

# HEIMDAL

## NORDISCHE SALON-ORCHESTER-SAMMLUNG

Besetzung: Klavier, Hornemann, Violine I, Violine obligat, Viola, Cello, Bass, Fagot, Klarinette,  
Oboe, Trompete, Posaune und Schlagzeug. . . . . Ausführbar in kleinster Besetzung:  
Klavier, Violine und Cello.

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| Nr. Ed. Nr.                                                                                         | Nr. Ed. Nr.                                                                                                  |
| 1--1527 Charles Godard. Op. 44 Nr. 1. Mi-<br>nonnette.                                              | 27--1558 A. W. Lenzsky. Fantasia über dän-<br>ische Nationalmelodien.                                        |
| 2--1528 Christian Sinding. - 88 - 3. Walzer.                                                        | 28--1554 H. C. Lumbye. Traumbilder.                                                                          |
| 3--1529 Johan Halvorsen. Einzugsmarsch der<br>Hojaren.                                              | 29--1742 Niels W. Gade. In der blauen Grotte.                                                                |
| 4--1530 Carl Nielsen. Tanzszenen und Feste<br>d'Espagne aus der komischen Oper<br>„Der Maskenball“. | 30--1748 Niels W. Gade. Tanz der Elfen-<br>mädchen.                                                          |
| 5--1531 Anton Rubinstein. Op. 8 Nr. 1. Mélodie.                                                     | 31--1744 H. C. Lumbye. Indischer Kriegs-<br>tanz.                                                            |
| 6--1532 Franz Neruda. Op. 30 Nr. 3. Marche<br>slovaque.                                             | 32--1746 J. P. E. Hartmann. Der Götter Tri-<br>umphmarsch.                                                   |
| 7--1533 Elmi Henriques. - 22 - 9. Andante<br>religioso.                                             | 33--1748 Christian Sinding. Op. 50 Nr. 4. Walzer.                                                            |
| 8--1534 Johan Svendsen. Prélude.                                                                    | 34--1747 Johan Svendsen. Tanz der Insekten.                                                                  |
| 9--1535 P. E. Lange-Müller. Op. 59. Sérénade-<br>Renaissance.                                       | 35--1748 Peter Heise. Menuett aus der Oper<br>„König und Marshall“.                                          |
| 10--1536 Edvard Grieg. Ave maria stella.                                                            | 36--1749 Edvard Grieg. Springtanz.                                                                           |
| 11--1537 Johan Svendsen. Danse persane.                                                             | 37--1750 Emil Sjögren. Op. 41 Nr. 3. Humoresque.                                                             |
| 12--1538 P. Tschalkowsky. Op. 9 Nr. 3. Ma-<br>zurka de Salon.                                       | 38--1751 Fr. Schubert. Idyllen.                                                                              |
| 13--1539 François Behr. Sérénade galante.                                                           | 39--1752 Emil Horneman. König der Könige.                                                                    |
| 14--1540 Emil Hartmann. Wiegenlied.                                                                 | 40--2092 Kurt Atterberg. Op. 9 Nr. 4. Die Freite<br>des Prinzen aus der Ballettpantomime<br>„Per Svinherde“. |
| 15--1541 P. Tschalkowsky. Op. 37 Nr. 10.<br>Chant d'Automne.                                        | 41--2093 Kurt Atterberg. Op. 9 Nr. 10. Danse<br>capricieuse aus der Ballettpantomime<br>„Per Svinherde“.     |
| 16--1542 Niels W. Gade. Wiegenlied.                                                                 | 42--1784 P. E. Lange-Müller. Op. 25. Melodien<br>aus der Märchenkomödie „Es war<br>einmal“.                  |
| 17--1543 Per Lassen. Crescendo.                                                                     | 43--1785 Ign. Friedman. Op. 59 Nr. 4. „En<br>valsant“.                                                       |
| 18--1544 P. E. Lange-Müller. Wetterleuchten<br>zur Mitternacht. Sérénade.                           | 44--1931 Willy Burmeister. Wiegenlied, Op. 14.<br>Rokoko, Op. 15.                                            |
| 19--1545 Sinding-Burmester. Gavotte.                                                                | 45--2860 Ole Olsen. Sonnenuntergang aus<br>„Sven Dæd“.                                                       |
| 20--1546 Ludvig Schytte. Berceuse.                                                                  | 46--1932 Joachim Raff. Op. 85 Nr. 3. Cavatine<br>(mit Solo Violine).                                         |
| 21--1547 Edmund Neupert. Resignation.                                                               | 47--1933 Edmund Neupert. Aus Op. 18 H. 1.<br>Etüde.                                                          |
| 22--1548 W. A. Mozart. Menuett.                                                                     | 48--1934 H. Wienlawski. Ropawlak Marurka<br>(mit Solo Violine).                                              |
| 23--1549 August Enna. Die Sternelein es kün-<br>den. Lied aus der Oper „Aucassin<br>und Nicolette“. |                                                                                                              |
| 24--1550 Elmi Henriques. Effentanz.                                                                 |                                                                                                              |
| 25--1551 Eyvind Alnæs. Des Seemanns letzte<br>Reise.                                                |                                                                                                              |
| 26--1552 Johan Halvorsen. Op. 17 Nr. 1. Abend-<br>landschaft.                                       |                                                                                                              |

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EIGENTUM DES VERLEGENS FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUTS PAYS  
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRÉSENTATION RÉSERVÉS  
KÖBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

OSLO

STOCKHOLM

NORSK MUSIKFORLAG A/S A. B. NORDISKA MUSIKFÖRLAGET

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Tilladelse.

# POLONAISE.

Johan S. Svendsen, Op. 28.

**Maestoso.**

**Piano.**  
(Direction.)

The musical score is written for a piano and a small orchestra. The piano part begins with a series of chords and arpeggios, marked *ff*. The woodwinds enter with a melodic line, marked *mf*. The strings provide a rhythmic accompaniment. The score is divided into several systems, each with a piano part and a woodwind part. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Maestoso*. The score includes various musical notations such as notes, rests, and dynamic markings.

Viol. Clar. e Viol.  
*mf* *cresc.*

*mf* *cresc.*

*f marc.*

**A**

*mf* *mf*

*cresc.* *cresc.*

Detailed description: This is a musical score for Violin and Piano. The score is written in D major (two sharps) and 2/4 time. It consists of five systems of staves. The first system shows the Violin and Piano parts with dynamics *mf* and *cresc.*. The second system continues the development, featuring a *f marc.* section. The third system is marked with a section symbol **A** and returns to *mf*. The fourth and fifth systems show further melodic and harmonic development, with *cresc.* markings in both parts. The piano part features complex chordal textures and arpeggiated figures.

**B**

*sf*

*fz*

**FI.**

**C**

*p*

This image shows a page from a musical score, likely for a symphony. The score is written for three main instruments: Violin (Viol.), Piano (P.), and Clarinet (Cl.). The music is in a key with one sharp (F#) and a common time signature. The score is divided into four systems. The first system features a Violin part with a melodic line and a Piano accompaniment with a rhythmic pattern. The second system continues the Piano accompaniment with a more complex rhythmic structure. The third system introduces a Clarinet part with a melodic line, while the Piano accompaniment continues. The fourth system shows the Clarinet part with a melodic line and the Piano accompaniment with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', 'ff', and 'col grv'. The page is numbered '1' in the bottom right corner.

*col gva*

*col gva*  
*stacc.*

*col gva*  
**E**  
*ff fz*

*D.C. al*  $\oplus$

*fz ff*