



WILHELM HANSEN
EDITION

No. 989.

FINI HENRIQUES

Sammenspiel – Ensemblespiel

für

Violine und Klavier.

Op. 22. Heft 1.

KJØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.

TIL JOHAN FINL.

SAMMENSPIL.

IO

LETTE KARAKTERSTYKKER

FOR

VIOLIN OG KLAVER

TIL

BRUG VED UNDERVISNINGEN

AF

ENSEMBLESPIEL.

IO

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

ZUM

GEBRAUCH BEIM UNTERRICHT

VON

FINI HENRIQUES.

Op. 22.

Hæfte I. (Meget lette).

Marsch — Menuet — Romance — Det artige Barn —
En rask Gut — Melodi.

Hæfte II. (Lette).

Vuggesang — Bedstefader danser — Andante religioso —
Bøndedans.

Heft I (Sehr leichte).

Marsch — Menuetto — Romanze — Das artige Kind —
Ein fixer Junge — Melodie.

Heft II. (Leichte).

Wiegenlied — Der Grossvater tanzt — Andante reli-
gioso — Bauerntanz.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

M
218
H 51 v

I. Marsch.

Fini Henriques, Op. 22. Hefte 1.

Tempo di marcia.

Violino.

Piano.

The musical score is arranged in four systems, each with a Violino staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a *ff* dynamic. The second system features dynamics of *p*, *pp*, and *cresc.*. The third system starts with *ff*. The fourth system includes first and second endings, marked with '1.' and '2.', and concludes with *Fine.* and *p* dynamics.

First system of musical notation. The vocal line (top staff) contains a melodic phrase with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. It includes a section labeled **B**. The dynamics are marked piano (*p*). The piano accompaniment continues with a similar rhythmic pattern.

Third system of musical notation. It features dynamic markings including *cresc.*, *ff*, *f*, *mf*, and *cresc.*. The piano accompaniment shows a change in texture and dynamics.

Fourth system of musical notation. It includes first and second endings (labeled 1. and 2.). The dynamics are marked *ff*. The piano accompaniment concludes with a final cadence.

D. C. al Fine.

II. Menuetto.

a moll.

Tempo di Menuetto.

1 Gang *mf* og pizz.
2 Gang *ff* og arco.

mf

1. 2.

ff *mf*

ff rit. *mf* *ff*

1. 2. *A Dur.*
p

p *p*

A
p *p*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings include *mf* and *pp*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings include *cresc.*, *ff*, *p*, and *mf*. There are first and second endings indicated by the numbers 1 and 2.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has one flat (F). The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings include *mf* and *ff*. The tempo is marked *a moll.* and the playing style is *pizz.*

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has one flat. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings include *ff* and *mf*. The playing style is *arco*. The tempo is marked *rit.*

Fifth system of musical notation, labeled 'B'. It consists of a single treble clef staff and a grand staff. The key signature has one flat. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings include *ff* and *rit.*. The tempo is marked *a tempo*. The playing style is *pizz.* and *arco*.

III. Romance.

a moll.
Andante.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a common time signature (C). It begins with a piano (*p*) dynamic marking. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff starts with a piano-piano (*pp*) dynamic marking. The music is in a minor key, indicated by a flat sign on the first line of the grand staff.

The second system of musical notation continues the piece with three staves. The top staff begins with a piano-piano (*pp*) dynamic marking. The middle and bottom staves are grouped as a grand staff, with the middle staff starting with a piano-piano-piano (*ppp*) dynamic marking. The musical notation and dynamics are consistent with the first system.

The third system of musical notation is marked with a section letter 'A' at the beginning. It consists of three staves. The top staff begins with a piano (*p*) dynamic marking. The middle and bottom staves are grouped as a grand staff, with the middle staff starting with a piano (*p*) dynamic marking. The music continues with similar notation and dynamics.

The fourth system of musical notation is marked 'Lento.' at the top right. It consists of three staves. The top staff begins with a *dim.* (diminuendo) marking. The middle and bottom staves are grouped as a grand staff. The middle staff has *dim.* and *rit.* (ritardando) markings. The system concludes with a piano-piano (*pp*) dynamic marking on both the middle and bottom staves.

IV.

Det artige Barn.

Das artige Kind.

G Dur.
Moderato.

The first system of music consists of a vocal line in G major and common time, marked *mf*. The piano accompaniment is in the same key and time, also marked *mf*. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system continues the piece. The vocal line has dynamics *p*, *cresc.*, and *mf*. The piano accompaniment also follows these dynamics, with *p* and *cresc.* in the first half and *mf* in the second half. A fermata is placed over the final note of the vocal line.

The third system introduces a key change to *e moll.* (E minor). The vocal line begins with a *p* dynamic. The piano accompaniment also starts with *p* and features a dense texture of chords in the right hand.

The fourth system features a *rit.* (ritardando) in the piano part. The vocal line returns to *a tempo* with a *mf* dynamic. The piano accompaniment ends with a *p* dynamic.

The fifth system concludes the piece. Both the vocal and piano parts feature a *rit.* (ritardando) leading to a final *pp* (pianissimo) dynamic. The piano part ends with a *p* dynamic.

V.

En rask Gut.

Ein fixer Junge.

D Dur.

Tempo di marcia.

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system features piano (*p*) dynamics. The third system returns to forte (*f*) dynamics. The fourth system concludes with a piano (*pp*) dynamic and a *Fine.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

A

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *cresc.*, *f*, and *pp*. A large 'A' is positioned above the vocal line.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line of quarter notes. Dynamics include *cresc.* and *f*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *f*, *pp*, and *cresc.*.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *ff* and *rit.*. The system concludes with a double bar line.

D.C. al Fine.

VI.

Melodi. Melodie.

A Dur.

Andante.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic. The middle and bottom staves are a grand staff in bass clef, with the piano (*p*) dynamic indicated at the beginning. The music is in A major (three sharps) and common time (C). The melody is composed of quarter and eighth notes, often beamed together, with some slurs. The accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

The second system continues the musical piece. It maintains the same three-staff structure. The melodic line in the top staff continues with similar rhythmic patterns. The grand staff accompaniment in the bottom two staves provides harmonic support with consistent eighth-note textures.

The third system begins with a section marked 'A' in the top staff. The dynamics are piano (*p*) in the top staff and piano (*p*) in the grand staff. The melodic line continues with a similar character, while the accompaniment remains consistent.

The fourth system concludes the piece. The top staff starts with a pianissimo (*pp*) dynamic, which then transitions to a mezzo-forte (*mf*) dynamic towards the end. The grand staff accompaniment also shows some dynamic variation, ending with a more active bass line.

fis moll.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has three staves: treble, middle, and bass. Dynamics include *mf*, *pp*, and *mf*. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *rit.*, *p*, *a tempo*, and *pp*. The key signature remains three sharps.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a prominent eighth-note pattern in the right hand. The key signature is three sharps.

Fourth system of musical notation, ending with a double bar line. Dynamics include *dim. rit.* and *ppp*. The key signature is three sharps.

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KLEINE
BUNTE REIHE

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

VON

FINI HENRIQUES.

Op. 20.

1. Der Hirtenknabe. — Hyrdedrengen.
 2. Pantomime.
 3. Nickpuppchen. — Nikke-Dukker.
 4. Menuetto.
 5. Mückentanz. — Myggedans.
 6. Erotik.
-

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG

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Musik for Violin og Klaver. Wilhelm Hansen, Musik-Forlag.

2 Violiner og Klaver.		Violin og Klaver.		Violin og Klaver.	
	Kr. Ø.		Kr. Ø.		Kr. Ø.
Amberg, J.		Börresen, Hakon.		Halvorsen, Johan.	
Cinq Duettini	4 50	Op. 4. Romance (D-dur)	2 "	Andante religioso	2 "
La Fontaine. Le Moulin à eau.		Crome, Fritz.		Capriccio, Allegro de concert.	1 75
Berceuse. Feu follet. Soldatesque.		Op. 2. Nocturne	1 "	Danses norvégiennes	1 75
Pièces mignonnes.	4 "	Czibulka, Alphons.		Élégie	1 "
L'Angélu. Danse villageoise. Gitanes		Stéfanie Gavotte	1 "	Crépuscule	1 50
Barcarolle. La Tempête. La Nuit		Danning, Chr.		Air norvégien	2 "
Andersen, F.		Sérénade	1 25	Bojærernes Indtogsmarsch	
Melodier	1 50	Solitude	" 75	(Anton Svendsen)	1 75
Bohlmann, G. C.		Elling, Catharinus.		Mosaïque. Suite de morceaux	
Sammenspil. Bekendte Melodier i let Arrangement.		Op. 49. Duettino	1 25	caractéristiques.	
Hæfte 1, 2	1 "	Ernst, H. W.		Nr. 1. Intermezzo oriental.	1 50
Bull, Ole—Svendsen, Johan S.		Op. 10. Élégie	" 75	- 2. Entr'acte	1 50
Sæterjentens Søndag — Solitude sur la montagne — Sehnsucht der Sennerin (Aug. Reinhard)	1 "	Carnaval de Venise (Chr. Schiørring)	1 "	- 3. Scherzino	1 25
Godard, Benjamin.		Fabricius, Jakob.		- 4. Chant de „Veslemøy“.	" 75
Op. 18. Six Duettini	3 50	Romance (let)	" 75	- 5. Fête nuptiale rustique.	1 80
Souvenir de campagne. Tristesse.		Fahrbach, Ph. jun.		Hansen, Nicolai.	
Abandon. Berceuse. Minuit. Sérénade.		Op. 252. Ein flotter Studio, Marsch-Polka	" 75	Souvenir de l'Opéra. Lette	
Sinding, Christian.		- 260. Im Mondenlicht, Vals.	1 25	Fantasier.	
Op. 56. Sérénade en cinq morceaux	6 50	- 300. Land meiner Träume, Vals	1 25	1. Auber, Fra Diavolo. 2. Bellini. Norma. 3. Weber, Jægerbruden. 4. Mozart, Figaro. 5. Rossini, Barberen. 6. Meyerbeer, Robert. 7. Donizetti, Lucia. 8. Boieldieu, Den hvide Dame. 9. Mozart, Don Juan. 10. Kuhlau, Elverhøj. 11. Hartmann, Liden Kirsten	" 70
		Frørup, C. F.		Hartmann, Emil.	
		Op. 41. Romance	1 "	Op. 30. Skandinavisk Folkemusik (4. Suite)	1 75
		Gade, Niels W.		1. Halling og Vise. 2. Paa Fjorden. 3. Norsk Folkedans. 4. Bondedans. Berceuse (Hans Sitt)	" 85
		Berceuse „Agnetes Vuggesang“ (Hans Sitt)	" 85	Hartmann, J. P. E.	
		Juleklokkerne af „Børnenes Jul“ Op. 36 (G. C. Bohlmann)	" 60	Op. 83. Sonate Nr. 3 (G-mol). Fantasi-Allegro (komp. 1889). Liden Kirsten, Opera. Udtog (Nicolai Hansen)	2 50 2 25 2 "
		Gade, Niels W. — Hartmann, J. P. E.		Thrymskviden, Ballet. Udtog (Nicolai Hansen)	2 "
		Et Folkesagn, Ballet. Udtog af Nicolai Hansen	2 "	Valkyrien, Ballet. Udtog (Nicolai Hansen)	2 "
		Ganne, Louis.		Let Divertissement (G. C. Bohlmann)	" 70
		La Czarine, russisk Mazurka.	1 25	Hauser, Miska.	
		Gillet, Ernest.		Op. 11. Liebeslied und Wiegenlied, Lieder ohne Worte.	1 "
		Entr'acte Gavotte	1 "	Op. 13. Nr. 1. Romance: Ich hab' im Traum geweinet (Fini Henriques)	1 "
		Godard, Benjamin.		Haydn, Jos.	
		Berceuse & Sérénade, extraites des Duettini Op. 18 (Reinaud de Vilbac)	1 "	Menuet de boeuf (Oksemenuet) (G. C. Bohlmann)	" 50
		Grieg, Edvard.		Heise, P.	
		Op. 12. Lyriske Smaastykker, (Hans Sitt)	1 50	Drot og Marsk. Opera. Udtog (Nicolai Hansen)	1 75
		Arietta. Vals. Vægtersang. Elverdans. Folkeviser. Norsk Albumblad. Fædrelandssang.		Menuet (Ranes Sang)	" 70
		Op. 19. Nr. 2. Brudfølget drager forbi, let bearb. (Nicolai Hansen)	1 50	Helsted, Gustav.	
		Op. 22. Sigurd Jorsalfar: Ved Mandjævningen, Marsch (Indledning til 2. Akt)	" 75	Op. 11. Romance	" 75
		Op. 23. Peer Gynt (Anton Svendsen).		Henriques, Fini.	
		Nr. 1. Peer Gynt og Ingrid.	1 "	Op. 22. Sammenspil. Ti lette Karakterstykker til Brug ved Undervisningen. Hæfte 1 (Meget lette)	1 50
		- 2. Aases Død	1 "	Marsch. Menuet. Romance. Det artige Barn. En rask Gut Melodi. Hæfte 2 (Lette)	1 50
		- 3. Solveigs Sang	1 "	Vuggesang. Bedstefader danser. Andante religioso. Bondedans.	
		- 4. Anitras Dans	1 "		
		Haberbier, E.			
		Operafantasier:			
		Nr. 1. Rossini, Wilhelm Tell	1 25		
		- 2. Donizetti, Regimentets Datter	1 "		
		- 3. Gounod, Faust	1 "		
		- 4. Weber, Jægerbruden	1 "		
		- 5. Mozart, Don Juan	1 25		
		Arditi, Luigi.			
		Geduld! (Vänta, vänta), Sang-Vals	1 50		
		Bartholdy, Johan.			
		Op. 30. Strophe (Richard Lange)	1 25		
		Bendel, Fr.			
		Frühlingsmorgen	" 75		
		Gute Nacht	" 60		
		Liebesgruss	" 60		
		Souvenir d'Hongrie, polka caractéristique	" 75		
		Tyrolienne	" 60		
		Biene, Aug. van			
		Den afbrudte Melodi (The broken melody), Intermezzo	1 "		
		Birkedal-Barfod, L.			
		Op. 18. Petits Poèmes.			
		Nr. 1. Berceuse	" 75		
		- 2. Tristesse	1 "		
		- 3. Valse	1 "		
		- 4. Gavotte	1 "		
		- 5. Menuetto	1 "		
		Bohlmann, G. C.			
		Lyriske Smaastykker (Violinstemmen i 1ste Position).			
		Nr. 1. Hvorfor?	" 75		
		- 2. Jægersang	" 75		
		- 3. Romance	" 75		
		- 4. Lille Fortælling	" 75		
		Romantiske Studier	1 25		
		Elegi. Dansetimen. Menuetto. Chanson d'amour.			
		Bull, Ole—Svendsen, Johan S.			
		Sæterjentens Søndag — Solitude sur la montagne — Sehnsucht der Sennerin	1 "		
		Bull, Ole.			
		Sæterjentens Søndag, let bearbejdet (Carl Sander)	" 75		

Musik for Violin og Klaver. Wilhelm Hansen, Musik-Forlag

	Kr. Ø.
Violin og Klaver.	
Henriques, Fini.	
Lette Karakterstykker.	
Nr. 1. Hyrdebrengen	80
2. Pantomime	80
3. Nikke-Dukker	50
4. Menuetto	50
5. Myggedans	25
6. Erotik	25
Hollaender, Gustav.	
Op. 48. Für die Jugend. Sechs leichte Vortragsstücke (Violinstemmen i I. Position).	
Nr. 1. Melodie	75
2. Geburtstagsmarsch	75
3. Schäfers Klage	75
4. Kinderlied	75
5. Gavotte	75
6. Walzer	1
Op. 56. Vier Vortragsstücke.	
Nr. 1. Aria	1
2. Canzone	25
3. Nocturne	1
4. Feierlicher Marsch	1
Op. 61. Bunte Blätter. Sechs leichte Vortragsstücke (Violinstemmen i I. Position).	
1. Menuett	1
2. Lied ohne Worte	1
3. Serenata	1
4. Gebet	75
5. Gondellied	1
6. Unter der Dorflinde	1
Hubay, Jenő.	
Op. 60. „Aztmondjék“, Scènes de la Czárda Nr. 8	3
Op. 62. Fantaisie élégiaque	2
Kjerulf, Halfdan.	
Bonde Idyl (F. A. Reissiger).	85
Brudefærden i Hardanger	60
Klassische und moderne Tonstücke in Uebertragungen für Violine und Klavier von Edm. Singer. (Indførte til Brug ved Konservatoriet i Stuttgart.)	
Nr. 1. J. S. Bach: Sara bande aus der 3. Suite anglaise	50
Nr. 2. G. F. Händel: Aria u. Allegro aus der Klaviersuite Nr. 10	1
Nr. 3. Fr. Chopin: Nocturne op. 9, Nr. 2	1
Nr. 4. Rob. Schumann: Abendlied op. 85, Nr. 12	50
Nr. 5. W. A. Mozart: Largo aus dem Klarinetten-Quintett	1
Nr. 6. Rob. Schumann: Einsame Blumen, op. 82, Nr. 3	50
Nr. 7. Fr. Chopin: Mazurka op. 7, Nr. 1	50
Nr. 8. Rob. Schumann: Träumerei, op. 15, Nr. 7	50
Nr. 9. J. S. Bach: Menuett aus der 3. Suite française	50
Nr. 10. Rob. Schumann: Abschied, op. 82, Nr. 9	70
Nr. 11. Fr. Chopin: Mazurka, op. 63, Nr. 2	50
Nr. 12. Rob. Schumann: Am Kamin, op. 15, Nr. 8. Volksliedchen, op. 68, Nr. 9	1

	Kr. Ø.
Violin og Klaver.	
Klassische und moderne Tonstücke (fortsat.)	
Nr. 13. Rob. Schumann: Kanonisches Liedchen, op. 68, Nr. 27	50
Nr. 14. Fr. Chopin: Polonaise (A-Dur), op. 40	1
Kuhlau, Fr.	
Elverhøj. Overture	2
Udtog (Nicolai Hansen).	25
Lange-Müller, P. E.	
Kornmodsglansen ved Midnatstid, Serenade (Nicolaj Hansen).	75
Lumbye, H. C.	
Drømmebilleder	25
Lette Danse:	
Balbuket	85
Barndoms minder	85
Dukkeballer	85
Ida og Dukken	85
Juletræet	85
Skovturen	85
Champagne Galop	85
Melodi-Album for Børn (Nicolai Hansen).	
Hæfte 1, 2	85
Meyer-Lutz.	
Pas de Quatre. Transcription par Guido Papini.	25
Nachéz, Tivadar.	
Romance over Motiver af Operaen „Diana v. Solange“.	1
Neupert, Edmund.	
Op. 26. Nr. 1. Resignation, Studie (Anton Svendsen).	75
Nováček, Ottokar.	
Op. 5. Acht Concert-Capricen.	
Nr. 1. Paganini-Strich	25
2. Spiccato	50
3. Legato	75
4. Perpetuum mobile	2
5. Der Einklang	25
6. Chromatique	50
7. Arpeggio	50
8. Dudelsack	75
Op. 6. Bulgarische Tänze.	
Hæfte 1, 2	75
Serbisk Romance	50
Orlando, G.	
Santa Notte (Hellige Nat), Meditation	50
Paganini, N.	
Octaven-Etude. Nach der 23. und 17. Caprice aus Op. 1 zum Konzertvortrag eingerichtet und genau bezeichnet von Tivadar Nachéz	50
Palaschko, Johannes.	
Op. 32. Vier Stücke.	
1. Ballade	2
2. Capriccio	2
3. Thema und Variationen	50
4. Arabeske	2
Papini, Guido.	
Romance par Thorvald Hansen. Nouvelle édition.	75
Popper, David.	
Nocturne (A-Dur).	1
Rée, Anton.	
Op. 19. Souvenir de Haydn, Menuet	70

	Kr. Ø.
Violin og Klaver.	
Reissiger, F. A.	
Overture til „Til Sæters“, dramatisk Idyl	75
Rossini, G.	
Barberen i Sevilla, Udtog (Nicolai Hansen).	50
Rübner, Cornelius.	
Op. 1. Rosaline, Nocturne	70
Salonmusik. (A. F. Lincke.)	
Hæfte 1.	25
2.	35
3.	70
4.	2
Schlörriing, Chr.	
Le Carnaval de Venise par H. W. Ernst, Transcription	1
25 danske Melodier	2
25 svenske, norske og finke Melodier	2
Schröder, Hermann.	
Op. 19. Sechs kleine Violinstücke (I. Lage) mit Klavier oder mit Begleitung einer 2. Violine.	25
Hæfte 1	25
Morgenlied. Kleine Romanzen. Geburtstagsmarsch.	25
Hæfte 2	25
Schifferlied. Reiterstück. Abendgebet.	25
Sinding, Christian.	
Op. 9. Romance (E-mol)	2
43. Quatre Morceaux.	2
Nr. 1. Prélude	50
2. Ballade	50
3. Berceuse	2
4. Fête	50
Op. 51. Suite (G-dur).	6
I. Deciso. II. Romance. III. Intermezzo. IV. Finale.	6
Sinigaglia, Leone.	
Op. 13. Drei romantische Stücke.	
1. Cavatine	25
2. Intermezzo	25
3. Erinnerung	25
Sitt, Hans.	
Op. 56. Berceuse	85
Spohr, Louis.	
Op. 135. Nr. 1. Barcarole (Edmund Singer).	1
Svendsen, Johan S.	
Op. 26. Romance i G-dur. (49. Oplag)	2
Andante funèbre (Fini Henriques)	25
Til Sæters. Vals (komp. 1856)	2
Violen (Rich. Lange)	1
Ungdommens Melodi-Album.	
50 Melodier, egnede saavel til Undervisning som til Underholdning, bearbejdede af Nicolai Hansen.	50
Bind 1, 2	50
Waldteufel, Emil.	
Estudiantina, Vals efter den spanske Duet „Estudiantina“ af P. Lacomé	25
Weber, Joseph Miroslaw.	
Miniatur Suite	2
Einleitung. Scene am Lande. Scherzo. Tarantella. Adagio. Finale.	2
Winding, Aug.	
Miniature Suite (I-IV)	25
Tre Kanzonetter	25



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WILHELM HANSEN, MUSIK-FORLAG.

TIL JOHAN FINI.

SAMMENSPIL.

IO

LETTE KARAKTERSTYKKER

FOR

VIOLIN OG KLAVER

TIL

BRUG VED UNDERVISNINGEN

AF

ENSEMBLESPIEL.

IO

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

ZUM

GEBRAUCH BEIM UNTERRICHT

VON

FINI HENRIQUES.

Op. 22.

Hæfte I. (Meget lette).

Marsch — Menuet — Romance — Det artige Barn —
En rask Gut — Melodi.

Hæfte II. (Lette).

Vuggesang — Bedstefader danser — Andante religioso —
Bondedans.

Heft I. (Sehr leichte).

Marsch — Menuetto — Romanze — Das artige Kind —
Ein fixer Junge — Melodie.

Heft II. (Leichte).

Wiegenlied — Der Grossvater tanzt — Andante reli-
gioso — Bauerntanz.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

Aufführungsrecht vorbehalten.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

VII.

Vuggesang. Wiegenlied.

D Dur.
Andante.

Fini Henriques, Op. 22. Hefte 2.

Violino.

Piano.

A *a tempo*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment in the right hand consists of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, and C5-B4-A4. The left hand plays a simple bass line with quarter notes G2, A2, B2, and C3.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment in the right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, and C5-B4-A4. The left hand continues with quarter notes G2, A2, B2, and C3.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment in the right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, and C5-B4-A4. The left hand continues with quarter notes G2, A2, B2, and C3.

The fourth system concludes the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment in the right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, and C5-B4-A4. The left hand continues with quarter notes G2, A2, B2, and C3. The system ends with a double bar line and repeat signs in both staves.

VIII.

Bedstefader danser.

Der Grossvater tanzt.

G Dur.
Moderato.

The first system of the musical score is in G major and 2/4 time, marked Moderato. It consists of three staves: a vocal line and a piano accompaniment. The piano part is divided into two systems. The first system of the piano part includes a treble and bass clef. Dynamics include piano (*p*) in both the vocal and piano parts.

A

The second system of the musical score is marked with a large 'A'. It continues the vocal and piano parts. Dynamics include mezzo-forte (*mf*) in both parts.

C Dur.

The third system of the musical score is in C major and concludes with a double bar line and the word 'Fine.' in both the vocal and piano parts. Dynamics include piano (*p*) and fortissimo (*ff*) in the vocal part, and piano (*p*) and forte (*f*) in the piano part.

B

p

p

C

ff

rit.

D. C. al Fine.

IX.

Andante religioso.

F Dur.
Andante.

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature, starting with a *mf* dynamic and a *V.* (Vocal) marking. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a *mf* dynamic and features a *p* dynamic marking in the right hand.

The second system of musical notation continues the piece. It features the same three-staff structure. The piano accompaniment includes a *mf* dynamic in the left hand and a *p* dynamic in the right hand.

The third system of musical notation includes a section marked with a large 'A' above the staff. The dynamics are *mf* in the vocal line and piano accompaniment, and *p* in the right hand of the piano accompaniment.

The fourth system of musical notation concludes the piece. It features the same three-staff structure. The piano accompaniment includes a *pp* dynamic in the left hand and a *V.* marking in the vocal line.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with one flat (B-flat). The first staff has a dynamic marking of *mf*. The grand staff also has a dynamic marking of *mf*. The music features a melodic line in the upper staff and a more complex accompaniment in the lower staves.

Second system of musical notation, labeled with a section marker **B** above the first staff. It consists of three staves. The first staff has dynamic markings of *pp* and *p*. The grand staff has dynamic markings of *pp* and *p*. The music continues with similar melodic and accompanimental patterns.

Third system of musical notation, labeled with section markers **V** and **C** above the first staff. It consists of three staves. The first staff has dynamic markings of *pp* and *f*. The grand staff has dynamic markings of *pp* and *f*. The music shows a transition in dynamics and texture.

Fourth system of musical notation, labeled with a section marker **V** above the first staff. It consists of three staves. The first staff has dynamic markings of *rit.* and *ff*. The grand staff has dynamic markings of *rit.* and *ff*. The system concludes with a final chord in both staves of the grand staff.

X.

Bonedans. Bauerntanz.

D Dur.
Allegretto.

The musical score is written for voice and piano in D major and 2/4 time. It consists of four systems of music. The first system begins with a voice line marked *f* and a piano accompaniment marked *p*. The second system features first and second endings, with the piano accompaniment marked *ff*. The third system continues the piano accompaniment with various rhythmic patterns. The fourth system is marked with a fermata (A) above the first measure, indicating a repeat or a specific performance instruction.

1. 2. *G Dur.*

p

pp

f

p

pp

B

f

ff

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff begins with a melodic line, followed by a dynamic marking of *p.* and a fermata. The grand staff below features a complex accompaniment with many beamed notes and slurs.

Second system of musical notation. It consists of three staves. A large letter 'C' is positioned above the top staff. The top staff has a melodic line with a dynamic marking of *f* and a fermata, followed by a dynamic marking of *ff*. The grand staff below has a complex accompaniment with many beamed notes and slurs.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking of *p.* and a fermata. The grand staff below has a complex accompaniment with many beamed notes and slurs.

Fourth system of musical notation. It consists of three staves. A large letter 'D' is positioned above the top staff. The top staff has a melodic line with a dynamic marking of *f* and a fermata. The grand staff below has a complex accompaniment with many beamed notes and slurs. The word *crese.* is written below the grand staff.

System 1: Treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with accents. The piano accompaniment features chords and eighth notes. A *ff* dynamic marking is present in the piano part.

System 2: Continuation of the melody and piano accompaniment. The piano part includes a series of chords with a slur over the first four measures.

System 3: Continuation of the melody and piano accompaniment. The piano part features a series of chords with a slur over the first two measures.

System 4: Continuation of the melody and piano accompaniment. A section marked **E** begins. The piano part includes dynamic markings: *p*, *ff*, *pp*, and *ff*. The system concludes with a double bar line.

WILHELM HANSEN EDITION.

KLEINE
BUNTE REIHE

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

VON

FINI HENRIQUES.

Op. 20.

1. Der Hirtenknabe. — Hyrdedrengen.
 2. Pantomime.
 3. Nickpuppchen. — Nikke-Dukker.
 4. Menuetto.
 5. Mückentanz. — Myggedans.
 6. Erotik.
-

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG

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SPECIAL-ETÜDEN

für VIOLINE mit teilweiser Begleitung einer zweiten Violine von
HERMANN SCHRÖDER. Op. 21.

Vorwort des Verfassers:

Es giebt Specialitäten in der Violintechnik, welche nicht selten beim Unterricht einer Vernachlässigung unterliegen. Die Schuld liegt vielleicht weniger am Lehrer, als an dem in den bekanntesten Etüde werken hierfür mangelhaft vorhandenen, oft ganz fehlenden Übungsmaterial. Beispielsweise ist in den Etüden von Kayser, ebenso in denen von Kreutzer nicht eine einzige Nummer für die »zweite Lage«, auch selbst nicht eine in »chromatischen Gängen« enthalten. — Aber auch eine von den möglichst leichtesten Anfängen sich entwickelnde Art des Spiels für Staccato, für Doppelgriffe und für Octaven in Schulen und Etüden noch wenig vertreten.

Solche unentbehrlichen technischen Materialien für den Unterricht sind in diesen Special-Etüden gesammelt und gesondert und können heftweise neben allen eingeführten Studienwerken gebraucht werden.

Soviel als möglich wurden Etüden von berühmten Meistern gewählt und teilweise solche hierzu bearbeitet, nur um Lücken im Fortschritte auszufüllen sind auch eigene gegeben.

Heft I. Etüden für die zweite Lage. M. 3

(*Baillet, Campagnoli, Corelli, Rode, Schröder, Spohr.*)

Heft II. Chromatische Etüden. M. 3

(*Baillet, Campagnoli, Fiorillo, Rode, Schröder, Spohr.*)

Anhang: Chromatische Stellen aus Concerten und anderen Werken berühmter Meister.

1. *Beethoven*, Violinconcert, 1^{ter} Satz. 2. *Spohr*, VIII. Concert (Gesangscene). *Do.*, IX. Concert, 1^{ter} Satz. *Do.*, Übungsstück aus der Violinschule. 3. *Paganini*, Capriccio XVII. 4. *Vieuxtemps*, 1^{te} Etüde aus op. 16. *Do.*, Caprice op. 9 (Hommage à Paganini). 5. *Rich. Wagner*, Ouvertüre zu Tannhäuser.

Heft III. Staccato-Etüden. M. 3

(*Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini.*)

Anhang. Beispiele aus bekannten Violinwerken:

a) *C. de Bériot*, Air varié No. 7, 2^{te} Variation, b) *Vieuxtemps*, Fantasie caprice. c) *Prume*, La mélancolie. d) *Mendelssohn*, Violinconcert.

Heft IV. Etüden in Doppelgriffen. M. 4

(*Bruni, Campagnoli, Schröder.*)

Anhang. Geeignete Stellen aus Werken berühmter Meister:

a) *Viotti*, XXII. Concert, 1^{ter} Satz. b) *Beethoven*, op. 40, Romanse in G-dur. c) *Spohr*, IX. Concert, 3^{ter} Satz (Rondo). d) *Do.*, VIII. Concert (Gesangscene) Cadenz. e) *Paganini*, Variat, über »Nel cor piu« (Introduction). f) *C. de Bériot*, III. Concert, 1^{ter} Satz. g) *Ernst*, Othello, Fantasie (Marcia). h) *Joh. Seb. Bach*, Chaconne (Finale der 4. Sonate). i) *Joachim*, Concert in ungarischer Weise (Allegro maestoso).

Heft V. Octaven-Etüden. M. 4

(*Bruni, Campagnoli, Kreutzer, Rode, Schröder, Spohr.*)

Anhang 1. Octaven-Beispiele aus Violinconcerten berühmter Meister:

a) *Viotti*, XXII. Concert, 3^{ter} Satz. b) *Kreutzer*, VII. Concert, 1^{ter} Satz. c) *Beethoven*, Violinconcert, 1^{ter} Satz. d) *Spohr*, VIII. Concert (Gesangscene). e) *Mendelssohn*, Violinconcert, 1^{ter} Satz. f) *Ernst*, Elégie. *Do.*, Concert in Fis-moll, op. 23. g) *Vieuxtemps*, Rêverie. *Do.*, Fantasie-Caprice op. 11 (Finale).

Anhang 2. *Paganini's* Octavenspiel, Beispiele aus dessen 24 Capricen op. I. Capriccio III, VIII, XIII, XV, XVII.

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