



WILHELM HANSEN EDITION.

HERRN PROFESSOR AD. BRODSKY GEWIDMET.

# KONCERT

(A-DUR)

FÜR

VIOLINE UND ORCHESTER

VON

## CHRISTIAN SINDING.

Op. 45.

PARTITUR.  
ORCHESTERSTIMMEN.  
DUBLIRSTIMMEN.  
VIOLINE UND KLAVIER.

---

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

---

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

Aufführungsrecht vorbehalten.

# KONCERT.

## VIOLINE. (Principalstimme.)

Christian Sinding, Op. 45.

**Allegro energico.**

*Tutti*  
*ff*

*Solo*  
*ff*

*V*

*V*

*V*

*V*

*V*

*Solo*  
*ff*

*fz*  
*fz*

VIOLINE.

The image displays a page of a violin score, labeled "VIOLINE." at the top center and "3" at the top right. The score consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The music is characterized by a variety of dynamics and techniques:

- Staff 1:** Starts with a forte (*ff*) dynamic. It features a series of eighth-note patterns with slurs and accents.
- Staff 2:** Continues the eighth-note patterns, maintaining the *ff* dynamic.
- Staff 3:** Introduces triplets (marked with a "3") and a doublet (marked with a "2").
- Staff 4:** Features a section marked with a large "B" and includes first (1) and fourth (4) fingerings.
- Staff 5:** Contains a section with a *ff* dynamic, marked with a "4" and "1" fingering.
- Staff 6:** Features a section with a *ff* dynamic, marked with a "5" and "1" fingering.
- Staff 7:** Continues with a *ff* dynamic, marked with a "5" and "1" fingering.
- Staff 8:** Features a section with a *ff* dynamic, marked with a "5" and "1" fingering.
- Staff 9:** Features a section with a *ff* dynamic, marked with a "5" and "1" fingering.
- Staff 10:** Ends with a *dim.* (diminuendo) dynamic.

VIOLINE.

**C** Solo  
*p* *tranq.*

*cresc.*

*f*

*ff*

*ff*

Solo sul G

VIOLINE.

First staff of music, starting with a treble clef and a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic. It features a melodic line with slurs and accents, moving through various intervals and rests.

Second staff of music, continuing the melodic line from the first staff. It starts with a piano (*p*) dynamic and includes slurs and accents.

Third staff of music, continuing the melodic line. It features slurs and accents, with some notes beamed together.

Fourth staff of music, continuing the melodic line. It starts with a *cresc.* (crescendo) dynamic marking and includes slurs and accents.

Fifth staff of music, continuing the melodic line. It features a forte (*f*) dynamic, a first ending bracket (1), and a section marked with a 'D' above the staff. The dynamic reaches fortissimo (*ff*) at the end of the staff.

Sixth staff of music, continuing the melodic line. It includes slurs and accents, with some notes beamed together.

Seventh staff of music, continuing the melodic line. It features slurs and accents, with some notes beamed together.

Eighth staff of music, continuing the melodic line. It features slurs and accents, with some notes beamed together. The dynamic is marked *poco rit.* (poco ritardando).

Ninth staff of music, continuing the melodic line. It starts with an *a tempo* marking and a fortissimo (*ff*) dynamic. It includes slurs and accents.

Tenth staff of music, continuing the melodic line. It features slurs and accents, with some notes beamed together. A section marked with an 'E' above the staff is indicated.

Eleventh staff of music, continuing the melodic line. It features slurs and accents, with some notes beamed together. The dynamic is marked *f*.

VIOLINE.

*a tempo*  
*ff*  
*lunga.lunga.*

*Andante.*  
*p Bassi.*

*Solo sul G*  
*p*

*tr*

*tr*

*F*  
*p*

*tr*

*tr*

*tr*

VIOLINE.

**G**

*f* *ff* *rit.* *ffx* *Solo sost.* *p* *pp* **Allegro giocoso.** *attacca* *ff marc.* **H** *f*

VIOLINE.

Solo. *f*

*p*

*cresc.* *cresc.*

K *f*

*ff* *fz*

*ff*

*ff*



VIOLINE.

**L**

*f* *pp*

**Solo.**

*ff con fuoco*

*p*

*p cresc.*

*cresc.*

*ff*

*a tempo Più*

*sostenuto.*

*f* *p*

*cresc.* *ff*

VIOLINE.

Solo.

*ff*

*fz*

**M**

*ff*

10

*p cresc.*

*ff*

3 *rit. molto rit.* **Tempo I.** *ff*

**N** Solo. *f*

VIOLINE.

The image shows a page of a violin score with ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a single system. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody. The third staff is marked *p cresc.* and features a series of slurs and accents. The fourth staff is marked *f cresc.* and includes a first ending bracket labeled '1'. The fifth staff is marked *ff* and features a series of slurs and accents. The sixth staff is marked *ff* and includes a first ending bracket labeled '8'. The seventh staff is marked *fz* and features a series of slurs and accents. The eighth staff is marked *ff marcato* and features a series of slurs and accents. The ninth staff is marked *fz* and features a series of slurs and accents. The tenth staff is marked *0* and features a series of slurs and accents.

VIOLINE.

Solo.

Violin solo section, measures 1-14. The music is in G major and 2/4 time. It features a series of ascending and descending eighth-note patterns with various slurs and accents. Dynamic markings include 'f' at the beginning and 'fz' later in the section. Fingering numbers 1, 2, 3, 4, 7, and 0 are indicated above notes.

*ritard.*

Andante.

Adagio.

Violin section, measures 15-18. The tempo changes to Andante and then Adagio. The music consists of slower, more spacious eighth-note patterns. Dynamic markings include 'p' and 'p'.

Vivace.

*rit.*

*p leggiero*

Violin section, measures 19-22. The tempo changes to Vivace. The music features a rapid eighth-note pattern. Dynamic markings include 'p leggiero'.

VIOLINE.

The image displays a page of a violin score, numbered 13. The music is written on ten staves. The key signature is three sharps (F#, C#, G#). The score begins with a piano (*p*) dynamic. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The sixth staff has a *p cresc.* marking. The seventh staff has a *f* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The eleventh staff has a *ff* marking. The twelfth staff has a *ff* marking. The thirteenth staff has a *ff* marking. The fourteenth staff has a *ff* marking. The fifteenth staff has a *ff* marking. The sixteenth staff has a *ff* marking. The seventeenth staff has a *ff* marking. The eighteenth staff has a *ff* marking. The nineteenth staff has a *ff* marking. The twentieth staff has a *ff* marking. The score concludes with a *ff* marking and the word *Fine.*

# Neue Violinkompositionen

von

## JOHAN HALVORSEN.

**Andante religioso in G-moll für Violine mit Orchester.**

|                |          |   |                     |            |
|----------------|----------|---|---------------------|------------|
| Partitur ..... | Mk. 2,50 | } | Dublirstimmen ..... | à Mk. 0,30 |
| Stimmen .....  | - 4,50   | } | Solostimme .....    | - 0,50     |

**Ausgabe für Violine mit Klavier oder Orgel .....** - 2,50

„In kleinem Rahmen ein anmuthiges Bild mit manchen Feinheiten in der technischen Ausarbeitung. Das Orchester (ausser Streichquintett nur Holzbläser, zwei Hörner und Pauke) strömt einen milden, gesättigten Glanz aus, umrankt und begleitet die ausdrucksvolle Solostimme decent, doch nicht unselbstständig. In der Bildung von Melodie und Harmonie verleugnet der Componist nirgends die nordische Heimath.“

(„Signale No. 44, 1903.)

**Danses norvégiennes (3. Aufl.) Mk. 2,—** ; **Air norvégien (2. Aufl.) .....** Mk. 2,—

Repertoirestück der Herren Professoren Leopold Auer, Johannes Smith u. v. A.

**Mosaïque. Suite de Morceaux caractéristiques.**

|                              |         |   |                                 |         |
|------------------------------|---------|---|---------------------------------|---------|
| 1. Intermezzo oriental ..... | Mk. 2,— | } | 4. Chant de »Veslemöy« ...      | Mk. 1,— |
| 2. Entr'acte .....           | - 1,80  | } | 5. Fête nuptiale rustique ..... | - 2,—   |
| 3. Scherzino .....           | - 1,25  | } |                                 |         |

„Diese Kompositionen heben sich stark ab von der Masse der fast täglich erscheinenden Produkte auf diesem Gebiete. Sie sind nicht blosse Violinstücke mit Klavierbegleitung, sondern mehr als Duos zu betrachten, bei welchen auch dem Klavier eine selbständige Rolle zukommt; und auch wo dies mehr begleitend auftritt, ist diese Begleitung bedeutungsvoll und harmonisch interessant.“

(Neue Musikzeit. No. 22, 1900.)

„Von gleich bedeutendem Werthe wie die Sarabande für Violine und Bratsche ist auch der Inhalt der unter dem Gesamttitel „Mosaïque“ veröffentlichten Stücke für Violine und Pianoforte, welche beiden Spielern die gleichen und sehr dankbaren Aufgaben stellen. Gleich das erste Stück „Intermezzo oriental“ führt uns in des Tondichters Gedankenkreis in überraschender Weise ein und unterscheidet sich in sehr vortheilhafter und gewinnender Weise von den Stücken ähnlichen Genres, die oft den Genuss durch melodische Monotonie und manirte Harmonisirung erschweren. Halvorsen bringt in letzterer Beziehung viel Interessantes, bewegt sich indessen immer auf dem Boden einer durchaus gesunden Empfindung. Von duftiger Melodik und gefälligem Klangreize sind „Entr'acte“ und „Scherzino“ erfüllt; Jenes ist in der Stimmung fast weich und nachdenklich, dieses mit seinem übermüthig dominirenden Triolenmotive neckisch und wohlgelaunt. An das Volkslied streift der sinnende, schwermüthige „Chant de Veslemöy“ mit seiner einfachen, herzwinnenden Melodie, einem Abendliede intimsten Charakters wohl vergleichbar. Mehr nach aussen wendet sich die den Cyklus abschliessende „Fête nuptiale rustique“, welche einen lustigen, von Humor übersprudelnden Ton anschlägt und dem ganzen Werke einen trefflichen Abschluss gibt. Die hier angezeigten Stücke von Halvorsen sind sehr empfehlenswerth, denn ihr Schöpfer weiss sich in denselben nicht allein behaglich mitzuthemen, sondern vermag, unterstützt von starker, erfinderischer Kraft und ausgesprochenem Schönheitsgefühl, auf die Dauer zu fesseln und zu interessieren, sodass man immer aufs Neue gern zu seinen reizvollen Gaben zurückkehren wird.“

Eugen Segnitz (Musikal. Wochenbl. No. 14, 1902.)

**WILHELM HANSEN, MUSIK-VERLAG. LEIPZIG.**