



ILMARI HANNIKAINEN

Kust. N:o **Pianolle — Pianosolet** Mk. p.

- Op. 11 b.** Tunnelmia. — Impressions.
- 69 N:o 1. Iltarauha — Calme du soir . . . 1:50
70 N:o 2. Yölaulu — Nocturne. 1:50
71 N:o 3. Keskustelu — Conversation . . 2:—
72 N:o 4. Kysymys — Une question . . . 1:—
73 N:o 5. Ensi lumi — La première neige 2:—
74 N:o 6. Souvenir. 1:50
- 255 **Op. 12.** N:o 1. Mélodie oubliée —
Udnohtunut sävel. 3:—
- 256 N:o 2. A la fontaine — Suihkulähteellä 5:—
- Op. 14.** Pieniä runoelmia pianolle. —
Små poemer för piano.
- 131 I:n vihko — I. häftet 3:50
132 II:n » — II. » 3:50
133 III:s » — III. » 3:50
134 IV:s » — IV. » 3:50
- Op. 17.** Kolme pientä valssia — Trois
valse mignonnes.
- 366 N:o 1. Valssi Fiss-moll 2:—
182 N:o 2. Valssi Fdur. 3:—
- 68a Gavotti — Gavotte ur Balettmusiken
till Askungen. 1:50
- 70a Tonttujen tanssi — Tomtarnas dans
Balettmusiken till Askungen . . . 2:50
- 336 Valkokaartin marssi — Vita gardets
marsch 3:—

Kust. N:o **Laululle ja pianolle —** Mk. p.
Sång och piano

- Op. 3.** Kolme laulua. — Drei Lieder.
- 23 N:o 1. Iltatunnelma (L. Onerva) —
Abendstimmung (übersetzt Joh.
Öhquist) 2:—
- 24 N:o 2. Kehtolaulu (H. Lilius) — Wiegen-
lied (übers. Joh. Öhquist) 2:—
- 25 N:o 3. Mäeniasku (P. Hannikainen) —
Schlittenfahrt (übers. Joh. Öhquist) 2:—
- 105 **Op. 3a.** N:o 2. Abendständchen (Clemens
Brentano) — Illan tenho (Suom. K. V.
Vesala). 2:—
- Op. 11 a.** Kaksi laulua. — Två sånger.
- 54 N:o 1. Veneessä (Yrjö Weijola) — Båt-
färd (Försv. av R. L-st.) 2:—
- 55 N:o 2. Kehtolaulu sydämelleni (Paavo
Cajander). 2:—
— Vaggvisa till mitt hjärta (Försv.
av R. L-st.).
- 337 **Op. 15.** N:o 1. Kyneleet — Die Tränen 3:—
338 N:o 2. Satu — Märchen 2:50
339 N:o 3. Phoenix 2:50
- 336 **Valkokaartin marssi** (Erkki Kivijärvi)
Vita Gardets marsch (övers. E. Gro-
tenfelt) } 3:—

Sibelius-Akatemian kirjasto

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A./B. **R. E. WESTERLUND** OY.

HELSINKI — HELSINGFORS

BEITKOPPE & HÄRTEL

VALSE. - VALSSI. N^o 2.



Allegretto grazioso.

Ilmari Hannikainen, Op. 17. N^o 2.



1 2 4 7 8 6 8 Fennia

fis *d* *poco rit.*

a tempo *ci viene indietro*

poco rit. *Poco meno mosso.*

mf

f *poco rit.* *dimin.* *Et viene Rit.*

a tempo

mp

cresc.

Poco più mosso subito.

poco dim. e ritard.

p

cresc.

poco string.

poco rit.

Tempo I.

p

poco rit.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various accidentals (sharps and naturals) and a final sharp sign. The bass staff contains a bass line with a sharp sign and a final sharp sign.



Second system of musical notation. The treble staff has a melodic line with a crescendo hairpin and a final sharp sign. The bass staff has a bass line with a sharp sign and a final sharp sign. The tempo marking *poco rit.* is written above the treble staff.



Third system of musical notation. The treble staff has a melodic line with a crescendo hairpin and a final sharp sign. The bass staff has a bass line with a sharp sign and a final sharp sign. The tempo marking *poco rit.* is written above the treble staff.



Fourth system of musical notation. The treble staff has a melodic line with a crescendo hairpin and a final sharp sign. The bass staff has a bass line with a sharp sign and a final sharp sign. The tempo marking *a tempo* is written above the treble staff, and *ritard.* is written above the bass staff.



Fifth system of musical notation. The treble staff has a melodic line with a crescendo hairpin and a final sharp sign. The bass staff has a bass line with a sharp sign and a final sharp sign. The tempo marking *ancora più riten.* is written above the treble staff, and *Vivace.* is written above the bass staff. The dynamic marking *p leggiero* is written below the bass staff. The tempo marking *Rec.* is written below the bass staff.