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NORDISK

MUSIK

BIBLIOTEK



- 652. Berner, Louis. Myrthenblätter Vals, 2-hdg.
- 653. Santa Lucia, neapolitansk Folkesang.
- 654. Bøgh, Erik. „To Sange“. Skærsommersangen — Tirana.
- 655. Weyse, C. F. E. Der staar et Slot i Vesterled.
- 656. — Den merke Nat forsvunden er.
- 657. Schäfer, H. Postillon, 2-hdg.
- 658. Andersen, F. Barcarole.

Gustav Lange.  
I Ungdommens Aar,  
Op. 292.

- 659. Nr. 1. Skjelmerl.
- 660. - 2. Filippine.
- 661. - 3. I Balstads. Vals.
- 662. - 4. Paa Landet.
- 663. - 5. I Skumringen.
- 664. - 6. Den vundne Lykke.
- 665. Door, Ant. Lied ohne Worte.
- 666. Kutschera, A. Lille Mor, tænkt dig, jeg drømte —
- 667. Jensen, Chr. Amalie Polka, 2-hdg.
- 668. Lange, Gustav. Nordisches Lied, Melodi, op. 152.
- 669. Teilman, Chr. 2den Gavotte a-moll.
- 670. Taubert, W. In der Fremde. (I fremmed Land).
- 671. Godard, Ch. Mandolinata Ronde nocturne, op. 57 Nr. 4.
- 672. Steinfeldt, P. A. D. „Ständchen“ af Fr. Schubert. Transkript.
- 673. Mendelssohn-Bartholdy, F. „Es ist bestimmt“.
- 674. Czibulka, Alph. Réverie op. 255.
- 675. Bendel, Fr. Frühlingsmorgen.
- 676. Willy, V. Elverhøj. Fantasi Nr. 2.
- 677. Heller, St. Wiegenlied op. 72 Nr. 3.
- 678. Liast, Fr. Consolation Nr. 5.
- 679. Horneman, E. „Liden Karen“ af P. Heise, let.
- 680. Schubert, Fr. Marche militaire (Holger Dahl).
- 681. Gade, Niels W. Olufs Romance af „Elverskud“ 2-hdg.
- 682. Mozart-Bischoff. Menuet. D-dur.
- 683. Møller, A. Jeg elsker de grønne Lunde.
- 684. Grieg, Edv. Ave maris stella (Ludv. Schytte) 2-hdg.
- 685. Malling, Jørgen. Albumblad.
- 686. Schubert, Fr. Die Forelle, tysk og dansk Tekst.
- 687. Weyse, C. F. E. Dagen gaar med raske Fjed.
- 688. Rung, H. I Danmark er jeg født.
- 689. Weyse, C. F. E. Bliv hos os naar Dagen hælder.
- 690. Schumann, Rob. Du bist wie eine Blume, tysk og dansk Tekst.
- 691. — Ich grille nicht, tysk og dansk Tekst.
- 692. Svensk Folkevisæ: Om dagen vid mitt arbete.
- 693. Abt, Fr. Ich hab' ihren Namen geschrieben.

- 694. Flotow, Fr. Sidste Rose.
- 695. Bøgh, Erik. Mit eget Kompagni.
- 696. Rung, Fr. Hr. Peder kasted Runer over Spange.
- 697. Tyrolsk Vise: Andreas Hofer (Zu Mantua).
- 698. Svensk Folkevisæ: Necken, han sjunger på blåen blå.
- 699. Hartmann, Emil. Det døende Barn.
- 700. Schram, P. Aldrig vill jag gossar se,
- 701. Hillebrandt, N. P. Gammel Kærlighed —
- 702. Förster, Rudolph. Saa sødt. Sang Vals.
- 703. Kragelund, Ch. Jomfru vil De med i Skoven.
- 704. Mozart-Bischoff. Adagio h-moll.
- 705. Schubert, Fr. Seks smaa Danse.
- 706. Chopin-Rózycki. Vals, F-dur, op. 34 Nr. 3.
- 707. Reissiger, C. G. Zigeunerdrøngen i Norden.
- 708. Fall, L. „Dollarpriessessen“.
- 709. Lehár, F. „Grevnen af Luxemburg“.
- 710. Henriques, Finl. „Den lille Havfrue“.
- 711. Nielsen, Carl. „Maskerade“.
- 712. Collan, K. Rose-Marie.
- 713. Ben Bolt. Sang af Folketsuesp: „Trilby“.
- 714. Erviti, J. Spansk Tyrefægter Marsch.
- 715. The last rose of summer. Irsk Folkesang.
- 716. Raff, J. An ihn! Andante G-dur.
- 717. Hillebrandt, N. P. Vossevangen

Let Uddrag for Klaver af Nicolaj Hansen.



KLASSISK og MODERNE MUSIK

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A. B. NORDISKA MUSIKFÖRLAGET



# Fini Henriques: Den lille Havfrue.

Let Uddrag ved  
NICOLAJ HANSEN.

Moderato.

The Moderato section consists of five systems of piano music. The first system begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It features a melody in the right hand with various ornaments and fingerings (e.g., 2, 5, 4, 1, 2, 3, 4, 2, 2, 3, 3) and dynamics ranging from *f* to *p*. The bass line provides harmonic support with chords and single notes. The second system includes first and second endings, marked with '1.' and '2.', and dynamics like *ff*, *f*, and *p*. The third system continues the melodic development with dynamics such as *p*, *f*, *mf*, and *ff*. The fourth system features a trill ornament and dynamics like *p* and *f*. The fifth system concludes the Moderato section with a final cadence.

Allegretto.

The Allegretto section is a single system of piano music in 3/4 time. It starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The right hand has a lively melody with many ornaments and fingerings (e.g., 1, 4, 1, 1, 3, 5, 1, 3, 2, 2, 1, 3, 4). The left hand plays a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *f*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note triplets and sixteenth-note runs, with fingerings 3, 3, 4, 2, 1, 3, 1, 3, 2. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. Continuation of the first system. The right hand includes a first ending bracket labeled "1." leading to a sixteenth-note run with fingerings 1, 4, 3, 3, 3. The left hand continues with chordal accompaniment.

Third system of musical notation. Features a second ending bracket labeled "2." leading to a sixteenth-note run with fingerings 1, 3, 3, 5, 4, 1, 1, 1, 3. Dynamics include *f*, *p*, and *f*. The left hand has a triplet of eighth notes with fingering 1 3.

Fourth system of musical notation. Dynamics include *p*, *f*, *pp*, and *f*. The right hand has a sixteenth-note run with fingerings 4, 1, 1, 1, 4, 3, 1, 1, 1, 3, 5, 4, 5, 4, 1, 1. The left hand has a triplet of eighth notes with fingerings 4, 4, 3, 5, 4.

Fifth system of musical notation. Dynamics include *ff*. The right hand features a sixteenth-note run with fingerings 3, 3, 4, 3, 4, 3, 4, 2, 1, 3, 1, 3, 3, 1. The left hand continues with chordal accompaniment.

Sixth system of musical notation. The right hand has a sixteenth-note run with fingerings 3, 3, 4, 3, 1, 3, 1, 1, 1, 3, 6. The left hand concludes with a final chord.

Valse lento.

The first system of the piece is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 5, 4, 3, 1, 3). The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It includes dynamic markings for *rit.* (ritardando) and *p a tempo* (piano at tempo). The right hand continues with intricate melodic patterns and fingerings (2, 4, 4, 1, 3, 1, 1, 5, 4, 3). The left hand accompaniment includes a triplet in the bass line.

The third system features a crescendo (*cresc.*) and a forte (*f*) dynamic. It concludes with a *poco rit.* (slightly ritardando) marking. The right hand has complex melodic lines with fingerings (3, 1, 2, 2, 3, 1, 3, 2, 3, 4, 2). The left hand accompaniment includes a triplet in the bass line.

Lento.

The fourth system is marked *Lento* and begins with a forte (*f*) dynamic. It includes markings for *mf* (mezzo-forte), *p* (piano), *f p* (fortissimo piano), *rit.* (ritardando), and *p* (piano). The right hand has a melodic line with slurs and fingerings (5, 1, 2, 3, 5, 3, 1, 2). The left hand accompaniment includes a triplet in the bass line.

Andantino.

The fifth system is marked *Andantino* and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (5, 2, 5, 3). The left hand accompaniment includes a triplet in the bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features complex fingering with numbers 1-5 above and below notes. A dynamic marking of *p* (piano) is present. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It includes various fingering indications and a dynamic marking of *p*. The system ends with a double bar line.

**Allegro.**

Third system of musical notation, marked **Allegro.** It begins with a *dim.* (diminuendo) marking and a *p* dynamic. The tempo is indicated by a metronome-like symbol above the staff. The system ends with a double bar line.

Fourth system of musical notation, continuing the **Allegro** section. It features a *p* dynamic and includes first and second endings. The system concludes with a double bar line.

Fifth system of musical notation, marked **Lento.** It begins with a *p rit.* (piano ritardando) marking and includes first and second endings. The dynamics increase to *f* (forte) and *ff* (fortissimo). The system ends with a double bar line.