble staff. The system ends with a fermata over the final chord. The tempo marking 'And.' is present at the end of the system.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur over the first two measures and a *cresc.* marking. Bass staff contains a rhythmic accompaniment with *And.* and asterisk markings.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur over the first two measures and a *cresc.* marking. Bass staff contains a rhythmic accompaniment with *And.* and asterisk markings.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur over the first two measures and a *dim.* marking. Bass staff contains a rhythmic accompaniment with *And.* and asterisk markings.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur over the first two measures and a *pp sempre* marking. Bass staff contains a rhythmic accompaniment with *And.* and asterisk markings.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur over the first two measures and a *ritard.* marking. Bass staff contains a rhythmic accompaniment with *And.* and asterisk markings.

Tempo I.

p leggiero

The first system of music features a treble clef with a key signature of three flats and a 3/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is primarily composed of quarter notes and rests. The dynamic marking *p leggiero* is placed in the first measure.

The second system continues the piece with similar rhythmic patterns. It includes a long slur over several measures in the treble clef, indicating a sustained melodic line. The bass line continues with quarter notes.

p *p*

The third system shows a change in dynamics. The word *p* appears in the first measure of both the treble and bass staves. The treble clef features a long slur, and the bass line has a similar slur.

legato

The fourth system includes the marking *legato* in the bass staff. The treble clef has a long slur, and the bass line has a slur. The system concludes with a double bar line.

cresc. *f*

Ad. * *Ad.**

The fifth system features the marking *cresc.* in the bass staff and *f* in the treble staff. The system ends with a double bar line and the markings *Ad.*, an asterisk, and *Ad.** below the staff.

First system of musical notation, consisting of a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff* and *sfz*.

Second system of musical notation, including the instruction *marcato*. The notation continues with treble and bass clefs and various musical symbols.

Third system of musical notation, including the instruction *ff*. Below the staff, there is a series of markings: *Lad.*, **Lad.*, **Lad.*, **Lad.*, **Lad.*, **Lad.*, **Lad.*, and **Lad.*

Fourth system of musical notation, including the instruction *Tempo II. più lento* and *ritard.*. The notation features treble and bass clefs with various musical symbols and dynamic markings like *P dolce*.

Fifth system of musical notation, including the instruction *ritar - dan - do* and *a tempo*. The notation continues with treble and bass clefs and various musical symbols, ending with a *sfz* marking.

GAVOTTE.

Agathe Backer Grøndahl, Op.25.Nº2.

Allegretto grazioso. M.M. ♩ = 120.

PIANO.

p

1. 2.

p

cresc.

dim.

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *p* is present in the bass staff.

Second system of musical notation, including first and second endings. It features dynamic markings *rfz* and *p*. Performance instructions include *col 8* and *ped. **.

Third system of musical notation, starting with a second ending. It includes a dynamic marking of *p* and performance instructions *col 8* and *ped. **.

Fourth system of musical notation, characterized by a dense texture of notes. A performance instruction of *non legato* is written below the staves.

Fifth system of musical notation, featuring a dynamic marking of *p* and performance instructions *ped.* and ***.

Sixth system of musical notation, concluding with a dynamic marking of *cresc.* and performance instructions *ped.* and ***.

leggiere
piu cresc.
non legato

f
cresc.

ff
marcato

rit.

a tempo
p
ritar
dim.

dan do
morendo
pp
p

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano) and *pp* (pianissimo) in the bass staff.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff. The music shows increasing intensity.

Fourth system of musical notation, including *dim.* (diminuendo) and *sost.* (sostenuto) markings in the bass staff. The music becomes softer and more sustained.

Fifth system of musical notation, starting with a *p* (piano) marking in the bass staff. The music returns to a moderate dynamic level.

Sixth system of musical notation, featuring *rinz* (ritardando) and *rit.* (ritardando) markings in the bass staff. The music slows down towards the end of the page.

INTERMEZZO.

Agathe Backer Grøndahl, Op.25. N° 3.

Allegretto. M.M. $\text{♩} = 69.$

PIANO. *p grazioso*

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a rapid sixteenth-note run. The left hand has a bass line with notes marked *ped.* and asterisks. Performance markings include *accel.* and *veloce*. A dotted line with an '8' above it spans the first two measures of the right hand.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has rests. A dotted line with an '8' above it spans the first two measures of the right hand.

Third system of musical notation. The right hand has a melodic line with dynamics *sfz* and *p*. The left hand has a bass line with notes marked *ped.* and asterisks.

Fourth system of musical notation. The right hand has a melodic line with dynamics *p*. The left hand has a bass line with notes marked *ped.* and asterisks.

Fifth system of musical notation. The right hand has a melodic line with dynamics *rit.*. The left hand has a bass line with notes marked *ped.* and asterisks. A dotted line with an '8' above it spans the first two measures of the right hand.

Lo stesso tempo.

p sotto voce
Lad. *

Lad. * Lad. * Lad. * Lad.

Lad. * Lad. * Lad. * Lad. *

Lad. * Lad. * Lad. * Lad. *

Lad. * Lad. * Lad. *

Tranquillo.

più
Lad. * Lad. * Lad. sempre

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including the dynamic marking *cresc.* (crescendo) in the bass line.

Fifth system of musical notation, featuring a *sfz* (sforzando) marking and a *ped.* (pedal) marking in the bass line.

Sixth system of musical notation, concluding the page with the dynamic marking *sempre* in the bass line.

* *ped.*

molto marcato

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics include *più f* and *Leg.* with asterisks. The music features complex chordal textures and rhythmic patterns.

Second system of musical notation, continuing the piece with similar complex textures and dynamics.

Third system of musical notation. Dynamics include *ff* and *Leg.* with asterisks. The music continues with intricate harmonic structures.

Fourth system of musical notation. Dynamics include *accel.*, *dim.*, *ri*, and *tard.*. The music shows a range of expressive markings.

Fifth system of musical notation. Dynamics include *p*. The music features a series of chords marked with *Leg.* and asterisks.

Sixth system of musical notation. Dynamics include *p*. The music continues with complex textures and *Leg.* markings.

Seventh system of musical notation. Dynamics include *p*. The music concludes with a series of chords marked with *Leg.* and asterisks.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various intervals and accidentals. Bass staff contains a harmonic accompaniment. The word "accel." is written above the treble staff in the fifth measure. Below the bass staff, there are six measures, each containing the text "Led. *" followed by a star symbol.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a dotted line and the number "8" above it, indicating an eighth-note pattern. Bass staff contains a harmonic accompaniment. The word "veloce" is written above the bass staff in the fifth measure. Below the bass staff, there are three measures, each containing the text "Led. *" followed by a star symbol.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. The word "p" (piano) is written above the bass staff in the fifth measure. Below the bass staff, there are two measures, each containing the text "Led. *" followed by a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. The word "p" (piano) is written above the bass staff in the fifth measure. Below the bass staff, there are three measures, each containing the text "Led. *" followed by a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a dotted line and the number "8" above it. Bass staff contains a harmonic accompaniment. Below the bass staff, there are two measures, each containing the text "Led. *" followed by a star symbol.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. The word "dim." (diminuendo) is written above the bass staff in the fifth measure. Below the bass staff, there are two measures, each containing the text "Led. *" followed by a star symbol.

Seventh system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. The word "pp" (pianissimo) is written above the bass staff in the second measure. The word "morendo rit." (morendo ritardando) is written above the bass staff in the fourth measure. The word "m.g." (mezzo-gioco) is written above the bass staff in the sixth measure. Below the bass staff, there are two measures, each containing the text "Led. *" followed by a star symbol.

Tous les prix nets.

Morceaux choisis publiés par

Carl Warmuth à Christiania.

Editeur et marchand de musique. — Bibliothèque de musique (env. 50,000 Nos)

Dépôt d'Instruments, de Pianos et d'Orgues-mélodium — Cordes et Papier de musique

Dépôt général de musique scandinave. — Agence de concerts.

Catalogue Musique de Piano à deux mains.

Album de Piano, contenant oeuvres de compositeurs scandinaves. 19 compositions de P. Heyse, N. Ravnkilde, I. Malling, Ad. Nathan, Aug. Winding, C. Cortzen, Chr. Barnekow, L. Norman, J. P. E. Hartman, Asger Hamerik, C. F. E. Horneman, E. Siboni, Mathison-Hanson, Ed. Neupert, N. Berendt, A. F. Berggren, H. C. Lumby, Balduin Dahl, Georg Lumby	fr. 1.00
Album de Piano. Nouvelle Série (dédiée à S. M. la Reine de Norvège et de Suède). 19 compositions de Agathe Backer-Grøndahl, Chr. Cappelen, Niels W. Gade, Edv. Grieg, Iv. Hallström, Asg. Hamerik, Emil Hartman, Fr. Hertzman, C. F. E. Horneman, J. A. Josephson, L. A. Lindeman, Edm. Neupert, L. Norman, Ole Olsen, F. A. Reissiger, Chr. Tellman, A. Winding, Otto Winter-Hjelm	4.00
Arnold, Carl. Etude en octaves	1.00
— Marche funèbre	1.00
— Deux marches nationales	1.50
Aromatari, Ed. Op. 2. Feuilles d'automne. 5 pièces caractéristiques	2.75
Backer-Grøndahl, Agathe. Menuet	1.00
Bergwitz-Goffeng. Marche d'Axwalla	0.75
Borg, Oscar. Sur la mer. Valse	2.00
Bull, Ole. Le dimanche de la bergère (12 ^e Edit.)	0.60
— La prière d'une mère	1.00
— Souvenir. Célèbre mélodies (avec Portrait)	1.50
— Polacca guerrière	5.—
— Marche funèbre par Reissiger	0.75
Cappelen, Chr. Romance et Scherzo	1.25
— Feuilles d'Album	0.75
— Marche festive	1.50
Clinna, Oscar de la. Op. 52. Le Ruisseau. Etude poétique	1.50
— Op. 81. Le feu. Scène dramatique	2.00
— Op. 82. Souvenir de Bohème. Scherzo	2.00
— Trois scènes guerrières mauresques. No. 1. Op. 109. Fête mauresque	1.00
— " 2. " 110. La veille	1.00
— " 3. " 111. Algarada	1.00
— No. 1-3. en un cahier	2.00
— Op. 159. In vino veritas. Pensée humoristique	1.00
— Album des six pensées mystiques. No. 1. Op. 177. Source mystérieuse	1.00
— " 2. " 156. L'Esclave. Romance mauresque	1.00
— " 3. " 188. Feuillet basque. Pensée poétique	1.00
— " 4. " 152. Echos de l'Alcazar de Séville. Doux Souvenir	1.00
— " 5. " 128. Cavalcade arabe. Pensée musicale caract.	1.00
— " 6. " 155. Danse des Nègres	1.50
— No. 1-3. complet en un cahier	4.50
Egeberg, Fr. 6 Chants sans paroles (2 ^e Edit.)	2.00
Elling, C. 4 Chants sans paroles	2.00
— Aila marcia. Scherzo	1.75
Gade, Niels W. Aquarelle	0.75
"Grieg, Edv. Op. 28. Quatre feuillets d'Album	1.25
— Op. 29. Improvisations sur 2 airs norvégiens	1.25
— Nouvelles Feuilles d'Album	0.75
Gustav (Prince de Norvège et Suède). Marche funèbre	1.00
Haberhær, Ernest. Chant sans paroles. (4 ^e Edit.)	0.75
— Nioclans-Marche. Arrang. facilité p. le compositeur. (6 ^e Edit.)	1.00
— Exercices journaliers	1.25
— Méditation sur Bach-Gounod. Ave maria	0.75
Hallström, Ivar. Variat. sur un air national suédois	1.25
Hamerik, Asger. Fragment de 6 ^e suite norvégienne	1.00
Hartman, Emil. Feuilles d'Album	0.75
Haseri, Rud. Op. 25. 12 Paraphrases sur des airs nationaux norvégiens. 10 ^e Edit. Complètes	4.00
— (en 4 cahiers à 1 fr. 25.)	
— Op. 82. 2 ^e suite des Paraphrases sur des airs nat. norvégiens (12 Paraphr.) 8 ^e Edit. Complètes	4.00
— Trois Paraphrases sur airs nationaux norvégiens. 5 ^e Edit.	2.00
Hertzman, Fr. Scherzando	1.00
Horneman, C. F. E. Sérénade	0.75
Josephson, J. A. 2 Feuilletts d'Album	0.75
Kjerulf, Halfdan. 40 airs populaires norvégiens (12 ^e Edit.)	3.50
— Scherzo en ml	1.25
— Intermezzo et Danse norvégienne	1.50
— Brudefærden i Hardanger (Cortège nuptial)	0.60
Klewe, A. Gavotte	0.75
Larbastifed. Home sweet home. (Patrie, chère patrie). Variations	1.00
Lasson, Niels. La dame de coeur. Valse	1.50
— Marche des tireurs norvégiens. 16 ^e Edit.	0.75
— Quadrille sur mélodies célèbres de Bellman	1.00
— Aux belles. Quadrilles	1.00
Lavater, Elise. Uto-Bahn-Schottish. Morceau de Salon. 3 ^e Edit.	1.25
Lindeman, L. M. Grande collection d'airs populaires norvégiens anciens et modernes. Nouvelle édition révisée. Cah. I. 288 Mélodies } complète	25.00
— II. 256 —	
— Vivace giocoso	1.00
Lindholm, Fred. Allégo de concert	2.00
— Petites Variations et Ronde gracioso	2.00
— Transcription sur une chanson suédoise	1.25
Mélodies nationales et populaires norvégienne, (50). Arrangement facile. 21 ^e Edit.	4.50
— (25) Arrang. très faciles (sans octaves) 15 ^e Edit.	1.25
Müller, Ast. Mozart. Grande Etude Mb.	1.50
— Capriccio	1.50
Neupert, Edm. Op. 35. No. 1. Valse noble	1.00
— Op. 35. No. 2. Romance	0.75
— Op. 35. No. 3. Ballade	0.75
— Complet dans un cahier	1.50
Nordraak, Richard. Marie Stuart	2.00
— Purpose. Copie séparée de Marie Stuart. 10 ^e Edit.	0.75
Scherzo. 8 ^e Edit.	2.00
— Valse Capriccio. 3 ^e Edit.	1.25
— Chanson populaire norvégienne. 6 ^e Edit.	0.50
Norman, L. Mélancoie	0.75
Olsen, Ole. Op. 1. Chant des fleuves	2.25
— Op. 4. 4 morceaux. Scherzo. Hongroise. Romance. Valse	2.25
— Trois danses caractéristiques. Boléro. Ländler. Tarantelle	2.00
— Op. 9. 4 Esquisses. Danse ancienne. Barcarole. Gavotte. Marche nuptiale nationale	2.00
— Concert-Etude	1.00
Quadrille sur airs norvégiens	1.00
Reissiger, Olaf Trygvason. Arr. pour Piano par l'auteur	0.75
— 43 chants d'enfants. Airs faciles pour Piano Cah. I—II à "An châlet". Ouverture et Chansons	2.75

Reissiger. „An châlet". Ouverture	fr. 1.00
— Marche de fête	1.00
— Consolation dans l'adversité	0.75
— Valse brillante	2.00
Souvenir des concerts scandinaves, donnés par les Etudiants norvégiens et suédois au Palais du Trocadéro. Kjerulf: Cortège nuptial de Hardanger. Bull: Le dimanche matin au châlet. Reissiger: Salut à la Suède. Heise: Chant (Danse) humoristique. Reissiger: Olaf Trygvason. Nordraak: Chant à la Norvège. Kjerulf: Les montagnes de Norvège. Chanson des paysans de Valdres	2.00
Sperail. Quadrille. (Souv. du 4 Novbr.)	1.00
— sur airs scandinaves	1.25
Steenberg, Anolen Menuet. 10 ^e Edit.	0.50
Stolpe. Electricitet-Polka. 9 ^e Edit.	0.75
— (Très célèbre Polka)	
Svendsen, Johan. Marche de couronnement	1.00
— Polonaise festive, arr. par Edm. Neupert	1.50
— Rapsodies norvégiennes pour orchestre. Arrangement pour Piano par Witte. Nos 1, 2. No. 2, 3, 4	2.50
Tellman, Chr. Scherzo	1.25
— 8 Menuets	1.25
— 3 Morceaux. (Prélude, Menuet, Humoresque)	1.25
— 3 nouveaux Morceaux. (Gavotte, Mazurka, Impromptu)	1.00
— Marche festive. 15 ^e Edit.	1.00
— Marche funèbre	1.00
— 3 ^e Gavotte	1.25
— Salut de Noël. 4 Morceaux faciles	1.25
— Valse	1.25
— Hjemlige Toner (Accents du pays). Morceau de salon	1.00
— La Favorite. Gavotte	1.25
— Déléilé Marche	1.00
— La danseuse. Polka	0.75
— Virginie. Polka	1.25
— Danse nationale	1.50
— Aus alter Zeit. Menuet	0.75
— 2 Mazurkas	1.50
— Christian IV. Festmarsch. (Chrétien IV. Marche festive)	1.50
Tellefsen. Huldredansen. (Danse populaire norvégienne)	1.00
Terschak, Ad. 6 Transcriptions sur airs nationaux norvégiens Nos 1—6 à Warmuth, Carl. Salut-Polka	1.25
Winding, Aug. Un soupir	0.75
Winter-Hjelm. Flegeljahre. Morceaux de Salon	0.75
— 8 Morceaux (dédiés au Dr Kullack)	2.00
— Marche festive	1.00
— Grande Méthode pour Piano	5.50

Heyerdahl. „Nissesept". Musique de farfadet pour solo de Violon	fr. 0.75
— Fant. sur un air norvégien pour Violon et Piano	2.75
Kjerulf, Halfd. 5 Esquisses pour 2 Violons, Alto et Cello (Quatuor) Parties	4.50
Klewe. Gavotte pour Piano et Violon	1.00
— pour Piano, Flûte et Violon	1.50
— pour Quatuor (2 Violon, Viola et Cello)	1.50
Nielsen, Oscar. Elégie pour Violon avec Piano	1.00
Reissiger. Ouverture. „An châlet", pour Piano et Violon	1.00
— pour Piano, Violon et Cello	1.15
— pour Piano 4/m avec Violon	1.50
— pour Piano 4/m avec Violon et Cello	2.00
Steenberg. Anden Menuet pour Violon et Piano	1.00
Stolpe, Gust. „Vne" pour Violon avec accp. de Piano	2.00
Terschak, Ad. Op. 161. Aus dem hohen Norden. 6 Transcriptions sur airs nationaux et populaires pour Flûte et Piano (faciles)	2.00
— Op. 164. Voyage au Nord. Suite pour Flûte et Piano. 6 grandes Transcriptions sur airs nationaux Nos. 1—6 à Winter-Hjelm. 20 chansons et danses populaires norvégiennes pour Violon et Piano	5.00
	2.75

Musique d'Orchestre et Solos avec orchestre.

Arlberg, Fritz. Sten Sture pour Ténor-Baryton avec accp. d'orchestre. Partition	3.00
— Deux chants sur la mort pour Mezzo-Sopr. ou Baryton avec orchestre. (Paroles allemandes). Partition	4.00
Hallén, Andr. Romance pour Violon avec orchestre. Partition 6 fro. Parties séparées	9.00
Lasson, Niels. Marche des tireurs norvégiens pour musique d'harmonie. Partition 1.75. Parties séparées	6.00
Selmer, Johan. Fête du Nord. „Nordischer Festzug", marche symphonique pour orchestre. (Exécutée au grand festival à Erfurt le 25 Juni 1878). Partition 7 fro. Parties séparées	12.00
Svendsen, Johan. Rapsodies norvégiennes pour orchestre. Partition et Parties séparées. No. I. Partition fro. 6.00. Parties séparées	8.00
— II. — " 8.00. —	10.00
— III. — " 7.00. —	9.00
— IV. — " 9.00. —	12.00
Mr. Fr. Lisst recommande cette oeuvre en ces termes: „Les rapsodies norvégiennes de Mr. Johan Svendsen sont excellentes, finement conçues et travaillées, une composition pleine d'effet pour orchestre. Je ne manquerais pas de recommander les oeuvres de Mr. Svendsen à mes amis les pianistes et les chefs d'orchestre." — Zorahayda. Légende pour Orchestre dédié à Sa Maj. le Roi de Suède et Norvège. Partition fra.: 4.50. Parties	10.00
— Deux airs nationaux suédois, arr. pour orchestre (instruments à cordes). Partit. 2 fro. Parties	2.00
— Dimanche matin au châlet. Mélodie de Ole Bull, arr. pour orchestre (instruments à cordes). Partition fro. 1.25. Parties	2.00

Musique vocale.

Album de chant, contenant oeuvres de compositeurs scandinaves. 16 chants avec Piano (paroles norvégiennes et suédoises)	2.00
Arlberg, Fritz. Collection d'airs norvégiens, suédois et finlandais. Cah. 1—3 (avec paroles norvégiennes et suédoises) avec Piano	1.00
— Trois chansons popul. suédoises (Paroles suéd.) pour Sopr., Alto, Ténor, Baryton et Basso	1.00
Dahl, Emma. The dream of home. (Paroles allemandes et anglaises)	0.75
— La séparation. Romance	0.75
Grieg, Edv. Album pour quatre voix d'hommes. (Airs norvégiens). Partition	2.25
Möller, Ast. Mozart. Veni sancte, sancte spiritus, pour Soprano et Orgue	1.00
— pour Baryton	1.00
Svendsen, Johan. (La violette). Chant avec Piano. Paroles anglaises et françaises	1.00
— Frühlingssjubil. Paroles allemande	1.25
Warmuth, Carl. Je t'aime. Romance pour Sopr. ou Ténor, 3 ^e Ed.	0.75
— Edition pour Alto ou Baryton, 2 ^e „	0.75

Musique religieuse.

Klewe, A. Elégie (Jeremias 9, 20—24) pour quatre voix d'hommes et chœur (Sop., Alt, Tén., Bas.) et orchestre ou orgue avec cornes et trombones ad. lib. Paroles allem. et angl. Partition	2.75
Terschak, Ad. Vater unser. (The Lords prayer) pour Soli, Choeurs et Orchestre. Partition de Piano. Paroles allem., norvég. et anglaises	2.00

Portraits.

Ole Bull. Photographie-Visite	1.25
— Cabinet	4.00
Edvard Grieg. Photographie-Visite	1.25
— Cabinet	4.00
Halfdan Kjerulf. Photographie-Visite	1.25
— Cabinet	4.00
— Lithographie	1.00
Johan Svendsen. Photographie-Visite	1.25
— Cabinet	4.00

Bustes de Bisquit.

Ole Bull, Edvard Grieg, Halfdan Kjerulf, Johan Svendsen (avec emballage)	10.00
--	-------