

WILHELM HANSEN
EDITION

No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 1. Capriccio pastorale

KJØBENHAVN & LEIPZIG
WILHELM HANSEN, MUSIK-FORLAG

KRISTIANIA
NORSK MUSIK-FORLAG
BRØDRENE HALS-WARMUTH-WILHELM HANSEN

STOCKHOLM
A. B. NORDISKA MUSIKFÖRLAGET
SCHOLANDER-WILHELM HANSEN

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WILHELM HANSEN EDITION.

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Violon et Piano

par

Selim Palmgren

Op. 43

- No. 1. Capriccio pastorale.
- 2. Valse-capriccio.
- 3. Canzonetta.
- 4. Musette.



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Capriccio pastorale.

Andante cantabile.

Selim Palmgren, Op. 43. Nr. 1.

Violino.

Piano.

The musical score is presented in four systems. Each system contains a Violino staff and a Piano grand staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante cantabile'. The score includes various dynamics: *p* (piano), *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), *dolce* (dolce), and *cresc.* (crescendo). The Piano part features a consistent accompaniment of chords in the bass register, often beamed together. The Violino part features a melodic line with various articulations and dynamics. The score is marked with 'ben legato' in the Piano part.

dolciss.
p
dolciss.
p

This system features a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment with chords and slurs. The tempo is marked *dolciss.* and the dynamic is *p*.

dim. *poco rit.* *pp riten.*

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with a fermata. The bass staff has a harmonic accompaniment. The tempo is marked *poco rit.* and the dynamic is *pp riten.*.

Allegro molto vivace.

ff. *ff.*
fz subito *p*

This system marks the beginning of the *Allegro molto vivace* section. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. The tempo is *Allegro molto vivace*. The dynamic is *ff.*.

p *p* *p* *p* *p*

This system continues the *Allegro molto vivace* section. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. The dynamic is *p*.

spicc. *fz* *p leggeriss.* *simile*
fz *p* *dolcicato*

This system continues the *Allegro molto vivace* section. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. The tempo is *Allegro molto vivace*. The dynamic is *fz*.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the grand staff.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The piano accompaniment includes a *Red.* (Reduction) symbol with an asterisk. Dynamic markings include *cresc.* in both the treble and grand staves.

Third system of musical notation. This system includes dynamic markings such as *ten.*, *fz*, *p*, *m.s.*, and *pizz.**. The *pizz.** marking is accompanied by plus signs (+) above the notes. A *Red.** symbol is also present in the grand staff.

Fourth system of musical notation. It features dynamic markings like *fz*, *pizz. arco*, *pizz.*, and *arco*. A dashed line with a circled '8' indicates a specific musical instruction or fingering.

Fifth system of musical notation. It includes dynamic markings such as *ffz* and *ffz*. A dashed line with a circled '8' is also present, similar to the previous system.

*) The pizzicati notes marked + to be played with left hand.

Sul G.

ten. ten. ten. détaché ten. ten. ten.

ff

f

fz pp subito simile

pp subito plusingevole

*Red. **

cresc. cresc. fz

mf la melodia marcato

*Red. **

fz dim.

p

pp

riten. poco a poco

Tempo I.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The vocal line features a melodic line with notes marked with accents and slurs, and includes dynamic markings such as *pp* and *p*. The piano accompaniment includes chords and arpeggiated figures. The tempo marking *Tempo I.* is at the top right, and *riten. poco a poco* is at the top left. The word *ten.* is written above the piano part, and *colla parte* is written below the piano part.

tranquillo

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated figures. The tempo marking *tranquillo* is written above the vocal staff and below the piano left-hand staff. The dynamic marking *pp* is present in both the vocal and piano parts.

p

dim. dolce

cresc.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated figures. The dynamic marking *p* is written above the vocal staff and below the piano left-hand staff. The markings *dim. dolce* and *cresc.* are also present.

f

dim.

dolciss.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated figures. The dynamic marking *f* is written above the vocal staff and below the piano left-hand staff. The markings *dim.* and *dolciss.* are also present.

Lento.

rit. e smorz.

ppp

Fifth system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated figures. The tempo marking *Lento.* is written above the vocal staff. The markings *rit. e smorz.* and *ppp* are also present.

WILHELM HANSEN EDITION.

Nr.	Klavier zu 4 Händen.
587	Svendsen. Op. 12, Festpolonaise
	— Rhapsodies norvégiennes.
592	— Nr. I, Op. 17
595	— „ II, „ 19
598	— „ III, „ 21
601	— „ IV, „ 22
611	— Op. 26, Violin-Romanze in G-dur (<i>Jacques Durand</i>)
326	— Andante funèbre, bearbeitet von <i>Richard Lange</i>
614	— Til Sæters — Zur Senne, Walzer
839	Weber-Germer. Op. 3, Sechs Klavierstücke
821	— Op. 10 a. Sechs Klavierstücke
813-814	— „ 10 b. Sechs Sonaten. Heft 1, 2
935	Winding. 25 dänische Volkslieder

Klavier zu 4 Händen, Violine und Violoncello.

685	Bull-Svendsen. Sehnsucht der Sennerin (<i>Aug. Reinhard</i>)
1023	Hartmann. Triumphmarsch der Götter aus dem Ballett: „Die Sage von Thrym“

2 Klaviere zu 4 Händen.

1105	Alnäs. Op. 16, Marche symphonique
1189	Malling. Op. 43, Konzert (C-moll). Prinzipalstimme mit 2. Klavier
223	Sinding. Op. 2, Variationen (Es-moll)
848	— Op. 6, Konzert (Des-dur). Prinzipalstimme mit 2. Klavier
	— Op. 41, Zwei Klavier-Duette.
190	— I. Andante
191	— II. Deciso ma non troppo allegro
610	Svendsen. Op. 11, Zorahayda, Legende für Orchester (<i>Richard Lange</i>)

Violine.

Violine solo.

1371	Bach, Joh. Seb. Fuga in G-moll (<i>Sulo Hurstinen</i>)
1148	Ernst-Hartmann. Ungarische Kadenz zu <i>Ernst</i> , Op. 22 von Arthur Hartmann
1131	Hartmann, Arthur. Kadenz zum 1. Violinkonzert von <i>N. Paganini</i>
1148	— Ungarische Kadenz zu <i>F. W. Ernst</i> , Op. 22.
1115	Hansen, Nicolaj. 40 Progressive Etüden aus berühmte Meistern. (1.—3. Position)
	— 2te Violinstimme dazu
1131	Paganini-Hartmann. Kadenz zum 1. Violinkonzert von Arthur Hartmann
864	Schjöring. Uebungen in den verschiedenen Positionen
	Schröder, Hermann. Op. 21, Spezial-Etüden für Violine mit teilweiser Begleitung einer zweiten Violine.
624	— Heft I. Etüden für die zweite Lage (<i>Baillot, Campagnoli, Corelli, Rode, Schröder, Spohr</i>).
625	— Heft II. Chromatische Etüden (<i>Baillot, Campagnoli, Fiorillo, Rode, Schröder, Spohr</i>).
626	— Heft III. Staccato-Etüden (<i>Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini</i>).
627	— Heft IV. Etüden in Doppelgriffen (<i>Bruni, Campagnoli, Schröder</i>).
628	— Heft V. Octaven-Etüden (<i>Bruni, Campagnoli, Kreutzer, Rode, Schröder, Spohr</i>).
	— 80 melodische Violin-Etüden berühmter Meister mit Begleitung einer zweiten Violine. Ein praktischer Lehrgang von den leichtesten Elementen fortschreitend bis zur Mittelstufe als Vorstudien zu <i>R. Kreutzers</i> Etüden.
33	— I. Teil. 1. Lage
34	— II. Teil. 2.—5. Lage
1284	Tofte, H. Duette und Etüden alter Meister. Melodische Uebungsstücke als Supplement der Violschule progressiv geordnet. (1.—3. Lage)

2 Violinen.

DUETT-ALBUM. Ausgewählte Duette.

804	— Heft I.
	1. Lage: <i>Blumenthal, Spohr, Wolff, Rameau, Pleyel, Mazas, Kalliwoda, Campagnoli, Gebauer, David, G. Müller, Bruni</i> .
805	— Heft II
	1.—3. Lage: <i>Mazas, Gebauer, Kalliwoda, Campagnoli, Bruni, Pleyel, David, Müller</i> .

Nr.	2 Violinen. (Fortsetzung.)
1187	Gebauer. Op. 10, Zwölf leichte Duette. Neu revidierte Ausgabe von <i>H. Tofte</i>
383	Pleyel. Op. 8, Sechs Duette, revidiert von <i>Chr. Schjöring</i>

Violine und Violoncello.

1227	Händel-Halvorsen. Passacaglia (<i>Michael Press</i>).
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Violine und Viola.

507	Händel-Halvorsen. Passacaglia (frei nach <i>Händel</i>)
508	— Sarabande con variazioni (Thema von <i>Händel</i>). Partitur und Stimmen

Violine und Klavier.

	AUS DER GEIGENWELT. Eine Sammlung von 20 Stücken für Violine und Klavier zusammengestellt, revidiert und bezeichnet von Professor <i>Issay Barmas</i> .
1471	— Band I
	<i>Halvorsen</i> , Chant de „Veslemöy“, <i>Sinding</i> , Berceuse, op. 43 Nr. 3. <i>Sjögren</i> , Fantasiestück, op. 27. <i>Wienawski</i> , Legende, op. 17. <i>Henriques</i> , Religioso, Andante, op. 34 a. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 5. <i>Raff</i> , Cavatine, op. 85 Nr. 3.
1472	— Band II
	<i>Tschaikowsky</i> , Sérénade mélancolique, op. 26. <i>Henriques</i> , Mückentanz, op. 20 Nr. 5. <i>Nováček</i> , Dudelsack, Konzert-Caprice. <i>Sinding</i> , Alle Weise, op. 89 Nr. 2. <i>Vieuxtemps</i> , Réverie, op. 22 Nr. 3. <i>Jos. M. Weber</i> , Marsch aus „Miniature Suite“. <i>Halvorsen</i> , Fête nuptiale rustique.
1473	— Band III
	<i>Sinding</i> , Fête, op. 43 Nr. 4. <i>Sinigaglia</i> , Intermezzo, op. 13 Nr. 2. <i>Sauret</i> , Nocturne, op. 22 Nr. 5. <i>Halvorsen</i> , Élégie. <i>Jean Meyer</i> , Mazurek de Salon. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 8.
	Bohlmann. Lyrische Stückchen (1. Position) mit leichter Klavierbegleitung.
384	— Nr. 1. Warum?
385	— „ 2. Jägerlied
386	— „ 3. Romanze
387	— „ 4. Kleine Erzählung
1123	Borregaard. Chanson d'amour (G-dur)
1483	Bull-Hurstinen. La Melancolie
657	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin
973 a	Börresen. Op. 4, Romance (D-dur)
1205	— Op. 11, Konzert in G-dur
	Burmester-Sinding. Freie Bearbeitungen:
1289	— <i>Sinding</i> , op. 50 Nr. 2. Vöglein im Hain
1290	— Nr. 5. Gavotte
1291	— „ 11. Andante religioso
1079	Crome. Op. 3, Sonate (G-moll)
138	Enna. Violinkonzert (D-dur) mit Orchester. Prinzipalstimme mit Klavierbegleitung
552	Ernst. Op. 10, Élégie
1366	Fiorello. Adagio — Allegro brillante (<i>Sulo Hurstinen</i>)
213	Gade-Sitt. Berceuse, bearb. von <i>Hans Sitt</i>
360	Gade-Hartmann. „Eine Volkssage“, Ballett. Auswahl von <i>Nicolaj Hansen</i>
1207	Glass. Op. 29, 2te Sonate
1411	— Op. 40, Chant d'Automne
1323	Gram. Op. 5, Romanze
1440	Haarklou. Op. 35, Romanze
	Halvorsen. Op. 22, Kleine Tanz-Suite.
1275	— I. Französisch (Gavotte)
1276	— II. Italienisch (Tarantelle)
1277	— III. Spanisch
1278	— IV. Norwegisch (Springtanz)
1279	— V. Ungarisch
1486	— Op. 31, Norwegische Weise. (Lied des alten Fischers)
966	— Andante religioso
198	— Élégie
197	— Crépuscule
196	— Air norvegien
	— Mosaïque. Suite de morceaux caractéristiques.
469	— Nr. 1. Intermezzo oriental
470	— „ 2. Entr'acte
471	— „ 3. Scherzino
472	— „ 4. Chant de „Veslemöy“
473	— „ 5. Fête nuptiale rustique
903	Hartmann, J. P. E. Op. 83, Sonate Nr. 3 (für Geigenschüler) G-moll

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Nr.	Violine und Klavier.	Nr.	Violine und Klavier.
361	Hartmann, J. P. E. „Klein Kirsten“, Oper. Auswahl von <i>Nicolaj Hansen</i>	577	Sinding. Op. 9, Romanze (E-dur)
770	— Fantaste Allegro	5	— Op. 12, Sonate (C-dur)
406	Hauser. Op. 13 Nr. 1, Romanze: Ich hab im Traum geweinet (<i>Fini Henriques</i>)	222	— Op. 14, Suite (F-dur)
1297	Heilsted. Op. 13, Sonate (A-dur)		— Op. 43, Quatre morceaux.
	Henriques, Finl. Op. 20, Kleine bunte Reihe. Leichte Charakterstücke.	287	— Nr. 1. Prélude
1516	— Nr. 1. Der Hirtenknabe	288	— „ 2. Ballade
1517	— „ 2. Pantomime	289	— „ 3. Berceuse
1518	— „ 3. Nickpuppchen	290	— „ 4. Fête
1519	— „ 4. Menuetto	407	— Op. 45, Konzert Nr. 1 (A-dur) Prinzipalstimme mit Klavier
1520	— „ 5. Mückentanz	637	— Op. 46, Legende (B-dur) Solostimme mit Klavier
1521	— „ 6. Erotik	691	— Op. 51, Scènes de la vie. Suite Nr. 3 (G-dur)
	— Op. 22, Ensemblespiel. Zehn leichte Charakterstücke zum Gebrauch beim Unterricht.		I. Deciso. II. Romanze. III. Intermezzo. IV. Finale.
989	— Heft 1. [Sehr leicht]	1211	— Op. 89, Drei Stücke.
	Marsch. Menuetto. Romanze. Das artige Kind. Ein fixer Junge. Melodie.	1212	— Nr. 1. Ständchen (E-moll)
990	— Heft 2. [Leicht]	1213	— „ 2. Alte Weise (D-dur)
	Wiegenlied. Der Grossvater tanzt. Andante religioso. Bauerntanz.	1213	— „ 3. Abendlied (A-moll)
1112	— Op. 26, Novelletten. (1—4)	827	Sitt. Op. 56, Berceuse
908	— Op. 27, Canzonetta (D-dur)	1082	Sjögren. Op. 40, Poème (C-dur)
1367	Hurstinen, Sulo. Album	1120	— Op. 45, Morceau de Concert sur deux mélodies populaires suédoises
	<i>Weber</i> , Zigeunerermarsch. Walzer aus „Prestiosa“. <i>Mozart</i> , Andantino. Menuett aus „Don Juan“. <i>Donizetti</i> , Gavotte aus „Liebestrank“. <i>Larghetto</i> aus „Lucia“.		SKANDINAVISCHER MEISTER-KOMPOSITIO-NEN (Scandinavian Violin Masters).
1068	Höberg. Op. 1, Sonate (G-dur)	1404	— Band I
1061	— Op. 3, Romanze (G-moll)		<i>Grieg</i> , Ave maris stella. <i>Gade-Sitt</i> , Berceuse. <i>Halvorsen</i> , Danse norvégienne Nr. 1. <i>Schlöring</i> , Swedish folk song. <i>Schytte</i> , Berceuse. <i>Sinding</i> , Chanson. <i>Bedinger</i> , Ode erotique. <i>Winding</i> , Canzonetta.
1352	Kallstenius. Op. 7, Sonate (E-moll)	1405	— Band II
490	Kuhlau. Op. 100, „Erlenhützel“, Ouverture		<i>Bull-Svendsen</i> , Solitude. <i>Henriques</i> , Pantomime. <i>Sjögren</i> , Lyrisches Stück. <i>Hartmann-Sitt</i> , Berceuse. <i>Malling</i> , Margareta aus „Faust“-Suite. <i>Wiklund</i> , Andante. <i>Halvorsen</i> , Danse norvégienne Nr. 2.
309	Lumbye. Traumbilder, Fantasie	941	Spohr-Singer. Op. 135 Nr. 1, Barcarole
818	Mozart-Haberbier. Don Juan	1251	— Konzert Nr. 8 (Gesangszene)
1292	Möller. Romanze	1237-38	Steenen. Op. 5, Lyrische Stücke. Heft 1, 2 je Heft 3
1113	Nielsen, Ludolf. Berceuse (D-dur)	1389	
1280	Niemann. Op. 11, „Am Kamin“	604	Svendsen. Op. 26, Romanze (G-dur)
1281	— Nr. 1. Nordische Ballade	548	— Andante funèbre, bearb. von <i>Fini Henriques</i> .
1282	— „ 2. Am Abend	778	— Das Veilchen (La violette), bearb. von <i>Richard Lange</i>
1283	— „ 3. Märchen	615	— „Til Sæters“ (Zur Senne) Walzer
	— „ 4. Im Sonnenschein	1441	Svendsen-Kreisler. Romanze, Op. 26. Neue Ausgabe von <i>Fritz Kreisler</i>
917	Nováček. Op. 7, Suite (1—3)	1442	Svendsen-Hollaender. Romanze, Op. 26. Erleichterte Ausgabe von <i>Victor Hollaender</i> .
771	— Serbische Romanze	1097	Székács. Op. 17, Crépuscule, trois Morceaux.
1013-1014	Opfern-Album. Bearbeitungen von <i>Nicolaj Hansen</i> . Heft 1, 2 je	1098	— Nr. 1. Chant de Printemps (C-dur)
892	Paganini. Oktaven-Ettide, aus den 24 Capricen für Violine zusammengestellt, genau bezeichnet von <i>Tivadár Nachéz</i>	1098	— „ 2. Sérénade (Es-dur)
	Palaschko. Op. 32, Vier Stücke.	1099	— „ 3. Choral (Cis-moll)
998	— Nr. 1. Ballade (G-dur)	1100	— Op. 31, Epithalame (A-dur)
999	— „ 2. Capriccio (A-dur)	1064	Wiklund. Op. 5, Sonate (A-moll)
1000	— „ 3. Thema und Variationen	1059	— Op. 6, Andante (D-dur)
1001	— „ 4. Arabeske (D-dur)		Violine und Klavier od. Orgel.
1484	Raff-Barmas. Op. 85 Nr. 3, Cavatine. Violinstimme bezeichnet von Professor <i>Issay Barmas</i>	1089	Carlsen. Op. 32, Credo, Mélodie religieuse
267	Schlöring. 25 schwedische, norwegische und finnische Melodien	966	Halvorsen. Andante religioso
	SALON-ALBUM, revidiert von Nicolaj Hansen.		Violine und Harmonium.
1265	— Bd. I, II.	682	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin
	— Band I	607	Svendsen. Op. 26, Romance (G-dur)
	<i>David</i> , Kinderlied. <i>Clementi</i> , Aus Sonate Nr. 11. <i>Schubert</i> , Menuetto. <i>Godard</i> , Le Réve. <i>Schytte</i> , Kosakentanz. <i>Thème</i> , Wonnestraum. <i>Gade</i> , Marsch der Bauern. <i>Gluck</i> , Ballett-Musik (Orpheus). <i>Strelezki</i> , Alpenrose. <i>Chopin</i> , Trauermarsch. <i>Rée</i> , Polka. <i>Hartmann</i> , Hildas Traum. <i>David</i> , Tarantelle. <i>Schytte</i> , Der Toreador. <i>Händel</i> , Bourrée. <i>Mayer</i> , Rosenkränze. <i>Neupert</i> , Wiegenlied. <i>Hartmann</i> , Björn und die Griechinnen. <i>Beethoven</i> , Adagio. <i>Oesten</i> , Seiltänzer. <i>Mozart</i> , Menuett. <i>Haberbier</i> , Gondellied. <i>Wiel-Lange</i> , Marsch aus „Hühnerwärterin“. <i>O. Malling</i> , Danse fantastique.		Violine. Harfe (od. Klavier) und Orgel (od. Harmonium).
1266	— Band II	903	Svendsen. Op. 26, Romance (<i>Nicolaj Hansen</i>). Partitur und Stimmen
	<i>Mendelssohn</i> , Hochzeitsmarsch. <i>Schytte</i> , Am Kamin. <i>Schubert</i> , Aus Sonate op. 137 Nr. 3. <i>Tourbié</i> , Im Rosenduft. <i>David</i> , Toccata. <i>Hartmann</i> , Thrymskviden. <i>Henriques</i> , Melodie. <i>Kuhlau</i> , Rondo. <i>Strelezki</i> , Gretchen. <i>Steenfeldt</i> , Sérénade. <i>Mayer</i> , Die junge Tänzerin. <i>Förster</i> , Scherzo. <i>Neruda</i> , Slovakischer Tanz. <i>Haberbier</i> , Frühlingsgruss. <i>Schubert</i> , Marche militaire. <i>A. Tofft</i> , Wegerich. <i>David</i> , Ungarisch. <i>Wiel-Lange</i> , Tanz und Lust. <i>Godard</i> , Freudige Mühle. <i>Gade</i> , Die Elfen. <i>Händel</i> , Largo. <i>Rée</i> , Der tapfere Zinnsoldat. <i>Beethoven</i> , Adagio (Thema). <i>Hartmann</i> , Novellette. <i>Paulli</i> , Tarantelle (Napoli).		Zwei Violinen und Klavier.
1374 d	Sandby. Danish Song: „Rosell“	534	Amberg. Cinq Duettini
1421	— Danish Song: „Svialin og Hrafninn“		La Fontaine. Le Moulin à eau. Berceuse. Soldatesque.
1422	— — — — — „Elverhøj“	1071	— Pièces mignonnes
1423	— — — — — „Valravnen“		L'Angélus. Danse villageoise. Gitanes. Barcarolle. La tempête. La nuit.
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Capriccio pastorale.

Violino.

Andante cantabile.

Selim Palmgren, Op.43. Nr.1.

Allegro molto vivace.

*) The pizzicati notes marked + to be played with left hand.
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Violino.

pizz. arco *fz* pizz. arco *fz* *fz*

Sul G. *ten. ten. ten.* *detache'* *ffz* *ffz* *ff* *V* *V*

ten. ten. ten. *fz pp subito*

simile *cresc.*

fz

fz *dim.* *p*

riten. poco a poco

ten. *Tempo I. tranquillo* *pp* *p*

pp

dim. *dolce* *cresc.*

f *dim.* *dolciss.*

p *rit. e smorz.* *ppp* *Lento.*

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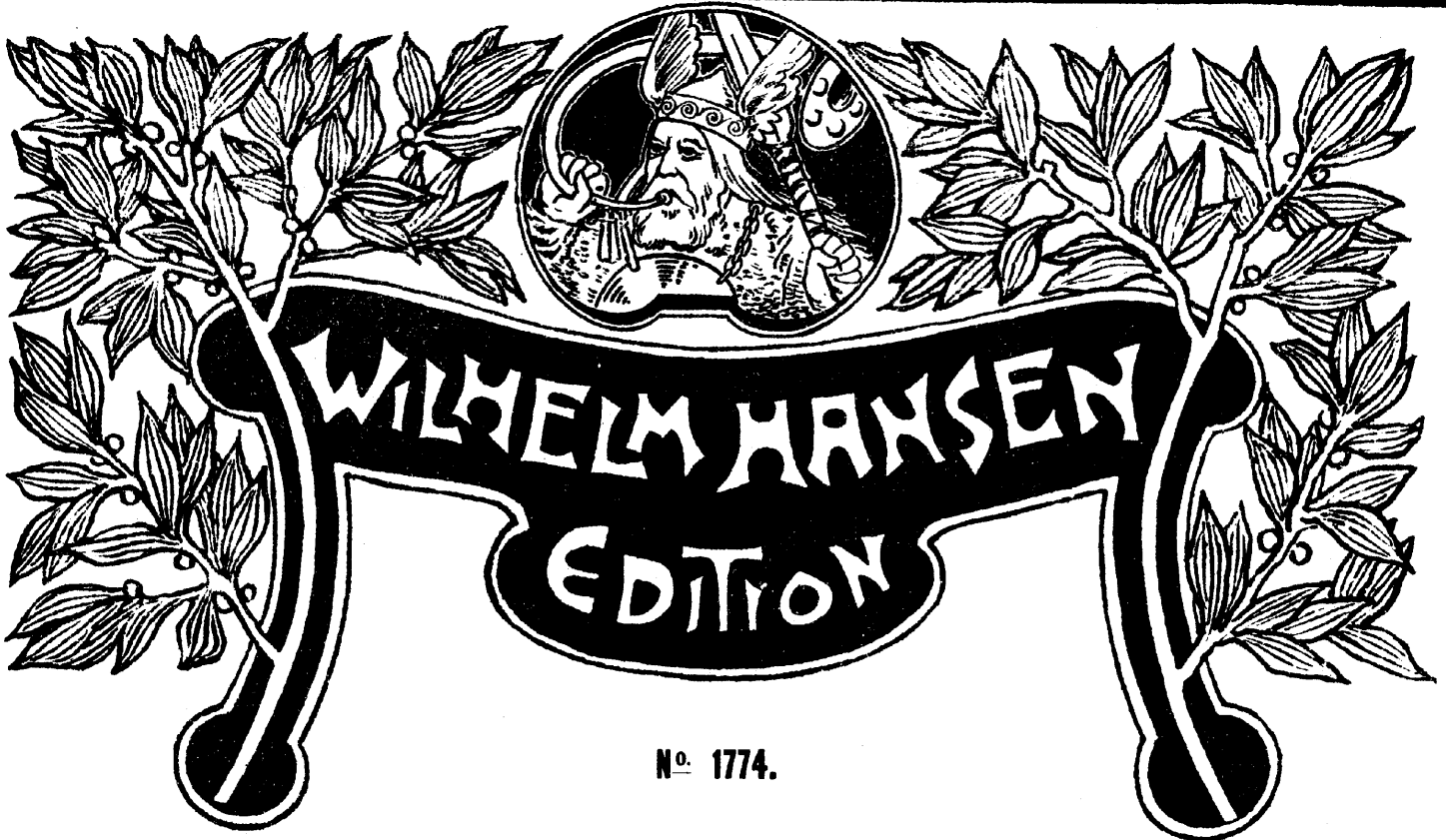
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WILHELM HANSEN
EDITION

No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 2. Valse-capriccio.

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Valse - capriccio.

Selim Palmgren, Op.43. Nr.2.

Movimento di valse.

Violino.

Piano.

The musical score is written for Violino and Piano in 3/4 time, key of B-flat major. It consists of four systems of music. The Violino part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). Dynamics include *p*, *mf*, *fz*, and *cresc.*. Performance instructions include *rit.*, *colla parte*, and *a tempo*. There are also markings for *dim.* and *rit.* in the second system. The score includes various musical notations such as slurs, ties, and articulation marks.

First system of musical notation. The piano part (bottom two staves) features a rhythmic accompaniment with chords and eighth notes. The violin part (top staff) has a melodic line with some slurs and a dynamic marking of *f* (forte).

Second system of musical notation. The piano part continues with chords and includes dynamic markings *dim.* (diminuendo) and *rit.* (ritardando). The violin part has a melodic line with dynamic markings *p* (piano) and *a tempo*. The section concludes with the instruction *espressivo* (expressive).

Third system of musical notation. The piano part features a series of chords with a *poco rit.* (poco ritardando) marking. The violin part has a melodic line with a *p* marking. The section begins with the instruction **Piu vivo.** (More lively).

Fourth system of musical notation. The piano part includes chords with a *pizz.* (pizzicato) marking and dynamic markings *f* and *f_s* (forzando). The violin part has a melodic line with a *arco ten.* (arco tenuto) marking and dynamic markings *f* and *pp dolce* (pianissimo dolce).

Fifth system of musical notation. The piano part features a melodic line with a *poco rit.* marking and dynamic markings *f* and *f_s*. The violin part has a melodic line with a *simile* marking and dynamic markings *a tempo* and *espr.* (espressivo). The system concludes with a *15778* number and various performance markings.

cresc. e poco accel.

legg. *cresc. e poco accel.*

espressivo *cresc.*

p

cresc. e string.

cresc. e string.

ff. *molto rit. (a piacere) quasi Cadenza.*

fz *f.*

Red. *

rit. molto **Tempo I.**

p

Red. *

cresc.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords. Dynamics include *p* and *Red.* with asterisks. A triplet of eighth notes is marked with a '3'.

dim. *rit.*

Second system of musical notation. The vocal line continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment features chords and a bass line. Dynamics include *dim.* and *rit.*. *Red.* with asterisks is present in the bass line.

a tempo *cresc.*

Third system of musical notation. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords. Dynamics include *p* and *cresc.*. *Red.* with asterisks is present in the bass line.

string.

Fourth system of musical notation. The vocal line continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment features a treble line with eighth-note patterns and a bass line with chords. Dynamics include *e* and *string.*. *Red.* with asterisks is present in the bass line.

f

Fifth system of musical notation. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble line with eighth-note patterns and a bass line with chords. Dynamics include *f*. *Red.* with asterisks is present in the bass line.

Con brio.

ten. *ten.*

Red. * *Red.* * *Red.* * *Red.* *

sempre accelerando cresc.

f *f* *f* *f*

f. *m. s.* *m. s.*

sempre accel. e cresc.

Red. * *Red.* * *Red.* * *Red.*

Presto.

ff

f *m. s.* *f* *f* *f*

* *Red.* * *Red.* *

dim. e rit.

Red. *

Tempo I.

p con grand espressione

pp

p. *pp.* *p.* *pp.*

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *p.* (piano) and *pp.* (pianissimo).

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *rit.* (ritardando) marking. The bottom staff has a rhythmic accompaniment with a *rit.* marking. Dynamics include *p.* (piano).

Third system of musical notation. It consists of three staves. The top staff has a melodic line with an *a tempo* marking. The bottom staff has a rhythmic accompaniment with an *a tempo espr.* (a tempo, espressivo) marking. Dynamics include *p.* (piano) and *pp.* (pianissimo). There are asterisks (*) and *ped.* (pedal) markings below the bottom staff.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a *ppz* (pianissimo, pizzicato) marking. The bottom staff has a rhythmic accompaniment with a *ppz* marking. Dynamics include *p.* (piano) and *pp.* (pianissimo). There are asterisks (*) and *ped.* (pedal) markings below the bottom staff.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a *smorzando* marking. The bottom staff has a rhythmic accompaniment with a *smorzando* marking and a *rall.* (rallentando) marking. Dynamics include *ppp* (pianississimo) and *ppz* (pianissimo, pizzicato). There are asterisks (*) and *ped.* (pedal) markings below the bottom staff.

Valse - capriccio.

Violino.

Movimento di valse.

Selim Palmgren, Op.43. Nr.2.

2

p *cresc.* *dim.* *rit.* *a tempo* *cresc.* *f* *dim.*

rit. *a tempo* *Piu vivo.* *4* *p*

pizz. *f* *f*

sul G arco ten. *f* *ten.* *simile*

poco rit. *a tempo* *p espr.*

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

string. *ff molto rit. (a piacere)* *quasi Cadenza*

rit. molto

Violino.

Tempo I.

The score consists of ten staves of music. The first staff begins with *Tempo I.* and includes a *cresc.* marking. The second staff features *dim. rit.* and *a tempo* markings, along with a *p* dynamic. The third staff includes *cresc.*, *string.*, *f*, and *Con brio. ten.* markings, with a second ending bracket labeled '2'. The fourth staff has a *ten.* marking. The fifth staff is marked *sempre accelerando e cresc.* and contains four *fz* dynamics. The sixth staff is marked *Presto.* and contains a *ff* dynamic. The seventh staff continues the *Presto.* section. The eighth staff is marked *Tempo I. sul G* and includes *a piacere*, *dim. e rit. molto*, and *p con grand espress.* markings. The ninth staff is marked *rit.*. The tenth staff is marked *smorz.* and ends with a *pizz.* marking and a *pp* dynamic.



WILHELM HANSEN
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No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 3. Canzonetta.

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Canzonetta.

Selim Palmgren, Op. 43. Nr. 3.

Non troppo lento.

Violino.

Piano.

The musical score is written for Violino and Piano. It consists of three systems of music. The first system shows the beginning of the piece with a 3/4 time signature. The Violino part starts with a melodic line, and the Piano part provides harmonic support with chords and arpeggios. The second system continues the development of the themes, with a *poco cresc.* marking. The third system features a *Sul G* instruction for the Violino and a *dim.* marking for both parts, leading to two endings. The first ending concludes with a *p* dynamic, and the second ending concludes with a *pp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The upper staff contains a melodic line starting with a piano (*p*) dynamic. The lower staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. Dynamics include *pp*, *p*, *cresc.*, and *poco string.* in both staves.

Third system of musical notation. Dynamics include *cresc. molto*, *rit.*, and *ff*. The word ***largamente.*** is written above the staff. The lower staff includes *cresc. molto*, *rit.*, and *f*. There are also some markings that look like *ped.* and asterisks.

Fourth system of musical notation. Dynamics include *dim.* and *p*. The lower staff includes *dim.* and *p*. There are also some markings that look like *ped.* and asterisks.

molto rit. **Tempo I.**
pp
molto tranquillo
dim. *pp*

Red. * Red. *

cresc. *espressivo* *dim. e rit.*
cresc. *espressivo* *dim. e rit.*

Lento.
pp *rit.*
pp *rit.* *pp*

Red. *

Canzonetta.

Violino.

Selim Palmgren, Op. 43. Nr. 3.

Non troppo lento.

p (II volta più *p*)

poco cresc. *dim.* Sul G.

1. 2. *p*

pp *p* *cresc.* *poco string*

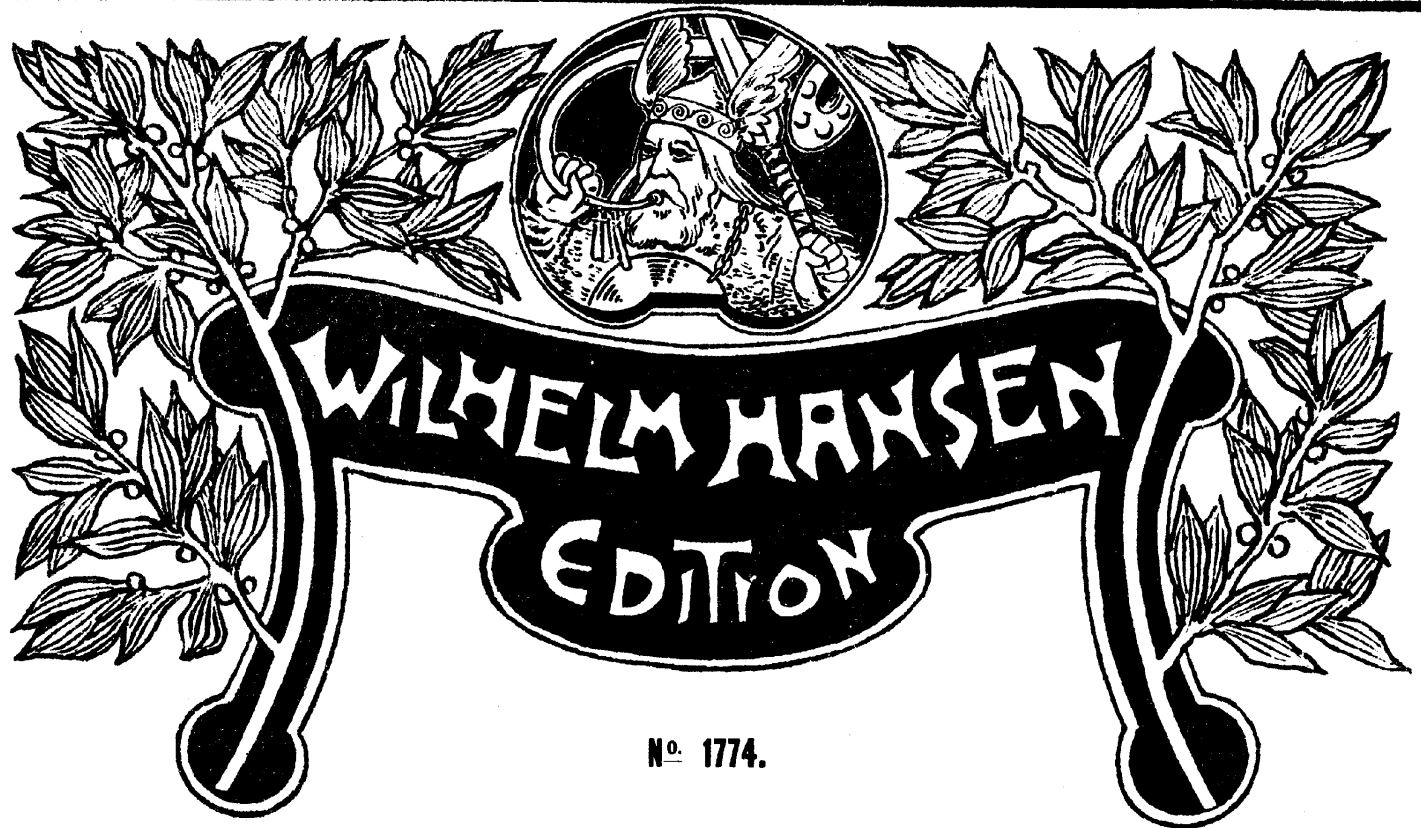
cresc. molto *rit.* *ff* largamente.

dim. *p*

molto rit. Tempo I. *pp*

molto tranquillo *cresc.*

Lento. *dim. e rit.* *pp*



No. 1774.

Palmgren

Op. 43

Quatre Morceaux

pour

Violon et Piano.

No. 4. Musette.

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Musette.

Allegro vivace con burla.

Selim Palmgren, Op. 43 Nr. 4.

Violino. *Sul G*
fz *marc.* *fz* *sempre non legato*

Piano. *fz p* *marc.* *fz p*

spicc. *fz* *la melodia marcato*

p *fz* *fz*

spicc. *fz* *dim.* *fz*

First system of a musical score. It features a vocal line at the top with notes and rests, marked with *ten.* and a triplet of 3 notes. Below are two piano accompaniment staves. The upper piano staff has dynamics *fs* and *p*, and includes a triplet of 3 notes. The lower piano staff has dynamics *fs* and *p*. The key signature has two sharps (F# and C#).

Second system of the musical score. The vocal line includes *ten.* markings and triplet markings. Dynamics include *p*, *con grazia*, and *p leggiero*. The piano accompaniment continues with chords and rhythmic patterns.

Third system of the musical score. The vocal line features a *cresc.* (crescendo) marking. The piano accompaniment has *cresc.* and *f* (forte) markings. The music shows increasing intensity.

Fourth system of the musical score. The vocal line has a *dim.* (diminuendo) marking. The piano accompaniment also has a *dim.* marking and a *p* (piano) dynamic. The music is becoming softer.

Fifth system of the musical score, concluding with two endings. The vocal line starts with *fs* and *p* dynamics. The piano accompaniment has *fs* and *p* dynamics. The first ending leads to a repeat, and the second ending concludes the piece.

ten. 3

p

This system contains the first system of music. It features a vocal line in treble clef with a tenor range and a piano accompaniment in bass clef. The key signature is two sharps (D major). The piano part begins with a piano (*p*) dynamic. There are time signature changes from 3/4 to 2/4 and back to 3/4. A triplet of eighth notes is marked with a '3' above it.

ten. 3

cresc.

string. e cresc.

ff_s

cresc.

ff_s string. e cresc.

This system contains the second system of music. The vocal line continues with a tenor range. The piano accompaniment features a crescendo (*cresc.*) and a fortissimo string section (*ff_s string. e cresc.*). The piano part also has a crescendo (*cresc.*). There are time signature changes from 3/4 to 2/4 and back to 3/4. A triplet of eighth notes is marked with a '3' above it.

a tempo

ff_s

a tempo

ff_s

f_s

f_s

This system contains the third system of music. The vocal line is marked *a tempo*. The piano accompaniment features fortissimo string sections (*ff_s*) and fortissimo piano sections (*f_s*). The tempo is marked *a tempo*. There are time signature changes from 3/4 to 2/4 and back to 3/4.

f_s

dim.

dim.

p

f_s

This system contains the fourth system of music. The vocal line starts with a fortissimo string section (*f_s*) and then a decrescendo (*dim.*). The piano accompaniment features a decrescendo (*dim.*) and a fortissimo piano section (*f_s*). The piano part ends with a piano (*p*) dynamic.

smors.

smorzando, ma non rallentare

ppp

This system contains the fifth and final system of music. The vocal line is marked *smors.* (smorzando). The piano accompaniment features a decrescendo (*smorzando, ma non rallentare*) and a pianissimo piano section (*ppp*).

Musette.

Violino.

Allegro vivace con burla.

Selim Palmgren, Op. 43 Nr. 4.

1. *Sul G*
fz *marc.* *fz* *Sul G* *spicc.* *fz* *p* *spicc.* *fz* *ten. 3* *ten. 3* *ten.* *p* *con grazia* *cresc.* *f* *dim.* *fz* *1.* *2.* *p* *ten. 3* *cresc.* *fz* *string. e cresc.* *a tempo* *ffz* *ffz* *fz* *dim.* *smorz.* *p*

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Violine.

Violine solo.

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	AUS DER GEIGENWELT. Eine Sammlung von 20 Stücken für Violine und Klavier zusammengestellt, revidiert und bezeichnet von Professor <i>Issay Barmas</i> .
1471	— Band I <i>Halvorsen</i> , Chant de „Veslemøy“. <i>Sinding</i> , Berceuse, op. 43 Nr. 3. <i>Sjögren</i> , Fantasiestück, op. 27. <i>Wieniawski</i> , Légende, op. 17. <i>Henriques</i> , Religioso, Andante, op. 34 a. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 5. <i>Raff</i> , Cavatine, op. 85 Nr. 3.
1472	— Band II <i>Tschairowsky</i> , Sérénade mélancolique, op. 26. <i>Henriques</i> , Mückentanz, op. 20 Nr. 5. <i>Nováček</i> , Dudelsack, Konzert-Caprice. <i>Sinding</i> , Alte Weise, op. 89 Nr. 2. <i>Vieuxtemps</i> , Réverie, op. 22 Nr. 3. <i>Jos. M. Weber</i> , Marsch aus „Miniature Suite“. <i>Halvorsen</i> , Fête nuptiale rustique.
1473	— Band III <i>Sinding</i> , Fête, op. 43 Nr. 4. <i>Sinigaglia</i> , Intermezzo, op. 13 Nr. 2. <i>Sauret</i> , Nocturne, op. 22 Nr. 5. <i>Halvorsen</i> , Elégie. <i>Jean Meyer</i> , Mazurek de Salon. <i>Nováček</i> , Bulgarische Tänze, op. 6 Nr. 8.
	Bohmann. Lyrische Stückchen (I. Position) mit leichter Klavierbegleitung.
384	— Nr. 1. „Warum?“
385	— „ 2. Jägerlied
386	— „ 3. Romanze
387	— „ 4. Kleine Erzählung
1123	Borregaard. Chanson d'amour (G-dur)
1483	Bull-Hurstinen. La Melancolle
657	Bull-Svendsen. Solitude sur la montagne — Sehnsucht der Sennerin
973 a	Börresen. Op. 4, Romance (D-dur)
1205	— Op. 11, Konzert in G-dur
	Burmester-Sinding. Freie Bearbeitungen:
1289	— <i>Sinding</i> , op. 50 Nr. 2. Vöglein im Hain
1290	— Nr. 5. Gavotte
1291	— „ 11. Andante religioso
1079	Crome. Op. 3, Sonate (G-moll)
138	Enna. Violinkonzert (D-dur) mit Orchester. Prinzipalstimme mit Klavierbegleitung
552	Ernst. Op. 10, Elégie
1366	Fiorello. Adagio — Allegro brillante (<i>Sulo Hurstinen</i>)
213	Gade-Sitt. Berceuse, bearb. von <i>Hans Sitt</i>
360	Gade-Hartmann. „Eine Volkssage“, Ballett. Auswahl von <i>Nicolaj Hansen</i>
1207	Glass. Op. 29, 2te Sonate
1411	— Op. 40, Chant d'Automne
1323	Gram. Op. 5, Romanze
1440	Haarklou. Op. 35, Romanze
	Halvorsen. Op. 22, Kleine Tanz-Suite.
1275	— I. Französisch (Gavotte)
1276	— II. Italienisch (Tarantelle)
1277	— III. Spanisch
1278	— IV. Norwegisch (Springtanz)
1279	— V. Ungarisch
1486	— Op. 31, Norwegische Weise. (Lied des alten Fischers)
966	— Andante religioso
198	— Elégie
197	— Crépuscule
196	— Air norvegien
	— Mosaïque. Suite de morceaux caractéristiques.
469	— Nr. 1. Intermezzo oriental
470	— „ 2. Entr'acte
471	— „ 3. Scherzino
472	— „ 4. Chant de „Veslemøy“
473	— „ 5. Fête nuptiale rustique
903	Hartmann, J. P. E. Op. 83, Sonate Nr. 3 (für Geigenschüler) G-moll

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Quatre Morceaux

pour

Violon et Piano

par

Selim Palmgren

Op. 43

- No. 1. Capriccio pastorale.
- 2. Valse-capriccio.
- 3. Canzonetta.
- 4. Musette.



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