

WILHELM HANSEN EDITION NR. 866

RÜDINGER
TECHNISCHE STUDIEN
FÜR VIOLONCELL

Eigentum des Verlegers für alle Länder — Propriété pour tous pays
Aufführungsrecht vorbehalten — Droits de Représentation réservés

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

OSLO

STOCKHOLM

NORSK MUSIKFORLAG A. B. NORDISKA MUSIKFÖRLAGET

7^{te} mit vielen neuen Übungen vermehrte Ausgabe.

Herr Robert Hansen



A. Rüdinger

Tekniske Studier

Technische Studien

for

für

Violoncello.

Indført til Brug i Konservatoriet i Köln og i Professor Hornemans Musik-Institut i København.

Til Brug ved Undervisningen og Selvstudium,
til Uddannelse af den højere Teknik.

Zum Gebrauch bei dem Unterricht und für den
Selbstunterricht, zur Ausbildung der höheren
Technik.

Eingeführt in das Konservatorium zu Köln und in das Musik-Institut des Professors Horneman in Kopenhagen.

Eigntum des Verlegers für alle Länder — Propriété pour tous Pays
Aufführungsrecht vorbehalten — Droits de Représentation réservés
KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG
OSLO STOCKHOLM
NORSK MUSIKFORLAG A. B. NORDISKA MUSIKFÖRLAGET

Forord.

Hensigten med disse tekniske Studier har været den at frembringe et Materiale, der i en kort, sammentrængt Form kunde lette Eleven Tilegnelsen af Violoncellspillets saavel ældre som nyere Teknik. Saavidt muligt er der givet Exempler paa Alt, hvad der hovedsagelig vedrører den tekniske Uddannelse, baade paa, hvad der ligger naturligt for Instrumentet, og paa ubekvemme, vanskeligere Greb.

Særlig af Hensyn til de sidste have flere vanskelige Figurer, der forekomme i forskjellige Kompositioner, afgivet Modellen til de fremkomne Øvelser. Den foreskrevne Fingersætning har det særlige Formaal at uddanne de forskjellige Fingre i at træffe Tonerne.

Det er ikke Mening, at man skal gennemgaae Øvelserne trinviis; det er tvertimod rigtigere at arbejde paa flere af Kapitlerne paa samme Tid, men Valget af disse bør rette sig efter Elevens Standpunkt.

A. Rüdinger.

Kjøbenhavn 1891.

Fra nedenanførte Autoriteter paa Violoncellspillets Omraade, hvem Forlæggeren har sendt Værket til Gjennemsyn, ere følgende Udtalelser fremkomne:

Sie kennen meine Ansicht über neue »Violoncell-Schulen«; bei dem reichlich vorhandenen Studien-Material halte ich solche nicht gerade für nothwendig. Ich darf aber nach Durchsicht der Violoncell-Schule des Herrn Rüdinger sagen, dass dieselbe sehr beachtenswerth ist und in jeder Hinsicht vortreffliches Studien Material bietet, sowohl was die Wahl als auch die Folge der Uebungen anbetrifft.

Berlin 1891.

Robert Hausmann.

Die mir zur Ansicht vorliegenden technischen Uebungen des Herrn Rüdinger haben mir sehr gefallen. Die Zusammenstellung der einzelnen Uebungen ist eine musterhafte, und ich bin fest überzeugt, dass das Werk eine grosse Verbreitung finden wird.

Leipzig 1891.

Julius Klengel.

Vorliegende Violoncellstudien enthalten des Nützlichen und Praktischen Vieles, und, wie mir scheint, wird in dem mit grossem Fleisse ausgearbeiteten Fingerübungen viel Neues geboten. Des Verfassers Augenmerk ist hauptsächlich dahin gerichtet, dass des Spielers linke Hand die erforderliche Spannweite und Treffsicherheit erlangt; ebenfalls sind die verschiedensten Streich-Arm- und Handgelenkexercitien vorhanden. Wie jedes pädagogische Werk, enthält auch dieses, ausser dem Elementären, logisch fortschreitend das Virtuose, und nicht nur die Schüler, sondern auch Violoncellisten vom Fache, welche letztern sich vorliegende Studien genau ansehen mögen, werden viel zu kämpfen haben mit den im ersten Momente oft zu schwer erscheinenden Fingersätzen. Der Verfasser gibt viel Gelegenheit, unpraktisch liegende Passagen in den verschiedensten Positionen zu üben. Das Werk ist geeignet um es wärmstens zu empfehlen.

Copenhagen 1891.

Franz Neruda.

Ayant pris connaissance de l'école de violoncelle de Mr. Rüdinger je me fais un plaisir de la recommander à l'usage des conservatoires et des professeurs de violoncelle, auxquels elle fournira une base d'enseignement fort utile.

St. Petersbourg 1891

Alexandre Wierzbilowics.

Vorwort.

Der Zweck dieser technischen Studien war der, ein Material zusammenzustellen, welches in gedrängter Form dem Schüler die Aneignung sowohl der älteren als der neueren Technik des Violoncellspiels erleichtern sollte. Soweit dies möglich war, sind Beispiele für Alles, was hauptsächlich mit der technischen Ausbildung zusammenhängt, aufgestellt worden, d. h., ebenso für das, was auf dem Instrument bequem zu greifen ist, als auch für „unbequeme Griffe“.

Besonders in Rücksicht auf die Letzteren haben mehrere schwierige Stellen aus verschiedenen Compositionen als Vorbild zu den daraus hervorgehenden Uebungen gedient. Der vorgeschriebene Fingersatz hat den besonderen Zweck die Finger in der Treffsicherheit auszubilden.

Es ist nicht nothwendig, dass man die Uebungen stufenweise durchnimmt, es ist im Gegentheil sogar besser an mehreren Kapiteln gleichzeitig zu arbeiten, doch richtet sich dies nach den Fähigkeiten des Schülers, sowie nach der Stufe, auf welche derselbe steht.

A. Rüdinger.

Copenhagen 1891.

Von nachgenannten Autoritäten auf dem Gebiete des Violoncellspiels, welchen der Verleger das Werk zur Durchsicht gesandt hatte, sind ihm folgende Äusserungen darüber zugegangen:

Die technischen Studien von A. Rüdinger sind eine werthvolle Bereicherung der pädagogischen Violoncell-Literatur,

Indem ich dieselben am Conservatorium zu Köln a/Rh. einzuführen gedenke, gebe ich hiedurch den besten Beweis meines Gefallens.

L. Hegyesi.

Köln 1891.

De her udgivne Studier for Violoncel indeholde meget Nyttigt og Praktisk, og, som jeg synes, bydes der meget Nyt i disse Fingerøvelser, som ere udarbejdede med megen Flid. Udgiverens Hensigt er hovedsagelig rettet paa, at den Spillendes venstre Haand opnaaer den nødvendige Spændevide og Træffesikkerhed; ligeledes er der sørget for de mest forskjellige Strøg-Arm- og Haandleddexercitier. Som hvert pädagogisk Værk, indeholder det her omtalte, foruden det Elementære, logisk fremadskridende det Virtuose, og ikke blot Elever, men selv Violoncellister af Faget, som nøie skulde see paa disse Studier, vil have at kæmpe med de Fingersætninger, der i første Øieblik forekomme for vanskelige. Der gives megen Anledning til at øve upraktiskliggende Passager i de forskjelligste Positioner. Værket idethede egner sig til at anbefales paa det Varmeste.

Franz Neruda.

Kjøbenhavn 1891.

Tekniske Studier

Technische Studien

for

für

VIOLONCELLO.

- ▣ Nedstrøg.
- ∇ Opstrøg.
- Fr. Frosch.
- Sp. Spidsen.
- M. Midten.
- H. Haanded.
- U. Underarm.

- ▣ Herunterstrich.
- ∇ Heraufstrich.
- Fr. Frosch.
- Sp. Spitze.
- M. Mitte.
- H. Handgelenk.
- U. Vorderarm.

I.

Forberedende Øvelser. Vorbereitende Übungen.

a. Bueføringen. Bogenführung.

A. Rüdinger.

1. Fr. Sp.

Fr. Sp.

Fr. Sp.

2. M. Sp. U.

Fr. M.

M. Sp. U.

Fr. M.

3. M. H.

b. Haandedsøvelser.

b. Handgelenkübungen.

4. Fr. Sp. H.

▣ M. Sp.

Fr. Sp.

c. Fingerøvelser. c. Fingerübungen.

The page contains ten staves of musical notation for finger exercises, all in bass clef. The exercises are organized into four groups, each with a specific position or fingering instruction:

- Group 1:** The first staff is marked with a large '1.' and includes fingering numbers (0, 1, 2, 4, 2, 1) and articulation marks (accents and slurs). The following three staves continue this exercise with similar patterns and fingering.
- Group 2:** The fourth staff is labeled '2. 1/2 Pos.' and includes fingering numbers (1, 4, 2, 4). The fifth and sixth staves continue this exercise.
- Group 3:** The seventh staff is labeled '1 Pos.' and includes fingering numbers (1, 4, 3, 4). The eighth and ninth staves continue this exercise.
- Group 4:** The tenth staff is labeled '4 Pos.' and includes fingering numbers (1, 4, 3, 4). The eleventh and twelfth staves continue this exercise.

Each staff consists of a series of eighth notes, often beamed in pairs or groups, with various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs, and repeat signs) throughout the piece.

1 4 3 1 4 2 1 4 2 1 4 3 1 4 2 1 4 2

3. 1 4 1 4 1 4 1 4 1 4 1 4 1

4 4 1 4 4 1 1 4 4 4 1 4 4

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

1 2 3 3 1 2 3 3 1 2 3 3 1 2 3 3

1 1 2 3 3 1 2 3 3 1 2 3 3 1 2 3 3

1 1 2 3 3 1 1 2 3 3 1 1 2 3 3 1 1 2 3 3

1 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

4. 1 1 3 3 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

1 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Anm: Begyndere, som det falder vanskeligt at udføre mange Noder i et Strøg, kunne foretage Forandringer efter Behag.

Anm: Anfänger, denen viele Noten in einem Strich schwierig fallen, dürfen hier nach Belieben Aenderungen machen.

d. Dobbeltgreb.*) d. Doppelgriffe.*)

The musical score consists of ten staves of bass clef notation. Each staff contains several measures of music, often with repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are enclosed in boxes or diamonds, which correspond to the explanatory text at the bottom of the page. The notation includes various rhythmic patterns, including triplets and doublets, and some measures feature complex chordal structures.

* Den inklammede Note anstryges ikke, den angivne Finger holder kun Toner nedtrykt, medens man spiller den efterfølgende Øvelse.

* Die eingeklammerte Note wird nicht gespielt, der angegebene Finger greift nur den Ton, indem man die nach folgende Übung spielt.

II.

Forskellige Arter Strøg. *Verschiedene Strich-Arten.*

Verschiedene Strich-Arten.

1. Fr. Sp.

2. Fr. Sp.

3. M. Sp. U. *Strøgforandringer til Nr. 3. Strichveränderungen zu Nr. 3.*

4. M. Sp. U.

5. M. Sp. U.

6. Spiccato M. H.

M. H.

M. H.

7. M. H.

The score consists of ten systems of musical notation, each representing a different bowing technique. Each system includes a main staff and a lower staff with fingering or bowing indications. The techniques are: 1. Fr. Sp. (Frascati), 2. Fr. Sp. (Frascati), 3. M. Sp. U. (Mouré Spiccato) with six variations, 4. M. Sp. U. (Mouré Spiccato), 5. M. Sp. U. (Mouré Spiccato), 6. Spiccato M. H. (Spiccato Mouré), 7. M. H. (Mouré), 8. M. H. (Mouré), 9. M. H. (Mouré), and 10. M. H. (Mouré). The notation includes various note values, rests, and dynamic markings.

Fr. Sp.
M. H.

8*)

9*)

10. M.

11. M. H.

12. M.

13. Fr. H.

14. Fr.

15. Fr.

16. M. Sp.

*) Bor ogsaa indoves paa de dybere Strænge.

V Sp.

17. M. Sp.

18. M.

19. M. Sp.

20. M. Sp.

21. M. Sp.

22. M. Sp.

23. 1. M. Sp. H. 2. M. Sp. 3. M. Sp. 4. M. Sp. 5. Sp. 6. Fr. Sp. 7. Fr. Sp.

24. 1. M. Sp. H. 2. M. Sp. 3. M. Sp.

4. M. Sp. 5. M. Sp. 6. Fr. Fr. Sp. 7. Fr. Sp. Sp.

25. Arpeggio. Arpeggien.

1. \square M.H. 3. 4. 5. \vee 6. \vee 7.

2. \vee Sp. M. Fr. M. Sp. Sp. Fr. Sp.

26. 1. \square M.H.,

2. \vee Sp. 3. \square Fr. M. 4.

5. 6. 7. 8. M.

Fr. M. Fr. M. M. Sp. Fr.

9.

M.

27. 2. \vee Sp.

1. \square M.H.

3. \vee Sp. 4. 5. 6.

\square M. M. \vee Sp.

7. 8. 9. 28. 1. \square M.H.

\square M. M. M. 2. \vee Sp.

3. 4.

Fr. M. Fr. M.

5. 6. 7. 8. 9.

Fr. M. Fr. M. Fr. M. Fr. M. Fr. M.

10. 11.

Fr. M. Fr. Sp.

29. M. H.

1 M. H. 2 M. 4 M. 6 M. 8 M. Fr. Fr. Sp.

30. M. H. V. Sp. M. H.

5 M. H. 6 M. 7 M. 8 M. 9 M. etc.

29^a

1. H.M.

2. M.

3. M.

4. M.

5. Fr. M.

6. Fr. M.

7. M. Sp. Fr. Sp.

8. M. Sp. Fr. Sp.

9. Fr. M.

10. Fr. M.

11. Fr. Sp.

12. Fr. M.

13. M.

30^a

1. Staccato Sp.

2. M. Sp.

3. M. Sp.

4. M. Sp.

31.

1. M. Sp.

2. M. Sp.

3. M. Sp.

4. M. Sp.

32.

Fr. Sp.

Exercise 32, first system: Bass clef, common time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1 and 4 are indicated.

Fr. Sp.

33.

Fr. Sp.

Exercise 33, first system: Bass clef, common time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1 and 4 are indicated.

Fr. Sp.

34.

M. Sp.

Exercise 34, first system: Treble clef, common time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1, 2, and 3 are indicated.

35.

M. Sp.

Exercise 35, first system: Treble clef, 3/8 time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1 and 3 are indicated.

M. Sp.

Fr. Sp.

Exercise 35, second system: Treble clef, 3/8 time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1, 2, and 3 are indicated.

36.

Martellato
M.

Exercise 36, first system: Bass clef, common time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1 and 4 are indicated.

37. M.

Exercise 37, first system: Bass clef, common time. Features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Fingerings 1 and 4 are indicated.

A dur.

Fis moll.

E dur.

Cis moll.

H dur.

Gis moll.

Fis dur.

Ges dur.

Es moll.

Des dur.

B moll.

As dur.

First system of musical notation for *As dur.* (B-flat major). It consists of a bass staff and a treble staff. The bass staff begins with a treble clef and a B-flat key signature. The treble staff begins with a bass clef and a B-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Second system of musical notation for *As dur.* (B-flat major). It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a B-flat key signature. The bass staff begins with a bass clef and a B-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

F moll.

First system of musical notation for *F moll.* (F minor). It consists of a bass staff and a treble staff. The bass staff begins with a treble clef and an F minor key signature. The treble staff begins with a bass clef and an F minor key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Second system of musical notation for *F moll.* (F minor). It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and an F minor key signature. The bass staff begins with a bass clef and an F minor key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Es dur.

First system of musical notation for *Es dur.* (E-flat major). It consists of a bass staff and a treble staff. The bass staff begins with a treble clef and an E-flat key signature. The treble staff begins with a bass clef and an E-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Second system of musical notation for *Es dur.* (E-flat major). It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and an E-flat key signature. The bass staff begins with a bass clef and an E-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

C moll.

First system of musical notation for *C moll.* (C minor). It consists of a bass staff and a treble staff. The bass staff begins with a treble clef and a C minor key signature. The treble staff begins with a bass clef and a C minor key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Second system of musical notation for *C moll.* (C minor). It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a C minor key signature. The bass staff begins with a bass clef and a C minor key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

B dur.

First system of musical notation for *B dur.* (B-flat major). It consists of a bass staff and a treble staff. The bass staff begins with a treble clef and a B-flat key signature. The treble staff begins with a bass clef and a B-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

Second system of musical notation for *B dur.* (B-flat major). It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a B-flat key signature. The bass staff begins with a bass clef and a B-flat key signature. Both staves contain a sequence of notes with fingerings (1-4) and a repeat sign at the end.

G moll.

Two staves of musical notation for G minor. The first staff is in bass clef, and the second is in treble clef. The music consists of a sequence of notes with various fingering numbers (0, 1, 2, 3, 4) and a repeat sign at the end.

F dur.

Two staves of musical notation for F major. The first staff is in bass clef, and the second is in treble clef. The music consists of a sequence of notes with various fingering numbers (0, 1, 2, 3, 4) and a repeat sign at the end.

D moll.

Two staves of musical notation for D minor. The first staff is in bass clef, and the second is in treble clef. The music consists of a sequence of notes with various fingering numbers (0, 1, 2, 3, 4) and a repeat sign at the end.

Chromatische Skalaer. Chromatische Tönleiter.

Four staves of musical notation for chromatic scales. The first two staves are in bass clef, and the last two are in treble clef. Each staff shows a chromatic scale with various fingering numbers (0, 1, 2, 3) and repeat signs.

Strøgforandringer ved Skalaernes Øvelse. *Strichveränderungen beim Üben der Tonleiter.*

1. Fr. Sp. *etc.* 2. Fr. Sp. *etc.*

3. Fr. Sp. 4. Fr. Sp.

5. M. Sp. U. Fr. M. 6. M. H. 7. M. Sp.

8. M. Sp. 9. M. Sp. 10. M. Sp. *o.s.v. i flere Strøgarter. u.s.w. in mehreren Stricharten.*

11. *Legato.*

12. *Staccato.* Sp. Fr.

Terzskalaer.

Terztonleitern.

1. Spiccato.M. Marcato.M. Sp. segue

2.

3.

4.

5.

6.

III^a II^a I^a

II^a III^a IV^a

7.

III^a II^a I^a

II^a III^a IV^a

8.

III^a II^a I^a

II^a III^a IV^a

9.

III^a II^a I^a

II^a III^a IV^a

10.

III^a II^a I^a

II^a III^a IV^a

11. III^a II^a I^a III^a

Exercise 11 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 4 1 0 2, 1 4 2 2), followed by a 4-measure phrase in II^a (fingering: 4 1, 2 0, 4 1), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 3), followed by a 4-measure phrase in II^a (fingering: 3, 2, 0 1, 0 2), and a 4-measure phrase in III^a (fingering: 2, 0, 1 0, 2 0). The piece concludes with a double bar line.

12. III^a II^a I^a III^a

Exercise 12 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 4 1, 2), followed by a 4-measure phrase in II^a (fingering: 2, 2), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 2), followed by a 4-measure phrase in II^a (fingering: 2, 2, 2, 2), and a 4-measure phrase in III^a (fingering: 2, 0). The piece concludes with a double bar line.

13. III^a II^a I^a III^a IV^a

Exercise 13 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 1 4, 2, 2), followed by a 4-measure phrase in II^a (fingering: 2, 3, 1 4), and a 4-measure phrase in I^a (fingering: 2, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 3), followed by a 4-measure phrase in II^a (fingering: 2, 2, 2, 2), and a 4-measure phrase in IV^a (fingering: 2, 2, 2, 2). The piece concludes with a double bar line.

14. III^a II^a I^a III^a IV^a

Exercise 14 consists of two staves. The bass staff begins with a 4-measure phrase in III^a (fingering: 1 4, 2, 2), followed by a 4-measure phrase in II^a (fingering: 1 4, 2 1, 2), and a 4-measure phrase in I^a (fingering: 3, 3, 1 4). The treble staff continues with a 4-measure phrase in III^a (fingering: 3, 2, 2, 2), followed by a 4-measure phrase in II^a (fingering: 3, 2, 2, 2), and a 4-measure phrase in IV^a (fingering: 2, 2, 2, 3). The piece concludes with a double bar line.

15. II^a I^a II^a III^a

Exercise 15 consists of two staves. The bass staff begins with a 4-measure phrase in II^a (fingering: 0 3, 2 1, 4 3, 0 4), followed by a 4-measure phrase in I^a (fingering: 0 2, 0 4, 1), and a 4-measure phrase in II^a (fingering: 1, 3, 1 4, 3 2). The treble staff continues with a 4-measure phrase in II^a (fingering: 3, 2, 2, 2), followed by a 4-measure phrase in III^a (fingering: 2 0, 2 1, 4, 0 1, 4), and a 4-measure phrase in III^a (fingering: 2, 1). The piece concludes with a double bar line.

16.
 Musical notation for exercise 16, first system. Bass clef, two staves. Includes fingerings (0, 2, 2, 4, 2, 0, 1, 0, 4, 0, 4) and positions II^a and I^a.

17.
 Musical notation for exercise 17, first system. Bass clef, two staves. Includes fingerings (1, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and positions II^a and I^a.

18.
 Musical notation for exercise 18, first system. Bass clef, two staves. Includes fingerings (1, 4, 3, 2, 1, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2) and positions II^a and I^a.

19.
 Musical notation for exercise 19, first system. Bass clef, two staves. Includes fingerings (1, 4, 2, 2, 4, 1, 0, 2, 2, 0, 4, 0) and positions II^a and I^a.

20.
 Musical notation for exercise 20, first system. Bass clef, two staves. Includes fingerings (1, 4, 2, 4, 1, 0, 1, 4, 2, 2, 0, 4, 1, 3, 1, 4, 2, 2) and positions II^a and I^a.

21. *II^a* *I^a*

2 3 1 4 3 2 3 2 1 4 3 2

2 0 4 0 2 0 4 1

22. *II^a* *I^a*

2 2 1 2 1 3 2 1 4 2 2

3 1 2 3 2 2 2 2 2 2 2 2

23. *II^a* *I^a*

2 3 1 4 3 2 3 2 1 4 3 2

3 2 3 2 2 2 2 2 2 2 2 2

24. *II^a* *I^a*

2 2 1 4 2 3 3 2 1 4 2 3

3 2 3 2 2 2 2 2 2 2 2 2

Strögforandringer. Strichveränderungen.

1 M. Sp. etc. 2 M. Sp. etc. 3 M. Sp. 4 M. Sp. 5 Fr. Fr. Sp. 6 Fr. Sp.

M. Sp. M. Sp. Fr. Fr. Sp. Fr. Sp. M. Sp. Fr. Sp. M. Sp. etc.

9 M. Sp. 10 M. Sp.

10800 M. V. Sp.

2.

simile

3.

simile

4.

III^a

I^a

II^a

III^a

IV^a

5.*)

I^a II^a I^a

II^a I^a II^a

I^a II^a I^a

II^a II^a III^a

II^a III^a II^a

III^a II^a III^a

III^a IV^a III^a

IV^a III^a IV^a

III^a IV^a

6.

I^a II^a III^a IV^a

7.

I^a II^a III^a IV^a

*) Bør ogsaa transponeres i Es. og E-dur.

*) Es empfiehlt sich, diese Nummer auch nach Es. und E-dur zu transponieren.

8.

Exercise 8 consists of two staves of bass clef music. The first staff contains two measures of music, each with a slur over a sequence of notes and fingerings (1, 2, 4, 4, 4, 1, 4, 1, 4). The second staff also contains two measures of music, with similar slurs and fingerings. The key signature changes from one flat to three sharps between the two staves.

9.

Exercise 9, first staff: Treble clef, two measures of music with slurs and fingerings (1, 2, 1, 4, 1, 4, 1, 2).

10.

Exercise 10, second staff: Bass clef, two measures of music with slurs and fingerings (4, 3, 4, 4, 3, 4).

III^a

11.

Exercise 11, first staff: Treble clef, two measures of music with slurs and fingerings (2, 2, 3, 1).

12.

Exercise 12, second staff: Bass clef, two measures of music with slurs and fingerings (1, 2, 2, 3, 4, 1).

13.

Exercise 13, first staff: Treble clef, two measures of music with slurs and fingerings (1, 2, 4, 4, 1, 3).

15.

Exercise 15, first staff: Treble clef, two measures of music with slurs and fingerings (3, 1, 4, 3, 4, 3, 4, 3, 2, 3, 4).

15.

Exercise 15, second staff: Bass clef, four measures of music with slurs and fingerings (4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3).

16.

Exercise 16, first staff: Bass clef, two measures of music with slurs and fingerings (2, 1, 4, 1, 3).

Exercise 16, second staff: Treble clef, two measures of music with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3).

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of eighth notes with triplets and four-note slurs.

17.

Musical staff with treble clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and four-note slurs.

Musical staff with treble clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets.

Musical staff with treble clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and four-note slurs.

18.

Musical staff with bass clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and various fingerings.

Musical staff with bass clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and various fingerings.

19.

Musical staff with bass clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and various fingerings.

Musical staff with treble clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and various fingerings.

20.

Musical staff with bass clef, key signature of one flat (Bb), and a sequence of eighth notes with triplets and various fingerings.

V.

Terzer og Sexter. Terzen und Sexten.

1. Terzer. Terzen.

2. a.

b.

3.

4.

5.

6.

Sexter. Sexten.

VI. Akkorder.*) Akkorde.*)

Dur-Treklänge uden Tommelfinger. Dur-Dreiklänge ohne Daumen.

C dur.

Des dur.

D dur.

Es dur.

E dur.

F dur.

Fis dur.

G dur.

As dur.

A dur.

B dur.

H dur.

Moll-Treklänge. Moll-Dreiklänge.

C moll.

Cis moll.

D moll.

Es moll.

E moll.

F moll.

*.) Maa indøves med forskellige Buestrøg.

*.) Muss mit verschiedenen Bogenstrichen eingeübt werden.

Fis moll. *G moll.*

This block contains two musical exercises. The first is for *Fis moll.* (F minor) and the second is for *G moll.* (G minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *G moll.* exercise includes a fingering 'II^a' above the first measure.

Gis moll. *A moll.*

This block contains two musical exercises. The first is for *Gis moll.* (G minor) and the second is for *A moll.* (A minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *A moll.* exercise includes a fingering 'II^a' above the first measure.

B moll. *H moll.*

This block contains two musical exercises. The first is for *B moll.* (B minor) and the second is for *H moll.* (B-flat minor). Each exercise consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. The *H moll.* exercise includes fingerings 'III^a' and 'II^a' above the first measure.

*) Dur-Treklänge med Tommelfinger. *) Dur-Dreklänge mit Daumen.

This block shows the first exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the second exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the third exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the fourth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the fifth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

This block shows the sixth exercise of the 'Dur-Treklänge med Tommelfinger' section. It consists of a pair of staves (bass and treble clef) with a slur over the notes. Fingerings are indicated by numbers 1-4. A fingering 'II^a' is shown above the first measure.

*) Ligeledes i Moll.

*) Ebenso in Moll.

Septim Akkorder. *Septimen Akkorde.*

The page contains eight systems of musical exercises for guitar, each consisting of two staves (treble and bass clef). The exercises are for seventh chords and are labeled with Roman numerals and superscripts: II^a , I^a , and III^a . Each exercise shows a sequence of notes with fingerings (1-4) and includes repeat signs. The exercises are arranged in pairs across the systems, with the first system starting in a key with two flats and the last system in a key with three sharps.

The musical score consists of ten systems, each with two staves (bass and treble). The notation includes various chords, scales, and melodic lines, with many notes beamed together. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some systems include a central treble staff with a single note, possibly a capo or a specific fingering instruction. The piece concludes with a double bar line and repeat dots.

This page of musical notation is for guitar and consists of ten systems of staves. The first system has two staves (bass and treble clef). The second system has two staves (bass and treble clef). The third system has one staff (treble clef). The fourth system has one staff (treble clef). The fifth system has two staves (treble and bass clef). The sixth system has one staff (bass clef). The seventh system has one staff (bass clef). The eighth system has one staff (bass clef). The ninth system has one staff (bass clef). The tenth system has one staff (bass clef). The notation includes various musical symbols such as notes, rests, and fingerings (1, 2, 3, 4, 0). There are also some specific markings like '3', '4', and '2' above notes, and '1', '2', '3' below notes. The key signature is one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line and a final chord.

Forsiringer og Triller.

Verzierungen und Triller.

Skrivemaade. *Schreibart.*

Udførelse. *Ausführung.*

Forslag. *Vorschlag.*

Dobbelt Forslag. *Doppel Vorschlag.*

Mordent.

This section contains three musical examples. The first, 'Forslag. Vorschlag.', shows a single grace note on a quarter note. The second, 'Dobbelt Forslag. Doppel Vorschlag.', shows two grace notes on a quarter note. The third, 'Mordent', shows a mordent symbol over a quarter note. Each example is presented in two staves: the top staff shows the notation as written, and the bottom staff shows the performance with fingerings (1, 2, 3) and slurs.

Dobbeltslag. *Doppelschlag.*

This section illustrates 'Dobbeltslag. Doppelschlag.' with two staves. The top staff shows a single note with a double slash (double stroke) above it. The bottom staff shows the performance of this double stroke, with fingerings (2, 4, 3, 2) and slurs indicating the sequence of notes.

Praltrille. *Pralltriller.*

This section shows 'Praltrille. Pralltriller.' in two staves. The top staff shows a series of sixteenth-note runs with mordents. The bottom staff shows the performance with fingerings (1, 2, 3, 2, 1) and slurs.

Trille. *Triller.*

This section shows 'Trille. Triller.' in a single staff. It features a long, continuous trill on a single note, with fingerings (1, 2) indicated at the beginning.

This section shows several examples of trills on different notes, each with a trill symbol (tr) and a finger number (1, 2, 3) above it. The notes include various accidentals (sharps, naturals, flats).

This section shows more examples of trills on different notes, with trill symbols (tr) and finger numbers (1, 2, 3) above them. The notes include various accidentals (sharps, naturals, flats).

Kædetrille uden Efterslag. *Kettentriller ohne Nachschlag.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one flat (B-flat). It features a continuous eighth-note trill starting on G4, marked with a '1' above the first note. The second staff continues the trill and includes several trill ornaments (tr) on notes G4, A4, and B4, some with sharp and flat accidentals. The piece concludes with a final trill on G4.

Kædetrille med Efterslag. *Kettentriller mit Nachschlag.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one flat (B-flat). It features a continuous eighth-note trill starting on G4, marked with a '1' above the first note. The second staff continues the trill and includes several trill ornaments (tr) on notes G4, A4, and B4, some with sharp and flat accidentals. The piece concludes with a final trill on G4.

Dobbeltrille. *Doppeltriller.*

Two staves of musical notation. The first staff is in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note double trill starting on G4, marked with a '3' above the first note. The second staff continues the double trill and includes several trill ornaments (tr) on notes G4, A4, and B4, some with sharp and flat accidentals. The piece concludes with a final trill on G4.

VIII. Øvelser med Tommelfingeren. Übungen mit dem Daumen.

I. Faste Stillinger. Feste Stellungen.

Pos.

Musical notation for exercise 1, first position, starting with a treble clef and a key signature of two sharps.

2. Pos.

Musical notation for exercise 1, second position, starting with a treble clef and a key signature of one flat.

III^a

Musical notation for exercise 1, third position, starting with a bass clef and a key signature of one flat.

Musical notation for exercise 1, fourth position, starting with a treble clef and a key signature of two sharps.

III^a

Musical notation for exercise 1, fifth position, starting with a treble clef and a key signature of one sharp.

4.

Musical notation for exercise 1, sixth position, starting with a treble clef and a key signature of one sharp.

5. III^a

Musical notation for exercise 1, seventh position, starting with a bass clef and a key signature of one sharp.

Musical notation for exercise 1, eighth position, starting with a treble clef and a key signature of one sharp.

Musical notation for exercise 1, ninth position, starting with a treble clef and a key signature of one sharp.

6.

IIIa

7.

8.

Bevægelige Stillinger. Bewegliche Stellungen.

IIIa IIa Ia

9. III^a II^a I^a

10. II.

12.

II^a II^a III^a II^a

13. 14.

15. 16. 17. 18.

II^a

19. 

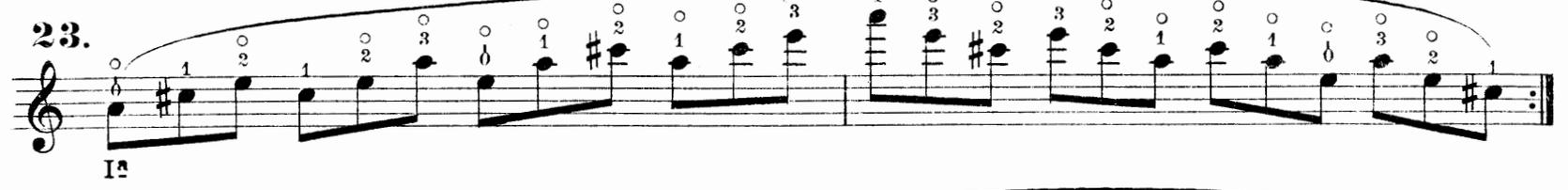
20. 

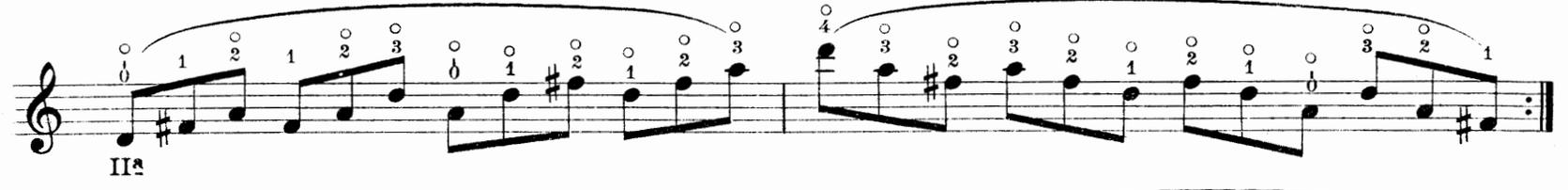
21. 

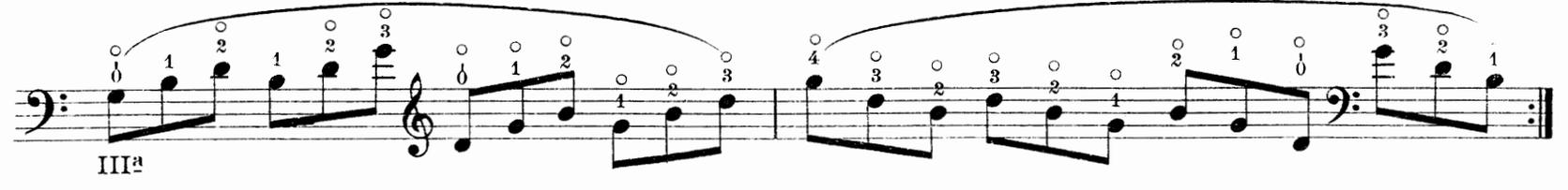
22. 





23. 







IX.

Oktaver.

Oktaven.

1.

2.

3.

4.

Detailed description: The page contains four numbered exercises, each consisting of two systems of musical notation. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#). Exercise 1 is in common time (C) and features numerous triplet markings (indicated by a '3' above the notes) and slurs. Exercise 2 is in 3/4 time and includes a repeat sign. Exercise 3 is in 2/4 time and also includes a repeat sign. Exercise 4 is in common time and features many slurs. The exercises are designed for technical practice, focusing on finger dexterity and articulation.

5.



6.



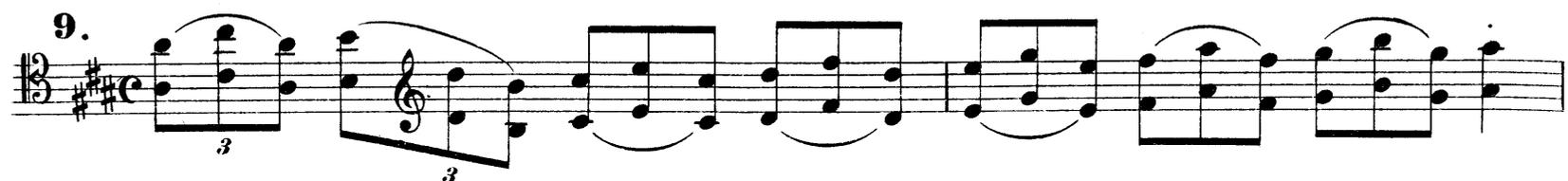
7.



8.



9.



10.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of eighth notes with slurs, followed by a double bar line and a repeat sign.

11.

Musical staff 2: Bass clef, key signature of two sharps, common time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a series of eighth notes with slurs, followed by a bass clef and a series of eighth notes with slurs.

12.

Musical staff 4: Bass clef, key signature of one sharp, common time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

Musical staff 5: Treble clef, key signature of one flat (Bb), common time signature. The staff contains a series of eighth notes with slurs, followed by a bass clef and a series of eighth notes with slurs.

13.

Musical staff 6: Bass clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

Musical staff 7: Treble clef, key signature of three sharps, common time signature. The staff contains a series of eighth notes with slurs, followed by a bass clef and a series of eighth notes with slurs.

14.

Musical staff 8: Bass clef, key signature of one sharp, 6/4 time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

III^a

Musical staff 9: Bass clef, key signature of one sharp, common time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

15.

Musical staff 10: Bass clef, key signature of one sharp, 6/4 time signature. The staff contains a series of eighth notes with slurs, followed by a treble clef and a series of eighth notes with slurs.

III^a

16.

17.

18.

19.

20.

21.

22.

23.

X.

Terzer. Terzen.

1.

2.

3.*

4.*

*) Den underste Fingersætning indøves først, naar man har gennemgaaet alle Terzøvelserne.

*) Der untere Fingersatz wird erst dann gebraucht, wenn man alle Terzen-Übungen durchgenommen hat.

5.

6.

7.

8.

9.

10.

Musical notation for exercise 10, consisting of two staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is in treble clef with a key signature of one flat (Bb). Both staves contain eighth-note chords and melodic lines with slurs.

11.

Musical notation for exercise 11, consisting of four staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The second and third staves are in treble clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes eighth-note chords and melodic lines with slurs.

12.

Musical notation for exercise 12, consisting of one staff in treble clef with a key signature of one sharp (F#). The notation features eighth-note chords and melodic lines with slurs.

13.

Musical notation for exercise 13, consisting of three staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature, featuring triplets and fingerings (2, 3). The second and third staves are in treble clef with a key signature of one sharp (F#). The notation includes eighth-note chords and melodic lines with slurs.

14.

Musical score for exercise 14, consisting of three staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains four measures of music with fingerings 1, 2, 3, 2, 3 and 0, 1, 0, 1. The second staff contains four measures with fingerings 1, 3, 3, 2, 3 and 0, 1, 3, 0, 1. The third staff contains four measures with fingerings 1, 3, 3, 3 and 3, 3, 3, 3. The piece concludes with a final chord.

15.

Musical score for exercise 15, consisting of four staves of music in treble clef with a key signature of one sharp (F#). The first staff contains four measures with fingerings 0, 1, 2, 3 and 0, 1, 2, 3. The second staff contains four measures of music. The third staff contains four measures with fingerings 1, 2, 3 and 0, 1, 2, 3. The fourth staff contains four measures of music. The piece concludes with a final chord.

16.

Musical score for exercise 16, consisting of two staves of music in treble clef with a key signature of one flat (Bb). The first staff contains four measures with fingerings 0, 1, 0, 1, 0, 1 and 0, 1, 0, 1, 0, 1. The second staff contains four measures with fingerings 1, 0, 1, 0, 1, 0 and 0, 1, 0, 1, 0, 1. The piece concludes with a final chord.

17.

Musical notation for exercise 17, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piece consists of four measures of eighth-note chords with fingerings indicated below the notes.

18.

Musical notation for exercise 18, consisting of two staves. The first staff is marked "a. tr" and the second "b. tr". Both staves feature eighth-note chords with trills and fingerings.

XI.

Decimer.

Decimen.

Musical notation for exercise XI, divided into four numbered parts (1-4). Each part is in a treble clef with a key signature of two sharps and a 2/4 time signature. Part 1 includes fingerings like 4/3 and 3/3. Parts 2, 3, and 4 show various rhythmic patterns and chord progressions.

1. *Spiccato.* segue segue

2. III^a II^a I^a

3. III^a II^a I^a

4. IV^a - - - III II^a I^a

Daglige Øvelser med Tommelfingeren.

Tägliche Übungen mit dem Daumen.

2. *) Allegro.

1. Spiccato

segue

rit.

*) For at træffe den 5te Node i de første 10 Takter, maa man rykke op med Tommelfingeren i den dybereliggende Kvart og da sætte 3die Finger bestemt paa uden Glissando. Man kan ogsaa øve dette med Kvarten som Forslag.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 4. Trills (tr) and grace notes (q) are used throughout. The piece concludes with a double bar line and a final chord. Technical markings include 'Ia', 'IIa', 'IIIa', and 'Flag.'.

*) Um die fünfte Note in den ersten 10 Takten zu treffen, muss man mit dem Daumen in die tieferliegende Quarte rücken und dann den 3ten Finger ohne Glissando bestimmt aufsetzen. Man kann dies auch mit der Quarte als Vorschlag üben.

Flag.
 IIIa₀
 IIa
 IIIa

3.

Spiccato.M.

Coda.

(su)

o.s.v. en Oktav højere.

u.s.w. um eine Octave höher.

Fr. Sp.

o.s.v. i flere Strøgarter. u.s.w. in mehreren Stricharten.

XIII.

Flageolet. Flageolet.

Naturlig Flageolet. *Natürliches Flageolet.*

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A.

*) H griebes højt. *) *H wird hoch gegriffen.*

sul D.

sul G.

sul C.

sul A.

sul D.

sul G.

sul C.

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A. *sul D.*

sul G. *sul C.*

Rimstig Flageolet i kvartgreb. *Künstliches Flageolet in Quartgriffen.*

Virkning.
Wirkung.

Standpunkt.
Standpunkt.

sul A. *sul D.*

sul G.

sul C.

Anden Skrivemaade. *Andere Schreibart.*

sul A.

sul D.

sul G.

sul C.

sul C.

III^a II^a I^a

II^a III^a IV^a

Spiccato.

I^a

Kunstig Flageolet i Kvintgreb. Künstliches Flageolet in Quintgriffen.

Virkning.
Wirkung.
Standpunkt.
Standpunkt.

sul A.

sul D *sul G.*

sul C.

sul A.

sul D.

sul G.

sul G.

sul C.

sul C.

III^a II^a I^a II^a III^a IV^a *Fine.*

Musik für Violoncell und Klavier.

LUIGI ARDITI.
Geduld! Walzer.
FR. BENDEL.

Frühlingsmorgen.
Gute Nacht.
Liebesgruss.
Tyrolienne.
OLE BULL - JOH. S. SVENDSEN.
Solitude sur la montagne - Sehnsucht der Sennerin (Aug. Reinhard).

HAKON BØRRESEN.
Op. 4. Romance (D-dur).
Deux Pièces.
1. Élégie. 2. Sérénade.
ARCANGELO CORELLI (1658-1718).
Sonate, revue et doigtée par Jacques van Lier.
Prélude. Allemanda. Tempo di Sarrabande. Tempo di Gavotta.

FR. DUE.
Après midi.
JAKOB FABRICIUS.
Ballade (c-moll).

FR. NERUDA.
Op. 88. Mazurka und Ungarisch, zwei Konzertpièces. Nr. 1, 2.
AUG. NÖLCK.

Op. 43. Salon-Album. Sechs melodische Vortragsstücke im leichten Stile.
1. Frühlingslied. 2. Spanischer Marsch
3. Romanze. 4. Gavotte. 5. Studie.
6. Nocturne.

Op. 60. Legende (im Volkston).
- 86. Konzert-Mazurka.
- 90. Gnomenreigen (A-moll).

Die Musik: Hübsche, ungekünstelte Stücke, von denen namentlich der „Gnomenreigen“ als effektiv, zierlich und nicht allzu schwer Freunde unter den Virtuosen finden dürfte. Das Salon-Album enthält 6 ansprechende melodische Kleinigkeiten von einfacher Form und leichter Behandlung des Celoparts.

Neue Zeitschrift für Musik: Die Stücke entsprechen den Namen ihrer Benennung, dienend für angehende Violoncellspieler, sind trotz ihrer Schlichtheit geschmackvoll und werden den Spielern Freude bereiten.

Signale: Der Inhalt zeigt natürliches gesundes Wesen; sie sind glatt gearbeitet und verlangen von dem Spieler keine hohen technischen Fertigkeiten.

Tagsgetragen: Sehr schöne, feine, pikante Musik und dabei nicht schwer. Gediegene Faktur.

OTTO OLSEN.
Op. 7. Romanze.
FRANCESCO POLLINI.
Adagio cantabile mit Fingersatz und Vortragszeichen von Georg Wörl.

GEORG PREHN.
Op. 11. Drei Stücke.
1. Ballade. 2. Élegie. 3. Impromptu.
ALFRED RASMUSSEN.

Op. 11. Stimmung und Nocturne, zwei Solostücke.
B. ROMBERG.

Andante grazioso aus dem 2. Konzert, herausgegeben von L. Hegyesi.
Orchester-Partitur und Orchesterstimmen.

CORNELIUS RÖBNER.
Rosaline, Nocturne.

LOUIS GLASS.
Op. 81. Frühlingslied.
Orchester-Partitur. — Neu! —
Orchester-Stimmen. — 1918. —

JOHAN HALVORSEN.
Chant de „Veslemøy“ (Jacques van Lier).
Danses norvégiennes (Herman Sandby).

ROBERT HANSEN.
Op. 4. Nr. 1. Serenade.
- 2. Mazurka.
- 5. Konzert (D-dur).
- 7. Introduction et Tarentelle.
HARTMANN-ALBUM.

Compositions choisies par Julius Röntgen. — Neu! 1918.
Nr. 1. Prélude. 2. Menuet. 3. Feuille d'Album. 4. Scherzino. 5. Cavatine. 6. Étude. 7. Pastorale. 8. Capriccio.

LUDVIG HEGNER.
Élégie.

L. HEGYESI.
Op. 9. Nr. 1. Slavische Melodien.
- 2. Serenata spagnole.
P. HEISE.

Sonate (A-dur), kritisch revidiert von V. Bendix.
Neue Zeitschrift für Musik: Klar in der Form, natürlich, doch ohne Trivialität in Harmonie und Melodie, dazu handlich und dankbar in der Spielart für beide Instrumente, stellt es einen wirklich lebensfähigen und daher beachtenswerten Zuwachs auf seinem Gebiete dar. Fantasiestücke. Heft 1, 2.

WILLY HERRMANN.
Op. 82. Drei einfache Vortragsstücke
1. Abschied. 2. Kleine Gavotte. 3. Stilles Stück.

GUSTAV HOLLAENDER.
Op. 48. Für die Jugend. Leichte Vortragsstücke (A. Rüdinger).
Nr. 1. Melodie. 2. Geburtstagmarsch. 3. Schäfers Klage. 4. Kinderlied. 5. Gavotte. 6. Walzer.
Neue Zeitschrift für Musik: Auf die sechs allerliebsten leichten Vor-

tragsstücke von Gustav Hollaender (Op. 48) möchte ich ganz besonders hinweisen. Eigentlich für Violine bestimmt, sind sie von A. Rüdinger in ebenso geschmackvoller wie geschickter Weise für das Violoncell übertragen worden und tragen in ihrer anheimelnden Melodik wie bequemen und technikfördernden Spielart das Ihrige reichlich zur Ausbildung jugendlicher Spieler bei. G. Hollaender ist die beneidenswerte Gabe in reichem Masse verliehen, gefällig und leicht und dabei doch immer musikalisch interessant zu schreiben.

EILER JENSEN.
Op. 4. Tarantelle (D-dur).
- 5. Rastlos, Scherzo.
- 6. Réverie (G-dur).
- 7. Polonaise de Concert (D-moll) Gavotte (D-dur).
Mazurka (A-dur).

J. MOSSEL.
Drei kleine Stücke.
1. Lied. 2. Gavotte. 3. Walzer.

SIEGFRIED SALOMON.
Op. 8. Trois Morceaux.
1. Nocturne. 2. Intermezzo. 3. Mazurka.

Signale: Die Salomonschen Stücke haben den Vorzug, vortrefflich zu klingen und daher gewiss für den Unterricht und bei besseren musikalischen Unterhaltungszwecken gute Dienste zu leisten.

Neue Musik-Zeitung: Ein melodisches Nocturne, ein gefälliges Intermezzo grazioso und eine temperamentvolle Mazurka bilden den Inhalt dieser Sammlung, die dem Komponisten für seine vornehme Art alle Ehre macht.

Op. 7. Legende.
HERMAN SANDBY.
Danish Song. (Roselli).
- (Elverhø).
Neu! - (Agnete og Havmanden)
- (Valravn).
1918. - (Svalin og hrafnin).

CARL SCHULER.
Op. 22. Élegie.
ROB. SCHUMANN.
Lied (aus den Kinderszenen Op. 15) Transkription von Robert Henriques.

HILDA SEHESTED.
Drei Fantasiestücke.
1. Caprice. 2. Alla romanesca. 3. Humoreske.

CHRISTIAN SINDING.
Op. 46. Legende (Jacques van Lier).
EMIL SJÖGREN. Neu!
Op. 58. Sonate (A-dur) 1918.

JOHAN S. SVENDSEN.
Op. 26. Romanze in G-dur (David Popper).
JULES SZÉKACS.

Op. 17. Nr. 3. Choral (C-moll).
EMIL SÖCHTING.

Op. 82. „La Serenata“.
G. VALENSIN. Neu!
Menuet (A. Rüdinger). 1918.

C. E. F. WEYSE.
10 Melodien, bearb. von Fritz Bendix.

Romance

VIOLONCELLO.

Hakon Børresen, Op. 4.

HAKON BØRRESEN.
Op. 4. Romance D-dur für Violoncell und Klavier.

Neu!
(1913).

JOSEPH MALKIN.
DIX ÉTUDES POUR VIOLONCELLO.

Neu!
(1913).

WILHELM HÄNSEN, MUSIK-VERLAG. KOPENHAGEN & LEIPZIG.