

WILHELM HANSEN EDITION. Nr. 1467

DREI SONATINEN

FÜR

PIANOFORTE

MIT GENAUER BEZEICHNUNG FÜR DEN UNTERRICHT

VON

WALTER NIEMANN

Op. 24

No. 1 in C dur (mit kleinen Variationen)

No. 2 in A moll

No. 3 in D dur



FORLÆGGERENS EJENDOM FOR ALLE LANDE

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAGKRISTIANIA & BERGEN
NORSK MUSIK-FORLAGGÖTEBORG - STOCKHOLM - MALMÖ
A. B. NORDISKA MUSIKFÖRLAGET

Copyright 1913 by Wilhelm Hansen, Leipzig

M
23
10/12/13

SONATINE N^o 3.

I.

Allegro molto moderato e tranquillo, quasi Allegretto.

Walter Niemann, Op. 24. N^o 3.

3/15/35 Hug 1.50 Rm.

The musical score is written for piano and consists of six systems. The first system begins with a piano (*p*) dynamic and a *dol. e cant.* marking. The second system includes a *poco* marking. The third system features dynamic changes from *rinforz.* to *mp*, *rf*, and *rf poco rinf.*. The fourth system is marked *a tempo, giocoso* and includes a *poco rit.* marking. The fifth system has a *p* dynamic. The sixth system ends with a *poco rit.* marking. The score includes various musical notations such as slurs, accents, and fingerings.

in tempo, tranquillo

poco rit. mp *cant.* *p* *legatissimo* *rit. e dim.* *pp*

Two staves of music. The upper staff is for the voice, starting with a vocal line marked *cant.* and *p*. The lower staff is for the piano, starting with *mp* and *poco rit.*, then *p* and *legatissimo*. The system ends with *rit. e dim.* and *pp*. There are several *Leg.* markings with asterisks in the piano part.

p *cre - scen - do* *senza Leg.*

Two staves of music. The upper staff has the vocal line with lyrics *cre - scen - do*. The lower staff is for the piano, marked *p* and *senza Leg.*. The system includes various fingerings and articulations.

poco rinf.

Two staves of music. The upper staff continues the vocal line. The lower staff is for the piano, marked *poco rinf.*. The system includes various fingerings and articulations.

p cresc. *sem-*

Two staves of music. The upper staff continues the vocal line. The lower staff is for the piano, marked *p cresc.* and *sem-*. The system includes various fingerings and articulations.

pre *poco f* *rf* *dim. e poco rit.*

Two staves of music. The upper staff continues the vocal line. The lower staff is for the piano, marked *pre*, *poco f*, *rf*, and *dim. e poco rit.*. The system includes various fingerings and articulations.

Tempo I. *dol. cant.* *p e tranquillo* *legatissimo* *Leg.*

Two staves of music. The upper staff begins with **Tempo I.** and *dol. cant.*. The lower staff is marked *p e tranquillo* and *legatissimo*. The system includes various fingerings and articulations.

5 35
1 1 1
Led. Led. Led. Led. Led. Led. Led. * Led. *poco rinf.*

mp *rf* *rf poco rinf.* *rf* *rf p* *sos.*
Led. * Led. Led.* Led.* Led.* Led.*

te - nu - to
poco rit. *p* *rf*
3 4 3 1 3 1
Led. Led. Led. * Led. Led. Led.*

mp *rf*
3 4 3 5 2 3 4 1 1
* Led. *

tranquillo, in tempo poco più sostenuto.
molto cant.

mp *poco rit.* *p*
Led.* Led. *legatissimo* Led. Led. Led. Led. Led. Led. Led. Led. Led. Led. Led.

poco rit. *pp* *pp*
1 8 3 4 5 2 5 4 2 1 5 5 2 1 1 3
Led. Led. Led. Led. Led. Led. * *p* *espress.* Led.*

II.

Andantino cantabile e tranquillo.

First system of the piano score. The right hand features a melodic line with slurs and fingerings (1, 3, 5, 4, 1, 5, 4, 5, 3, 4, 1). The left hand provides harmonic support with chords and single notes. Dynamics include *mp*. Pedal markings are present at the end of the system.

Second system of the piano score. The right hand continues the melodic development with slurs and fingerings (3, 5, 3, 3, 1, 4, 1, 4). The left hand accompaniment includes chords and moving lines. Dynamics include *sem*. Pedal markings are present.

Third system of the piano score. The right hand has a more active melodic line with slurs and fingerings (5, 3, 4, 5, 3, 4, 3, 2, 5, 4, 3). The left hand accompaniment includes chords and moving lines. Dynamics include *pre*, *cre*, *scen*, *do*, and *poco f*. Pedal markings are present.

Fourth system of the piano score. The right hand features a more active melodic line with slurs and fingerings (5, 4, 3, 2, 3, 2, 4, 4). The left hand accompaniment includes chords and moving lines. Dynamics include *molto espress.*. Pedal markings are present.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings (2, 5, 2, 5, 3, 2, 5). The left hand accompaniment includes chords and moving lines. Dynamics include *espress.*, *mf*, and *più*. Pedal markings are present.

poco rit. - - - in tempo

p *mp*

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

*Ped. ** *Ped. **

rinf *poco f*

*Ped. ** *legatissimo*
Ped.

molto espress.

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

Più sostenuto.

rit. *rf* *p* *rf* *p* *p* *pp*

*Ped. ** *Ped. ** *mp espress. Ped.* *Ped.* *Ped. ** *Ped. **

III.

Allegro molto con brio.

p leggiero

f

p

mp

mf

cre - - - - -

do - - - - - sem - - - - -

scen - - - - -

pre - - - - -

poco f

15266

First system of the musical score, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A *poco sost.* (poco sostenuto) marking is present in the right hand.

Poco meno mosso e sostenuto.

Second system of the musical score. It begins with a *dol.* (dolce) marking. The right hand continues with melodic lines, including a triplet. The left hand features a bass line with notes marked with fingerings (1, 2, 3, 4, 5) and includes a *poco rinf.* (poco rinforzato) marking. The system concludes with a *Teo. ** (Tacet) instruction.

Third system of the musical score. The right hand has a melodic line with a *poco più sostenuto* marking. The left hand includes a *pp* (pianissimo) marking and a *cresc.* (crescendo) marking. The system ends with a *poco rit.* (poco ritardando) marking and a *Teo. ** instruction.

Fourth system of the musical score. It starts with an *in tempo dol.* marking. The right hand has a melodic line, and the left hand has a bass line. A *poco rinf.* marking is present in the right hand. The system concludes with a *Teo.* instruction.

Fifth system of the musical score. It begins with a *più sostenuto* marking. The right hand has a melodic line with a *poco rit.* marking. The left hand has a bass line with a *pp* marking. The system concludes with a *Tempo I., giocoso.* marking and a *pp leggiero* marking.

Sixth system of the musical score. The right hand has a melodic line, and the left hand has a bass line. The system concludes with a *f* (forte) marking and a *Teo. * P* (Tacet) instruction.

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Dynamics: *p* (piano) in the first measure, *mp* (mezzo-piano) in the second measure. The system contains two measures of music.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics: *mf* (mezzo-forte) in the first measure, *ere* in the second measure. The system contains two measures of music.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics: *scen* in the first measure, *do* in the second measure, *sem* in the third measure. The system contains three measures of music.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics: *pre* in the first measure, *poco* in the second measure. The system contains two measures of music.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics: *f* (forte) in the first measure, *poco* in the second measure. The system contains two measures of music.

Poco meno mosso e sostenuto.

Sixth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics: *sost.* (sostenuto) in the first measure, *f* (forte) in the second measure, *mp* (mezzo-piano) in the third measure, *poco rinf.* (poco rinforzato) in the fourth measure. The system contains four measures of music. Below the bass clef, there are several markings: *ped.* (pedal) under the first, second, third, and fourth measures, and an asterisk *** under the fifth measure.

poco più sostenuto
pp *cresc.*
 Led. * 5 53 Led. * Led. * Led. *

rf *poco rit.* *mp* *poco rinf.*
 Led. * Led. Led. Led. Led.

Tempo I., giocoso.
poco rit. *p leggiero*
 Led. * Led.

rinf. *mf bril.*

lante *cresc.*

f *ff*
 Led. * Led. * Led. Led.

Moderne Nordische Klaviermusik.

EYVIND ALNÆS.

- Op. 10. **Klavierstücke.**
Skizze. Idylle. Melodie.
" 13. **Vier Klavierstücke.**
Hymne. Erinnerung. Albumblatt. Cortège.
" 20. **Nr. 2. Caprice (C-dur).**
Signale: Alnæs „Caprice“ ist ein ungemein wirkungsvolles Vortragstück Sinding'scher Schule.

Romanze (E-dur).
Album pour piano (La musique Scandinave).

VICTOR BENDIX.

- Op. 11. **Nocturne und Walzer.**
" 22. **Album (Zehn Klavierstücke).**
Präludium. Im Volkston. Walzer. Romanze. Menuett. Scherzino. Elegie. Intermezzo. Frühlingslied, Epilog.
" 22. **Nr. 5. Menuett.**

L. BIRKEDAL-BARFOD.

- Op. 10. **Klavierstücke.**
Heft 1. Prélude. Menuett. Scherzo.
" 2. Springtanz. Romanze.
" 24. **Prélude (G-dur).**
" 25. **Bagatellen.**

GUNNAR BOESEN.

Granen. (Der Fichtenbaum).

J. BOHEMAN.

- Op. 1. **3 Préludes.**

HAKON BØRRESEN.

- Op. 6. **Polonaise (C-dur).**
" 10. 1. **Präludium (A-dur).**
2. **Scherzo (F-dur).**
3. **Frühlingslied (D-dur).**
" 14. **Morceaux.** 1. Notturmo al mare.
2. Menuetto.
3. Caprice.
4. Marche pittoresque.

LOUIS GLASS.

- Op. 4. **Fantasiestücke.**
Im Regen. Das Wiedersehen. Fessellos. Vergebliche Ermahnung. Grübeleien. Von Dir getrennt.
Einzeln: Im Regen.
" 6. **Sonate (E-dur).**
" 9. **Frühlingsstimmung.**

EDV. GRIEG.

Sechs norwegische Fjeld-Melodien, bearb.
Springtanz. Baadn-Laaf. Wiegenlied. Springtanz. Sjogur aa Trollbrura. Volksweise. Halling. Der Buberl und das Mädel in der Sennhütte. Volksweise.

Ave Maris Stella. (Ludvig Schytte).

JOHAN HALVORSEN.

Dramatische Suiten.

- Op. 18. Erste Suite: **„Tordenskjold“.**
Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel „Tordenskjold“.
I. Rigaudon (Rococo).
II. Kriegsmarsch.
III. Trauermarsch.
Op. 17. Zweite Suite: **„Gurre“.**
Fünf Stücke aus der Musik zu Holger Drachmann's „Gurre“.
I. Mondlandschaft.
Ia. Erste Begegnung.
II. Sommernachtshochzeit.
IIa. Introduction und Serenade.
III. „Weh, König Volmer!“ (Marcia funebre).
Op. 19. Dritte Suite: **„Der König“.**
Drei Stücke aus der Musik zu Björnstjerne Björnsons Drama „Der König“.
I. Symphonisches Intermezzo.
II. Tanz der Hirtenmädchen.
III. Elegie.
Op. 21. **„Fossegrimen“,** Troldspil af Sigurd Ellegaard. Auszug für Klavier (leicht arr.).
Indledning. Nisserne paa laaven. Fossekallen. Torgeirs Sang. Auds Sang. Huldremøyernes Dans. Brumarsch. Springdans. Kjøkemeisterens Vise. Fanitullen. Julekvæld i skogen. Salme. Melodrama og Auds Sang.
Tanzscene aus **„Königin Tamara“.**
Auswahl der Musik zu „Tordenskjold“, historisches Schauspiel von J. B. Bull.
Ivar Huitfeldt. Rigaudon. Kriegsmarsch. Dannebrogslied. Trauermarsch.

JOHAN HALVORSEN.

Einzug der Bojaren (Entrée triomphale des Bojaren). Intermezzo für Orchester.

ALB. D. DREIE
FINN. D. DREIE

- Op. 7. **Thème original avec variations.**
" 11. **Lyrik** (Fünf Klavierstücke).
Crescendo. Stimmung. Mazurka. Humoreske. Menuetto.
" 15. **Erotik.** (Fünf Klavierstücke).
Melodie. Valse d'amour. Papillon. Petite romance. Chanson populaire.
" 19. **Suite (I-IV).**
" 28. **Charakterstücke.**
Heft 1.
Hof-Marsch. Cantilene. Intermezzo.
Heft 2.
Die Schwalbe. Die Alten tanzen. Der Gefangene. Humoreske.
" 32. **Petite Polonaise.**
Signale: Ein prächtiges kleines Genrestück von gräziöser Rhythmik und schönen melodischen Fluss.
" 34. **Lyrisk Suite.**
Nr. 1. Erotik.
- 2. Valse.
- 3. Humoresque.
- 4. Melodrama.
- 5. Elegie.
- 6. Klage.

Völund der Schmied, Melodrama von Holger Drachmann.

Auszug von Ludvig Schytte.
Vorspiel zum 1. Akt und 2. Akt.
Ellentanz.

Auswahl der Musik zu **„Canta“**, dramatisches Märchen von Carl Ewald.

Canta-Walzer.

GEORG HØEBERG.

- Op. 4. **Cinq Morceaux.**
1. La Capricieuse.
2. La Sombre.
3. La Gracieuse.
4. Légende (La Religieuse).
5. La Coquette.
" 7. **Blumen** (Stimmungen für Klavier).
Et Bryllup i Katakomberne, Oper. (Klavierauszug).

P. E. LANGE-MÜLLER.

- Op. 8. **Zwölf Klavierstücke** über ein Originalthema.
" 10. **Nr. 4. Serenade,** Wetterleuchten zur Mitternacht (Ludvig Schytte).

PER LASSON.

Album. (Neun Kompositionen).
Albumblatt No. 1, 2. Dürre Blätter. Crescendo. Une Demande. Zweiter Walzer. Junges Blut. La Reine du bal, galop. Festmarsch.
Einzeln: Dürre Blätter.
Crescendo.
Une Demande.
Festmarsch.

SIGURD LIE.

Jahrzeitsbilder.
Sommererinnerungen. Herbststimmung. Weihnachtsmorgen. Frühlingsjubiläum.

Danse orientale.
Neue Musikzeitung: Das Stück ist von nobler und gediegener Art.

Intermezzo.

OTTO MALLING.

- Op. 43. **Konzert (C-moll).**
Partitur und Orchest.-Stimmen.

NEUPERT-FRIEDMAN.

33 Etuden.

CARL NIELSEN.

- Op. 3. **Fünf Klavierstücke.**
Im Volkston. Humoreske. Arabeske. Mignon. Ellentanz.
" 8. **Symphonische Suite** (vier Klavierstücke).
" 11. **Humoreske-Bagatellen.**
Grüßgott! Grüßgott! Der Brummkreisel. Kleiner langsamer Walzer. Der Hampelmann. Puppenmarsch. Die Spieluhr.
Elfentanz aus dem Drama: „Hr. Oluf han rider“ (Holger Drachmann).
Maskerade, Oper. Auszug.
Hahnentanz aus der Oper. „Maskerade“, übertragen von Ludvig Schytte.
Fest-Präludium (Bei Jahrhundertwechsel).

SELIM PALMGREN.

- Op. 31. **Finnische Rhythmen** (Skizzen).

HERMAN SANDBY.

Finnish Song.

LUDVIG SCHYTTE.

- Op. 3. **Fünf Charakterstücke.**
Humoreske. Impromptu. Nocturne. Salut de printemps. Caprice.
Nr. 2. Impromptu.
" 5. **Sechs Fantasiestücke.**
Idyll. Menuett. Nocturne. Polonaise. Réverie. Scherzo.
" 8. **Zehn musikalische Miniaturbilder.**
Heft 1.
Präludium. Frühlingsstimmung. Walzer. Menuett. Ringtanz.
Heft 2.
Wiegenlied. Gondellied. Romanze. Scherzino. Tarantelle.
" 110. **„Piazza del Popolo“.** (Kleine italienische Suite).
1. Serenade.
2. Romance.
3. Barcarole.
4. Tarantella.
" 111. **„Hero“** (dramatische Gesangsscene). Auszug.
" 162. **Die Kunst auf dem Klavier zu singen.** (10 Klavierstücke mit Benutzung verschiedener Komponisten. Heft 1, 2).

CHRISTIAN SINDING.

- Op. 3. **Suite.**
" 6. **Konzert (Des-dur).**
Prinzipsstimme mit 2. Klavier. Partitur. Orchesterstimmen.
" 7. **Klavier-Studien (1-4).**
Einzeln: Nr. 4. Capriccioso.
" 28. **Symra.** 12 Lieder und Reime. Volksausgabe mit erläuterndem Text (Per Winge).
" 44. **Fünfzehn Kapricen.** Heft 1, 2, 3, 4.
" 48. **Burlesques.**
Heft 1.
Burlesque. Plaisanterie. Bagatelle.
Heft 2.
Coquetterie. Etude mélodieque. Arlequinade.
" 49. **Sechs Klavierstücke.**
Heft 1.
Präludium. A la Menuetto. Konzert-Etude.
Heft 2.
Humoreske. Arabeske. Pittoreske.
Einzeln: Humoreske.
" 52. **Méodies mignonnes.**
Einzeln: Nr. 4. Méloдие mignonne.
" 53. **Morceaux caractéristiques.**
Menuetto. Nocturne. A la Burla. Scherzo.
Einzeln: Nr. 2. Nocturne.
" 54. **Quatre Morceaux de salon.**
1. Etude.
2. Rondolletto.
3. Sérénade.
4. Tempo di Valse.
" 58. **Cinq Études.**
1. en sol majeur (G-dur).
2. en si majeur (H-dur).
3. en ut majeur (C-dur).
4. en ré majeur (D-dur).
5. en mi bémol majeur (Es-dur).
" 82. **Studien und Skizzen.**
1. Entschluss. 6. Erinnerung.
2. Impromptu (B). 7. Caprice (Es).
3. Skizze. 8. Etüde (Es).
4. Geflüster. 9. Beim Becher.
5. Studie (As). 10. Humoreske (Ges)
" 91. **Sonate (H-moll).**

EMIL SJÖGREN.

- Op. 35. **Sonate (E-moll).**
" 39. **Prélude et Fugue.**
" 41. **Quatre Morceaux.**
1. **Élégie sur le motif: E. B. A.**
2. **Le Pays lointain (And^{te} sostenuto).**
3. **Humoresque (H-moll).**
4. **La Tourterelle (Allegretto grazioso)**
" 43. **Thème avec Variations.**
" 52. **Nr. 1. Scherzo-Fantasie.**
- 2. **Scherzo.**