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A MONSIEUR T. HINDENBURG,  
CONSEILLER A LA COUR D'APPEL DE COPENHAGUE.

# ANDANTE FUNÈBRE

POUR

## ORCHESTRE

PAR

# JOHAN S. SVENDSEN.

Partition d'Orchestre.

Parties d'Orchestre.

Orgue, Violon et Violoncelle.

Orgue seul par G. MATTHISON-HANSEN.

Harmonium et Violon par AUG. REINHARD.

Harmonium et Violoncel par AUG. REINHARD.

Harmonium seul par AUG. REINHARD.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

### WILHELM HANSEN, ÉDITEUR.

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# Andante funèbre.

Johan S. Svendsen.  
Transcrit par A. Reinhard.

Andante lento.

Violino  
o Violoncello.

HARMONIUM.

First system of the musical score. The upper staff (treble clef) begins with a rest, followed by a melodic line starting with a piano (*p*) dynamic and ending with an *espressivo* marking. The lower staff (grand staff) features a piano (*pp*) dynamic in the first measure, followed by a piano (*p*) dynamic in the second measure, and then continues with chords and single notes.

Second system of the musical score. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues with chords and single notes, also marked with a mezzo-forte (*mf*) dynamic.

Third system of the musical score. The upper staff shows a dynamic progression from forte (*f*) to *dim.* (diminuendo), then piano (*p*), and finally piano-piano (*pp*). The lower staff follows a similar dynamic progression from *f* to *pp*.

Fourth system of the musical score. The upper staff concludes with a *Fine.* marking and includes the instruction *ten.* (tenuendo) in the final two measures. The lower staff also concludes with a *Fine.* marking and includes the instruction *ten.* in the final two measures.

## Poco meno lento.

First system of music, measures 1-4. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The tempo is marked "Poco meno lento." The first staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with a slur over measures 1-4. A crescendo (*cresc.*) is indicated between measures 2 and 3, leading to a forte (*f*) dynamic at the end of measure 4. The piano accompaniment (treble and bass clefs) also begins with a piano (*p*) dynamic and features a wide intervallic accompaniment with a slur over measures 1-4. A crescendo (*cresc.*) is indicated between measures 2 and 3, leading to a forte (*f*) dynamic at the end of measure 4.

Second system of music, measures 5-8. The first staff (treble clef) continues the melodic line with a slur over measures 5-8. A decrescendo (*dim.*) is indicated between measures 6 and 7, leading to a piano (*p*) dynamic at the end of measure 8. The piano accompaniment (treble and bass clefs) continues with a wide intervallic accompaniment with a slur over measures 5-8. A decrescendo (*dim.*) is indicated between measures 6 and 7, leading to a piano (*p*) dynamic at the end of measure 8.

Third system of music, measures 9-12. The first staff (treble clef) continues the melodic line with a slur over measures 9-12. A crescendo (*cresc.*) is indicated between measures 9 and 10, leading to a mezzo-forte (*mf*) dynamic at the end of measure 12. The piano accompaniment (treble and bass clefs) continues with a wide intervallic accompaniment with a slur over measures 9-12. A crescendo (*cresc.*) is indicated between measures 9 and 10, leading to a mezzo-forte (*mf*) dynamic at the end of measure 12.

Fourth system of music, measures 13-16. The first staff (treble clef) continues the melodic line with a slur over measures 13-16. A crescendo (*cresc.*) is indicated between measures 13 and 14, leading to a forte (*f*) dynamic at the end of measure 16. The piano accompaniment (treble and bass clefs) continues with a wide intervallic accompaniment with a slur over measures 13-16. A crescendo (*cresc.*) is indicated between measures 13 and 14, leading to a forte (*f*) dynamic at the end of measure 16.

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*p* *mf*

*pp*

*pp poco rit.* *D.C. al Fine.*

*pp poco rit.* *D.C. al Fine.*

# Ausgabe Dr. Hans Bischoff.

## Muzio Clementi.

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Wer des verewigten Dr. Hans Bischoff höchst wertvolle Ausgabe von Seb. Bachs Klavierwerken zu kennen lernte, der weiss sicher, was er von den genannten Neuausgaben zu erwarten hat, denn dieser »Berufene« war imstande in dieser Beziehung Ausgezeichnetes zu leisten.

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# Andante funèbre

pour Harmonium et Violoncelle.

Andante lento.

Violoncelle.

Johan S. Svendsen.

Transcrit par A. Reinhard.

*p*

*p*

*cresc.*

*f — p dol.*

*p* *espressivo*

*mf* *f*

*dim.* *p* *pp*

Violoncelle.

*ten. ten.*  
*Fine.*

Poco meno lento.

*p cresc. f*

*dim. p*

*cresc. mf*

*cresc. f*

*ff*

*p mf*

*p mf*

*poco rit. pp*

*D.C. al Fine.*



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VON

JOHAN HALVORSEN.

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KLAVIERAUSZUG

VON

EDVARD GRIEG.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

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