

# SOLO - PIECEN

## Violine, Flöte, Posaune, etc.

mit Begleitung des Pianoforte oder Orchester.

### VIOLINE.

Dengremont, Eugen Maurice, Ma premiere pensée für Violine und Piano	M. 1. 50
Goes, C. Op. 27. Gute Nacht. Nocturno für Violin Solo mit Quartett	1. 50
Braun, Ed. Pizzicato Polka für Streichquartett	1. 50
Hohlfeld, Otto, Op. 4 Elegie für Violine und Piano	1. 80
Dieselbe mit Orchester	4. —
Lenormand, René Op. 11. Trois Morceaux pour Violon avec Piano N°1. Capricc N°2. Reverie N°3. Serenade	2. 50
Medefind, Edm. Liebesahnung, Romanze für Violine u. Piano	1. 20
Op. 6. Jugendtraum, Romanze für Violine u. Piano	1. 20
Michaelis, Th. Op. 83 Die türkische Schaarwache für Pianof. und Violine von G. Scheller	1. 20
Rössler, Roman, Op. 10. Abschied, Andante für Violine mit Quartettbegleitung	2. —
Dasselbe mit Piano	1. 50
Albrecht, C. Treue Liebe, Tyrolenne für 2 Solo-Violinen mit Quartettbegleitung	2. 40
Bott, Jean Josef, Gavatine für Violine und Piano	1. 80
Hussia, Victor, Schlummerlied für Violine mit Quartett	1. 80 netto
Gungl, Josef, Op. 395. Sehnsucht, Neuer Oberländer für zwei Solo-Violinen mit Streich-Quartett	2. 40 netto
Müller-Berghaus, Op. 30. Vortrags-Studie für Violine	3. 60

### POSAUNE.

Müller-Berghaus, Abschied von der Heimath. Lied für Trombonesolo	2. — netto
Stark, R. Op. 20. Ballade für Posaune mit Orchester	M. 4. —
mit Piano	1. 50
Hohlfeld, Otto Op. 3 Elegie für Posaune mit Piano	1. 80
mit Orchester	4. —
Lange, Gustav, Ballade für Posaune mit Piano	1. 80
mit Orchester	3. 60 netto
Paul, Carl, Fantasiestück für Posaune mit Orchester	4. 50
Müller-Berghaus, Carl, Ballade für Posaune mit Piano	2. 40
mit Orchester	6. — netto
Rühlmann, J. Fantasie für Posaune mit Piano	1. 80
mit Orchester	4. 50

### FÜR HORN.

Hohlfeld, Otto, Op. 9. Fantasiestück mit Piano	1. 50
Levermann, W. Herzensandacht, Lied ohne Worte	1. 20
Dasselbe für Orchester	3. —
Es giebt ein Wiederseh'n, Lied für Horn und Piano	1. —

### FÜR CLARINETTE.

Stark, Rob. Op. 39. Arpeggien-Studien für Clarinette	4. —
Mann, J.G.H. Concert C. moll mit Piano	3. 50 netto
Orchesterstimmen	4. 50 netto

### FÜR OBOE.

Stark, Rob. Serenade für Oboe mit Piano od. Streich-Orchester	2. 40
---	-------

### FLÖTE.

Andersen, Joach. Op. 3. Concertstück für Flöte u. Piano	M. 3. 50
Medefind, Edm. Liebesahnung, Romanze für Flöte u. Piano	1. 20
Op. 6. Jugendtraum, Romanze für Flöte u. Piano	1. 20
Popp, Wilh. Abendlied für Flöte und Horn mit Orchester	4. —
Dasselbe für Flöte und Horn mit Piano	2. —
Op. 310. Militairische Polka für Piccolo (od. Flöte) mit Orchesterbegleitung	4. —
Op. 310. Militairische Polka, brillantes Tonstück für Piccolo oder Flöte mit Piano	1. 80
Op. 323. Concert-Walzer für Flöte mit Orchesterbegl.	3. —
Op. 323. Concert-Walzer für Flöte mit Piano	2. —
Op. 319. Volkslieder-Album für Flöte (232 Lieder u. volkstümlich gewordene Musik zu den verschied. Toasten) Heft I Mk. 2. 50, Heft II Mk. 2. 50	5. —
Andersen, Joach. Op. 2. Ungarische Fantasie für Flöte m. Piano	3. —
Dazu Orchesterstimmen	4. 50 netto
Popp, Wilh. Op. 330. Der Rattenfänger von Hameln, für Flöte mit Piano	2. —
Andersen, Joach. Op. 3. Concertstück, Orchesterstimmen	4. 50 netto
Op. 6. Deux Morceaux de Salon, für Flöte mit Piano N°1. Solitude, N°2. Desir	1. 80
Op. 7. Impromptu, für Flöte mit Piano	1. 80
Op. 8. Moto perpetuo, für Flöte mit Piano	2. 50
Orchesterstimmen	—
Op. 9. Au Bord de la Mer, Morceau de Salon, für Flöte mit Piano	1. 50
Op. 10. Tarantelle, für Flöte mit Piano	3. —
Eilenberg, R. Op. 22. Blau Veilchen, für Flöte mit Piano	1. 50
Op. 25. Schmeichelkätzchen, für Flöte u. Piano	1. 50
Op. 29. Heintzelmännchen, für Flöte mit Piano	1. 50
Wernicke, A. Romanze, (D moll) für Flöte mit Piano	2. —
für Flöte mit Orchester	3. —
Popp, Wilh. Op. 361. Nachtigallen-Concert, Salonstück für Flöte und Piano	2. 40
für Flöte mit Orchester	3. — netto
Andersen, Joach. Op. 15. 24 grosse Etüden für Flöte	6. — netto
Op. 26. Variations drolatiques f. Flöte m. Piano	2. 40
f. Flöte m. Orch.	3. 60 netto
Op. 27. Variations elegiaques f. Flöte m. Piano	2. —
f. Flöte m. Orch.	—
Op. 28. Deux Morceaux f. Flöte m. Piano	2. 40
(N°1. Berceuse N°2. Gavotte) f. Orch.	4. 50 netto
Op. 30. 24 instructive Uebungen f. Flöte (in allen Tonarten)	4. — netto
Op. 35. Wien Neerlands Bloed Fantasic für Flöte mit Piano	5. —
für Orchester	4. 50 netto
Eilenberg, Rich. Op. 31. Plappermäuschen, f. Flöte m. Piano	2. —
Op. 33. Verlornes Glück, f. Flöte m. Piano	1. 50
Popp, Wilh. Op. 423. Scherzo-Capriccio, f. Flöte m. Piano	2. —
Andersen, Joach. Op. 49. Pirun Polska, Fantasie über finnische Lieder, Orchesterstimmen	3. 60 m.

Eigentum des Verlegers für alle Länder.

Hamburg, Max Leichsenering.

New-York, Edw. Schuberth & Co

746

Eigentum für Russland, Riga, G. Engelmann.

x37 001-84x

# Violino I.

## Seem Polska, Finnische Lieder von Joachim Andersen.

*Sul G.* *Viol. I.*

*f espressivo.* *p dolce diminuendo.* *pp* *div.*

*pizz* *cresc.* *f* *dim.* *pp sostenuto.*

*cresc.* *pp* *div.*

*arco* *p* *tranquillo.* *pp* *rit.* *a Tempo.*

*Flauto.* *Con Sordino.* *pp* *p pizz* *dim.* *rit.*

*Sostenuto.* *p* *arco* *ppp* *mf* *pizz* *mf*

*Flauto.* *Sostenuto.* *rit.* *pizz* *arco* *ppp* *Senza Sordino.*

*Allegro.* *p* *mf* *cresc.* *f* *div.*

*Allegretto.* *f* *pizz f* *arco* *I.* *pizz*

*arco* *pizz* *divisi* *p* *Scherzando.* *pp* *I.* *arco* *f*

*II.* *I.* *II.* *V. d.*

Violino I.

2. pizz. *p* *pp* *mf* *pp*  
 I. II. arco  
 II. *p*  
 I. II. 3. I. *ppp*  
 II. 3. I. II. *ppp*  
 3. I. II. 1. 1. I. *p*  
 II. *p* *ff* *p* I. II. *p*  
 pizz *f* I. II. *p* *pp* *col Legno.*  
 pizz *f* *p* *pp* *col Legno.*  
*f* pizz  
 pizz *mf* arco *p*  
 stringenda. *p* *pp* *mf* *cresc. divisi.* *Piu mosso.*  
*cresc.* *f* *ff* *ff* *f*



*Allegro.*

*Allegretto.*

*pizz diminuendo*

*f ritenuto.*

*arco*

*pizz arco div.*

*p arco*

*f*

*I. II.*

*pizz*

*I. II.*

*p pizz pp pp*

*arco*

*I. II.*

*arco*

*pp pizz pp pizz p*

*I. II. 3.*

*ppp ppp ppp ppp*

*I. II. 4. 4.*

*pizz*

*Tutti*

*p p p f*

*I. II. col Legno*

*p # # # # pp # # # #*

*pizz collegno.*

*p # # # # f # # # #*

*I. pizz arco*

*mf p crescendo.*

*stringendo*

*p*

*pizz*

*arco*

*string.*

*f*

*piu mosso.*

*divisi*

*mf*

*cresc.*

The musical score for Violino II is written in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of 'Allegro' and a 3/4 time signature. The first staff features a melodic line starting on a half rest, followed by a series of eighth and sixteenth notes, with dynamics ranging from piano (p) to mezzo-forte (mf) and a 'crescen' (crescendo) marking. The second staff introduces a 'pizz' (pizzicato) section with a 'diminuendo' dynamic, followed by a 'ritenuto' section marked with a fermata and a forte (f) dynamic. The tempo then changes to 'Allegretto' with a 3/4 time signature. The score continues with various articulations including 'arco' (arco), 'pizz' (pizzicato), and 'div.' (divisi). There are several first and second endings marked 'I.' and 'II.'. The dynamics fluctuate between p, pp, ppp, mf, f, and cresc. The piece concludes with a 'string.' (string) section marked with a forte (f) dynamic and a 'piu mosso' (faster) tempo, ending with a 'cresc.' (crescendo) marking.

# Viola.

1.

## Pirun Polska: Finnische Lieder. Loath. Anderson.

Andante  
con moto. *Sul G*

*f* *espressivo.* *p dolce* *diminuendo.* *pizz in a marcato.* *mf* *cresc:*

*f* *arco* *Sostenuto.* *pizz pp* *cresc:*

*pp* *arco tranquillo.* *a Tempo.* *tranquillo.* *ritenuto.* *pp*

*pp* *2. Clar.*

*Con Sordini* *1.* *1.* *pizz* *dim:* *pp* *Sostenuto* *pizz arco*

*mf* *div.* *Solo* *pizz* *mf* *rit:*

*Sostenuto.* *dim:* *div.* *mf* *p* *dim:* *ppp* *Senza Sordini*

*Allegro.* *p*

*mf* *marcato.* *crescendo* *f* *ritenuto.*

*Allegretto.* *f* *pizz* *p*

*arco* *p*

*arco marcato* *pizz* *f*

*ff* *2.* *pizz* *I.* *II.*

Viola.

1. pizz p mf p 1.

arco pp mf pizz I. II. arco p

I. pizz p 1. arco pp 3. arco pp

p

I. II. pizz p mf I. II.

I. II. pizz p f

I. II. col legno p pizz f

f pizz col legno p pizz f

mf pizz

arco p cresc.

Piu mosso. pstringendo mf cresc.

string. cresc. f

# Violoncello.

## „Sium Polska“: Finnische Lieder.

Joachim Anderson.

Andante con moto.

*f* espressivo. *cresc:* *p* dolce *dim:* *pizz. ma marcato.* *p* *mf*

arco *Sostenuto.* *dim:* *pizz pp* *cresc:*

*pp* *arco tranquillo.* *p*

*pp* *rit:* *a Tempo.* *p* *pp*

*ppp* *Con Sordino.* *P espressivo* *p* *dim:*

*Sostenuto* *p pizz arco* *1.* *mf* *pizz*

*Sostenuto.* *p* *arco* *dim:* *pp* *dim:*

*dim:* *div:* *Allegro.* *ppp* *Senza Sordini*

*mf* *cresc:* *f*

*Allegretto.* *ff ritenu to ff* *pizz f* *p*

*I.* *II.* *arco.* *pp* *pizz* *arco*

*pp* *pizz Solo* *V. S*

*marcato*



Violoncello.

The musical score for Violoncello on page 21 is written in G major and 3/4 time. It features a variety of articulations and dynamics. The first staff begins with a *pizz.* (pizzicato) instruction and a dynamic of *p*. Subsequent staves include *arco* (arco) markings and dynamics such as *mf*, *pp*, and *p*. A *Tutti* section is marked with *ff* dynamics. The score includes first and second endings (I. and II.) and a *col legno* section. The final section is marked *Piu mosso* and *stringendo*, with dynamics ranging from *mf* to *p*. The piece concludes with a *cresc.* (crescendo) marking.

# Basso.

## „Siun Tolska“: Finnische Lieder.

Loach. Andersen

Andante con moto. cresc: pizz p pizz mo marcata. mf

f arco dim: pizz pp crescendo

pp

tranquillo. 1. 2. rit:

pp arco. pizz p

Sostenuto pizz arco. pp

pizz pp mf pp rit: Sostenuto. pizz arco rit:

pp arco. ppp dim: ppp

Allegro Cello p pp f marcato. f riten: f

Allegro... pizz pp div. arco

Cello pizz p pizz mf

Basso.

arco  
p  
mf  
pp  
1.

I.

II.

3.  
pizz  
pp  
p  
1.

arco  
pp  
pp  
I.  
II.

pp  
Tutti  
f  
pp  
1.  
cal legno.  
mf

1.  
cal legno.  
mf  
mf

pizz  
p  
p  
mf  
mf

It.  
arco.  
p

cresc.

Più mosso.  
staccato.  
p  
mf  
cresc.

f  
cresc.  
ff  
marcato.

f

# Flauto.

## „Sium Polska“. Finnische Lieder.

Joach. Andersen.

Andante con moto. Cresc. 16. rit.

Allegro. Allegretto.

Solo mf

Piu mosso.

ff

# Oboe<sup>1113</sup>

## "Sium Polska." Finnische Lieder.

Jochim Andersen.

*Andante con moto*

First system of musical notation for the Oboe part. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a 4/4 time signature. The music begins with a dynamic marking of *f* *espr.* and includes a *cresc.* marking. The first measure of the upper staff contains a fermata with the number '2.' below it. The lower staff contains several measures with fermatas and the numbers '2.', '3.', '1.', '4.', '2.', '3.', '1.', '3.', and '6.' below them.

Second system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with the tempo marking *Allegretto.* and a dynamic marking of *mf*. The music features a *cresc.* marking and ends with a dynamic marking of *f*.

Third system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with the tempo marking *Allegretto.* and a dynamic marking of *f*. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Fourth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *mf* and a *Solo.* marking. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Fifth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *pp* and a *Solo.* marking. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Sixth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *p* and a *Solo.* marking. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Seventh system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *p* and a *Solo.* marking. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Eighth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *p* and a *Solo.* marking. The music features a *cresc.* marking and ends with a dynamic marking of *f*. The lower staff contains several measures with fermatas and the number '4.' below them.

Ninth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It begins with the tempo marking *Fin mosso* and a dynamic marking of *mf*. The music features a *marcato* marking and a *cresc.* marking. The lower staff contains several measures with fermatas and the number '1.' below them.

# Oboe 2<sup>de</sup>

## „Sium Polka“ Finnische Lieder.

*Andante con moto.  
marcato.*

Joach. Andersen.

17.

Abkürzungen ist geotzlich verboten.

Max Leichsporing, Samburg.

# Clarinetto 1<sup>mo</sup> A.

## „Finn Polska.“ Finnische Lieder.

Boach. Andersen.

*Audante con moto.*  
*f marcato.* *cresc:* *p* *Solo dolce* *dim:* *pp marcato* *Solo*

*mf cresc:* *f* **8.**

*Solo* *p* **2.** *Solo* *p*

*rit.* **2.** **4** **3** *Solo espress.* *p* *pp*

*p* **1.** *rit.* *Viol.*

*Solo* *pp* *Solo* *p* **1.**

*Allegro.* **6.** **3** **4** *mf*

*marcato* *crescendo* *f* *ff rit.*

*Allegretto. leggiero.* *f* *p*

**2.** *p*

*ff*

Abschreiben ist gesetzlich verboten.

Max Liebschwaning, Bamberg.





# Clarinetto 2<sup>a</sup>.

1.

## „Pium Polska. „Finnische Lieder.

*Andante con moto.*

Joach. Anderson.

The musical score is written for Clarinet 2nd part and consists of 12 staves. It begins with a key signature of two flats and a common time signature. The tempo is marked *Andante con moto*. The score includes various dynamics such as *f*, *mf*, *p*, *pp*, *ff*, and *fff*, as well as articulations like *marcato*, *molto*, *rit.*, and *dim.*. There are several *Solo* markings. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A section of the score is marked *a Tempo* and includes a *rit.* marking. The score concludes with a *diminuendo* marking and a final *rit.* marking.

Abschreiben ist gesetzlich verboten.

Max Eichsfening, Samsung

783.

Musical score for Clarinet 2<sup>nd</sup> & 3<sup>rd</sup> parts. The score consists of ten staves of music. Dynamics include *p*, *ff*, *mf*, *f*, and *ff marc.*. Performance instructions include *Solo*, *string.*, *stringendo.*, *rit. mosso.*, *marcato.*, and *cresc.*. Rehearsal marks are numbered 1, 2, 4, and 8. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



Fagotto 1<sup>o</sup>

4 Trp.

Basso Solo. 2. Basso

Viola Solo p<sup>o</sup>

1. I. II. Solo leicht. mf giocoso.

I. II. Tutti Solo mf

I. II. 4

2. p

Basso Solo p Vivo.

1. Solo mf 6

string. stringendo. piu mosso. mf marcato. cicc.

1.

mf ff marcato f f

# Fagotto 2<sup>a</sup>

## „Siun Solska“. Finnische Lieder.

Joach Andersen.

*Andante con moto.*

The musical score for Bassoon 2 consists of 15 staves. It begins with a dynamic of *f* and a *cresc.* marking. The first staff includes a *1.* measure with a *marc.* marking and a *molto* dynamic. The second staff features a *16.* measure with a *rit.* marking and a *Solo* section. The third staff has a *2.* measure with a *3.* measure and a *6.* measure, all marked *pp*. The fourth staff is marked *Allegro* and *Solo*, with a *mf* dynamic and a *marcato.* marking. The fifth staff is marked *Allogretto* and *rit.*, with a *ff* dynamic. The sixth staff has a *4.* measure with a *4.* measure and a *4.* measure, all marked *f*. The seventh staff has a *4.* measure with a *3.* measure and a *2.* measure, all marked *p*. The eighth staff has a *4.* measure with a *4.* measure and a *3.* measure, all marked *p*. The ninth staff has a *4.* measure with a *2.* measure and a *4.* measure, all marked *p*. The tenth staff has a *4.* measure with a *2.* measure and a *4.* measure, all marked *p*. The eleventh staff has a *4.* measure with a *3.* measure and a *1.* measure, all marked *mf*. The twelfth staff has a *4.* measure with a *2.* measure and a *4.* measure, all marked *pp*. The thirteenth staff has a *2.* measure with a *2.* measure and a *4.* measure, all marked *p*. The fourteenth staff has a *15.* measure with a *Viol. 12* marking and a *Dist.* marking. The fifteenth staff has a *1.* measure with a *mf* dynamic and a *marcato* marking. The score concludes with a *f* dynamic.

Abgeschrieben ist gesetzlich verboten.

Max Leichsoring, Hamburg  
289.

# Corno I<sup>o</sup> in F

## „Finn Polka“ Finnische Lieder.

*Andante con moto. cresc.*  
*f espressivo.* *p* *p dim:* *mf* *cresc.* *1.* *Solo* *16.* *2.* *3.* *Solo* *6.*

*Allegro.* *marcato.* *mf* *crescendo.* *f* *rit:*

*Allegretto* *1.* *4.* *3.*

*marcato.* *4.* *4.* *Solo risolto.* *mf* *3.*

*4.* *4.* *4.* *Solo ten:* *ten:* *p* *pp* *p*

*1.* *Solo ten:* *p.* *>* *pp* *p* *4.* *4.*

*Solo.* *4.* *7.* *1.* *Tutti* *f*

*Solo* *4.* *7.* *1.* *mf* *mf*

*p* *cresc: e string.* *9.* *Solo string* *Fin mosso.* *p* *molto.*

*7.* *f marcato* *f* *f* *f* *f*

Abschreiben ist gesetzlich verboten.

Max Leichsponing, Saarnburg.



# Tromba 1. F.

## „Sium Polska“ Finnische Lieder.

Joach. Andersen.

*Andante con moto.*

*marcato*  
*f* *espressivo.* *cresc.* *3.* *Corri*

1. 16. rit: 2. 3. 1. 2. 3.

2. 3. 1. 3. 2. 6.

*Allegro.* *marcato crescendo* *rit:*

5. *f*

*Allegretto* 4. 3.

4. 4. 4. 4.

*Quart.* *Solo leggero.* *marcato.* *stingendo.*

2. 4. *p.* 2.

4. 4. 4. 4. *f.* 2.

4. 6. 9. 8.

*Più mosso* *marcato.* *cresc.* *f* *cresc.* *f*

*f* *f* *f*

Abgeschrieben ist gesetzlich verboten.

Max Lischpensing, Hamburg.  
783



# Tromba 2 F.

## „Sium Polska“ Finnische Lieder.

Andante con moto.

Joach. Andersen

The musical score is written for Tromba 2 in F major. It consists of several systems of staves. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked "Andante con moto." and the dynamics include *f*, *marcato*, *cresc.*, *mf*, and *f*. There are first, second, and third endings indicated by numbers 1, 2, and 3. The second system continues with a treble clef and a 4/4 time signature, featuring a *rit.* (ritardando) and first, second, and third endings. The third system includes a *Solo* section with a treble clef, a 3/4 time signature, and a key signature change to two sharps (F# and C#). It features a *rit.* and an *Allegro* section. The fourth system continues with a treble clef, a 2/4 time signature, and a *rit.* section. The fifth system includes a *Solo leggiero* section with a treble clef, a 4/4 time signature, and a *marcato* section. The sixth system continues with a treble clef, a 4/4 time signature, and a *marcato* section. The seventh system includes a *stingendo* section with a treble clef, a 4/4 time signature, and a *rit.* section. The eighth system continues with a treble clef, a 4/4 time signature, and a *marcato* section. The ninth system includes a *stingendo* section with a treble clef, a 4/4 time signature, and a *rit.* section. The tenth system continues with a treble clef, a 4/4 time signature, and a *marcato* section. The score concludes with a final *rit.* section.

Abgeschrieben ist gesetzlich verboten.

Max Leichfening, Hamburg.  
783.

# Losanne.

## „Pirun Poloka“ Finnische Lieder.

Andante con moto.

Joach. Andersen.

First musical staff, bass clef, common time. Dynamics: *f marc.*, *cresc.*, *mf*, *f*. Includes a triplet of eighth notes and a *Convi* marking.

Second musical staff, bass clef, common time. Dynamics: *p*. Includes a measure with a 16-measure rest and a *rit.* marking.

Third musical staff, bass clef, common time. Includes measures with rests of 2, 3, 1, 3, and 6 measures.

Fourth musical staff, bass clef, 3/4 time. Tempo: *Allegro.* Dynamics: *f*, *f rit.*

Fifth musical staff, bass clef, 3/4 time. Tempo: *Allegretto.* Dynamics: *f*. Includes triplet markings.

Sixth musical staff, bass clef, 3/4 time. Dynamics: *f*. Includes 4-measure rests.

Seventh musical staff, bass clef, 3/4 time. Includes a *Tromp.* marking and 4-measure rests.

Eighth musical staff, bass clef, 3/4 time. Includes a *Tutti. marc.* marking and dynamics *f*.

Ninth musical staff, bass clef, 3/4 time. Includes rests of 2, 4, 15, and 8 measures. Dynamics: *string.*, *Tromp.*. Tempo: *Piu mosso.*

Tenth musical staff, bass clef, 3/4 time. Dynamics: *f marcato.*

Abschreiben ist gesetzlich verboten.

Wasa Leichfening, Hamburg

# Timpani & A. Glocken.

## „Finn Polka“: Finnische Lieder.

Joach. Anderson.

*Andante con moto.*

8. Glocken. *Arum* *cresc.* *f* *dim: pp* *f* *p*

*p* *p*

2. 3. 1. 3. 2. 3. 1. 3. 6.

*All<sup>o</sup>* *Timpani* *pp* *cresc.* *rit:* *f* *cresc.* *ff* *Allegretto.* *f*

4. *f* *ppp*

2. 4 4 4 4 *ppp* *Glocken* *p*

2 *pp* *pp* *pp* *ppp* *Temp.* *ppp*

*ppp* *f* *pp* *f* *f*

1. 4. 5. *Quartett* 6. *pp* *f* *pp* *sting:*

*clav.* *Piu mosso.* *mf* *cresc.*

1. *f* *f* *pp* *molto* *f*

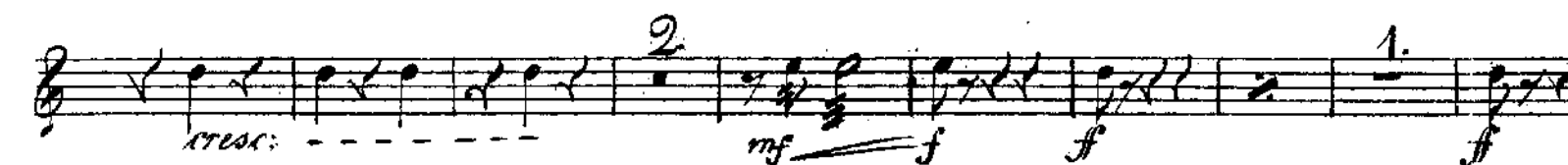
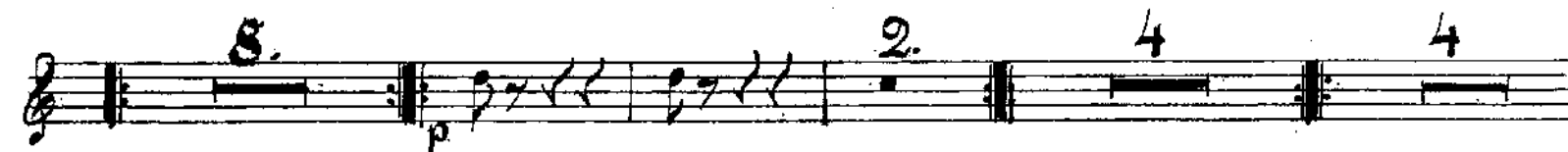
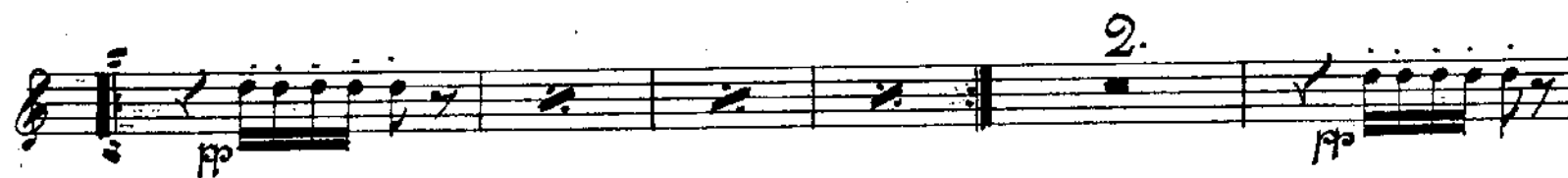
Abbrechen ist gesetzlich verboten.

# Triangel.

## „Sivun Polska.“ Finnische Lieder.

Joach. Andersen.

*Amdante con moto.*



Abgeschrieben ist gesetzlich verboten.

Kaar Leichfening, Samsburg.  
783