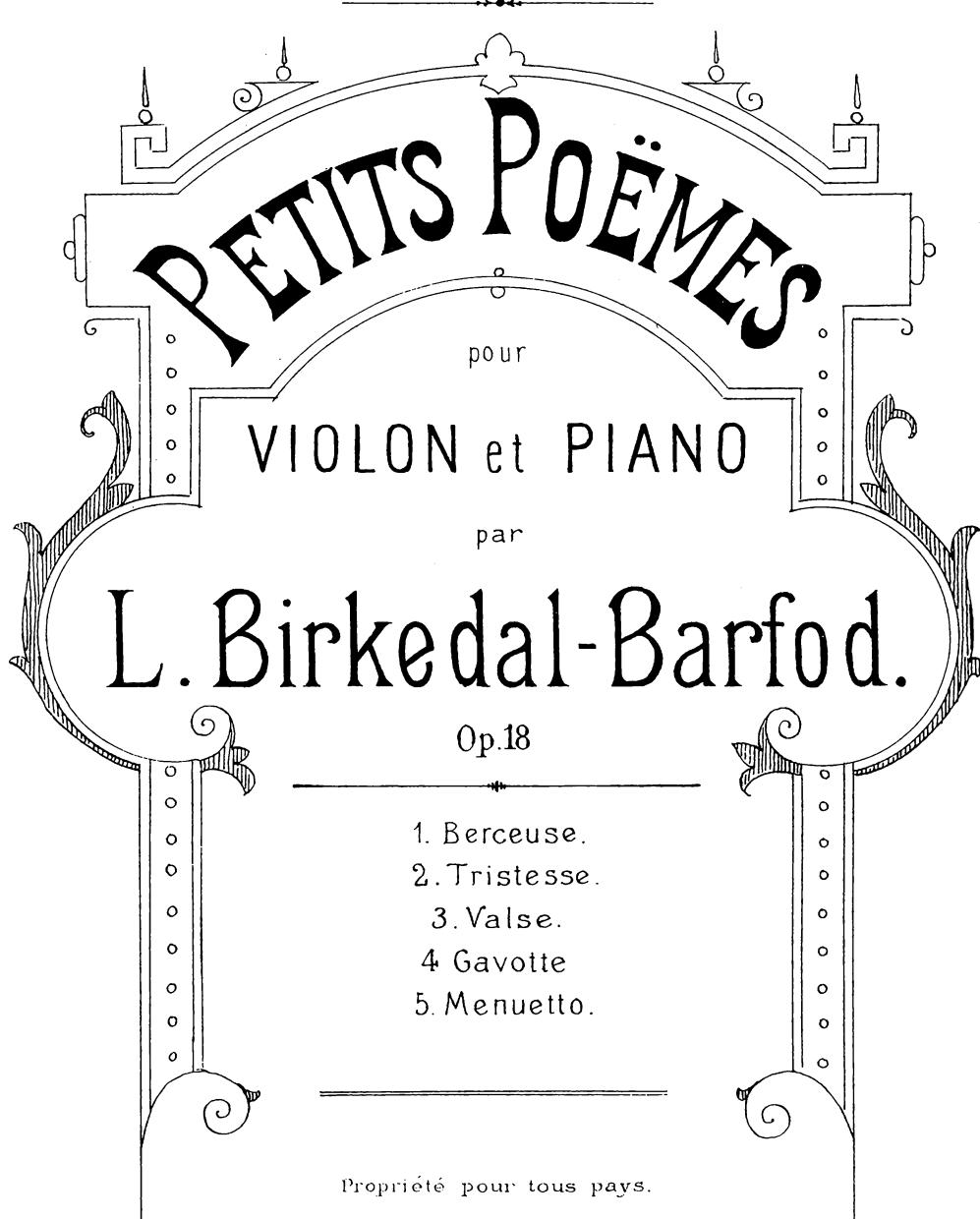


A ma fille Edith.



COPENHAGUE & LEIPZIG.
WILHELM HANSEN, ÉDITEUR.

Berceuse.

Andantino.

L. Birkedal-Barfod, Op. 18. Nr. 1.

TEMPO DI MARCA.

PIANOFORTE.

PIANO.

A

mf rit. mp a tempo

rit. mp a tempo

Berceuse.

Andantino.

VIOLINO.

L. Birkedal-Barfod, Op. 18.Nr.1.

The sheet music consists of six staves of violin music. Staff 1 starts with a dynamic *p*. Staff 2 includes dynamics *mf* and *p*. Staff 3 includes dynamics *sul A*, *mf*, and *rit.*. Staff 4 is labeled 'A' and includes dynamics *mp a tempo* and *p*. Staff 5 includes dynamics *sul D*, *molto rit.*, and *f*. Staff 6 is labeled 'B' and includes dynamics *p a tempo*, *mf*, *p*, and *sul D*. The music concludes with a dynamic *pp*.

Tristesse.

L. Birkedal-Barfod, Op. 18. Nr. 2.

Andante.

VIOLINO. *sul G* *p*

PIANO. *sul G sempre* *p*

A *sul D* *crescendo*

crescendo

f *p ritard.* *p a tempo*

f *p ritard.* *p a tempo*

cresc. *f ritard.*

cresc. *f ritard.*

4

più mosso
sul D*dolce*

p più mosso

B

f *string.* *rit.* *p at tempo*

f *string.* *rit.* *p at tempo*

rit. *p meno mosso*

rit. *p meno mosso*

Tempo I.

sul G

p sempre

p sempre

13010

sul G

C

crescendo cresc.

f p rit.

p a tempo

cre - seen - do f ritard.molto

cre - seen - do f ritard.molto

Tristesse.

Andante.

VIOLINO.

L. Birkedal-Barfod, Op. 18. Nr. 2.

The sheet music for Violin (VIOLINO) by L. Birkedal-Barfod, Op. 18, Nr. 2, is composed of ten staves of musical notation. The music is in **Andante** tempo, mostly in common time (C). The key signature varies between G minor (two flats), D major (one sharp), and A major (no sharps or flats). The notation includes various note heads (black, white, and shaded), slurs, and grace notes. Performance instructions include:
 - **sul G**: Used at the beginning of the piece and in several sections.
 - **sul D**: Used in section A.
 - **cresc.**: Gradual increase in volume.
 - **f**: Forte dynamic.
 - **p ritard.**: Pianissimo dynamic with a retardation.
 - **p a tempo**: Pianissimo dynamic at tempo.
 - **dolce**: Dolce dynamic.
 - **sul G**: Used in section A.
 - **crescendo**: Gradual increase in volume.
 - **f**: Forte dynamic.
 - **sul D**: Used in section A.
 - **più mosso**: More animated.
 - **B**: Section B, indicated by a large letter B.
 - **f string.**: Dynamic and string indication.
 - **rit.**: Ritardando.
 - **p a tempo**: Pianissimo dynamic at tempo.
 - **rit.**: Ritardando.
 - **p meno mosso**: Pianissimo dynamic, less animated.
 - **p sempre**: Pianissimo dynamic, always.
 - **Tempo I.**: Return to original tempo.
 - **sul G**: Used in section C.
 - **C**: Section C, indicated by a large letter C.
 - **sul D**: Used in section C.
 - **cresc.**: Gradual increase in volume.
 - **f**: Forte dynamic.
 - **p rit.**: Pianissimo dynamic, ritardando.
 - **p a tempo**: Pianissimo dynamic at tempo.
 - **13010 cresc.**: Measure number 13010 with gradual increase in volume.
 - **sul G**: Used in section C.
 - **f**: Forte dynamic.
 - **molto rit.**: Very much ritardando.

Valse.

Allegretto.

L. Birkedal-Barfod, Op. 18. Nr. 3.

PIANO.

A



f

f

p

p

f



f

f

p

p

f



rit.

p a tempo

rit.

p a tempo



rit.

rit.

p

4

B dolce

mf a tempo

sul A

C
D

p a tempo

p a tempo

Musical score page 5, measures 1-2. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F#). Measure 1 starts with a dynamic *p*. Measure 2 continues with a dynamic *p*.

Musical score page 5, measures 3-4. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F#).

E

Musical score page 5, measures 5-6. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F#). Measure 5 ends with a forte dynamic. Measure 6 begins with a dynamic *mf*.

Musical score page 5, measures 7-8. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F#). Measure 7 ends with a forte dynamic. Measure 8 begins with a dynamic *f*.

Musical score page 5, measures 9-10. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F#). Measure 9 starts with a dynamic *mf*, followed by *cresc.* Measure 10 starts with a dynamic *mf*, followed by *cresc.*

Valse.

Allegretto.

VIOLINO.

L. Birkedal-Barfod, Op. 18. Nr. 3.

VIOLINO.

A

B dol.
rit. *mf at tempo*

C

D rit. *p at tempo*

E

sul D *mf cresc.* *f* *ff*

Gavotte.

L. Birkedal-Barfod, Op. 18. Nr. 4.

Allegretto non troppo.

VIOLINO.

PIANO.

cresc. *f* *mf*

cresc. *f* *1.*

2. *mf* *p* *sul A* *sul E* *cre -*

2. *mf* *cre -*

- scen - *do* *p*

- scen - *do* *p*



A

f molto rit.

mf

f molto rit.

f

p

Musical score for piano, measures 7-12, section A. The score consists of three staves: treble, bass, and a lower staff. The key signature is one sharp (F#). Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs.

mf

f

mf

rit.

mf

p

rit.

13012

Musical score for piano, measures 13-36. The score consists of three staves: treble, bass, and a lower staff. The key signature changes between one sharp (F#) and one flat (B-flat). Measures 13-18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measures 19-24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measures 25-30: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs. Measures 31-36: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Lower staff has eighth-note pairs.

B

f

mf

f

mf

rit.

mf

p

rit.

mf a tempo

cresc.

a tempo p

sul A

f

mf

p

sul G

cre - scen - do

p

cre - scen - do

p

cresc.

f

molto rit.

cresc.

f

molto rit.

C

a tempo

p

pizz.

arco

p a tempo

p

f

Gavotte.

Allegretto non troppo.

VIOLINO.

L. Birkedal-Barfod, Op. 18, Nr. 4.

The sheet music consists of 14 staves of violin notation. The first staff begins with *mf*. The second staff starts with *cresc.*, followed by *sul A* and *sul E*. The third staff includes *p*, *cre*, and *scen*. The fourth staff features *do*, *p*, and *f*. The fifth staff contains *cresc.*, *f*, and *molto rit.*. The sixth staff ends with *mf*. The seventh staff begins with *rit.*, followed by *mf a tempo*. The eighth staff starts with *cresc.*, *sul A*, and *sul E*. The ninth staff includes *f*, *mf*, *cre*, and *scen*. The tenth staff features *do*, *p*, and *cresc.*. The eleventh staff ends with *f*. The twelfth staff begins with *molto rit.*, followed by *a tempo* and *p*. The thirteenth staff starts with *pizz.*, *arco*, and *f*.

Menuet.

L. Birkedal-Barfod, Op. 18. Nr. 5.

Moderato.

PIANO. { *mf*

PIANO. { *mf*

PIANO. { *p* *f*

PIANO. { *mf* *p*

A

cre - seen - do *mf*

B

rit. *mf* *p*

C

13013

13013

Menuet.

L. Birkedal-Barfod, Op. 18. Nr. 5.

Moderato.

VIOLINO.

mf

p

sul A

cre - scen - do

rit.

Fine.

restez.

A

B

C

D. C. al Fine senza Repetitione.

13013

KOMPOSITIONEN

von

L. BIRKEDAL-BARFOD.

Für Klavier.

Op. 5. Terz-Etüden.

Op. 8. Etüden für die linke Hand. Heft 1. 2.

Bietet zur Stärkung und Fingergeschmeidigkeit der linken Hand ein treffliches Unterrichtsstoff".

(Neue Musikzeitung 1898 No. 3)

Dieselben sind formell sehr reichhaltig und musikalisch geistreich und gediegen erfunden. In der neueren Litteratur dürfte für diesen speciellen Zweck kaum etwas Besseres zu Tage getreten sein".

(Urania 1898 No. 2.)

Op. 9. Pedal-Studien (Kleine Präludien.)

Birkedal-Barfod's Pedalstudien bieten ein sorglich zurechtgelegtes, musikalisch gediegnes Uebungsmaterial und die gewissenhaft angebrachten Pedalvorschriften lassen einen erläuternden Text überflüssig erscheinen. Ein solcher ist denn auch nicht beigedruckt".

(Chorgesang 1898 No. 22.)

Für den richtigen Gebrauch des Pedals an Pianos hat der Autor 12 charakteristische, mässig schwere Präludien geboten, die sich durch Geist und Poesie auszeichnen".

(Urania 1898 No. 9.)

Ein treffliches Studienwerk für ernste Klavierspieler und Musikanstalten. Die Präludien sind seine Original-kompositionen".

(Neue Musikzeitung 1898 No. 9.)

Op. 10. Klavierstücke.

Heft 1.

Prélude. — Menuett. — Scherzo.

Heft 2.

Springtanz. — Romanze.

Ein tüchtiger Komponist ist L. Birkedal-Barfod. Dass er im Tonsatz trefflich versiert ist, beweist sein Menuett, Scherzo und Springtanz".

(Neue Musikzeitung 1898 Nr. 21)

Op. 11. Petites études melodiques.

Die 20 kleinen melodischen Etüden machen den Eindruck kleiner Vortragsstückchen, wie das leicht beschwingte No. 3, das neckische No. 5 und mehrere ähnliche. Gut studiert werden sie technisch und musikalisch dem Schüler tüchtigen Nutzen bringen". (Der Klavierlehrer 1899 No. 6.)

Ein trefflicher Klavierpädagoge ist L. Birkedal-Barfod, der in seinem Op. 11 "kleine melodische Etüden" der Jugend überreicht. Sie sind für die zweite und dritte Fertigkeitsstufe berechnet und durchaus musikalisch ansprechend".

(Neue Musikzeitung 1899 No. 5.)

Op. 12. Sonate instructive (E-moll).

Dieser gehaltvollen Klaviersonate werden nur Spieler der vierten Geläufigkeitsstufe Herr werden. Sehr hübsch ist der zweite langsame Satz, während das Passagenwerk des dritten Satzes brillant vorgetragen werden kann".

(Neue Musikzeitung 1899 No. 15.)

Op. 15. Leichte Studien für die linke Hand.

Heft 1. 2.

Op. 16. Sérénade.

Op. 17. Sonatine (F-dur).

Trauermarsch auf das Ableben der Königin Louise von Dänemark.

Trillerübungen.

Das Heftchen enthält eine Zusammenstellung von Trillertypen in mannigfachen Kombinationen, mit verschiedenen Rhythmen, allen möglichen Fingersätzen, mit begleitender Melodiestimme u. s. w.; es wird besonders für jüngere Spieler nutzbringend zu verwerthen sein".

(Der Klavierlehrer 15. Aug. 1897.)

Scalatübungen.

Für Orgel.

Op. 13. Fantasie über das Lied der Kreuzfahrer.

Trauermarsch auf das Ableben der Königin Louise von Dänemark.

Der stimmungsvolle Satz besteht aus einem düsteren Haupt- und einem tröstlicheren Seitensatz. Bei Trauferierlichkeiten wohl zu verwerthen". (Urania 1899 No. 10.)