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EDITION PETERS

No. 3259.

SINDING

Nordische Ballade

Ballade des pays du Nord — Northern Ballad.

Opus 105.

Violoncello und Klavier.



Herrn Professor Heinrich Grünfeld.

Nordische Ballade

für
Violoncello
mit Pianofortebegleitung

von
Christian Sinding

Opus 105

Aufführungsrecht vorbehalten.

Eigentum des Verlegers.

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BUDAPEST
IV., Széchenyi tér 6

Nordische Ballade.

Christian Sinding, Op. 105.

Violoncello. *Andante.*
p dolce *cresc.*

Pianoforte. *Andante.*
p dolce ben legato *cresc.*

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. Dynamic markings include *p dim.* in the treble and *p dim.* and *pp* in the bass.

Second system of musical notation, marked with a section letter 'A' above the treble staff. The treble staff has a melodic line with a crescendo hairpin. The bass staff features a long, sustained chordal accompaniment. Dynamic markings include *pp* in the treble, *pp* in the bass, and *p* in the treble.

Third system of musical notation. The treble staff has a melodic line with a crescendo hairpin. The bass staff features a long, sustained chordal accompaniment. Dynamic markings include *pp* in the treble and *pp* in the bass.

Fourth system of musical notation. The treble staff has a melodic line with a crescendo hairpin. The bass staff features a long, sustained chordal accompaniment. Dynamic markings include *p* in the treble and *pp* in the bass.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The bass clef staff has a triplet of eighth notes. The system concludes with a *dim.* (diminuendo) marking over a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Second system of musical notation, marked with a section letter 'B'. Both the treble and bass clef staves begin with a pianissimo (*pp*) dynamic. The system contains several triplet markings in both staves.

Third system of musical notation. The treble clef staff starts with a pianissimo (*pp*) dynamic. The system features complex chordal textures and a large, dense chordal block in the final measure of the system.

Fourth system of musical notation. The treble clef staff begins with a *dim.* (diminuendo) marking. The system includes a piano (*p*) dynamic in the bass clef staff and another *dim.* marking in the treble clef staff towards the end.

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic. The system concludes with a *poco rit.* (poco ritardando) instruction.

Second system of the musical score, marked with a 'C' time signature. It includes the instruction *Poco più mosso.* (Poco più mosso). The piano accompaniment starts with a *pp* dynamic.

Third system of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a *cresc.* (crescendo) instruction.

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a *fp* (fortissimo) dynamic. The system concludes with a *molto ritard.* (molto ritardando) instruction.

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is D major (two sharps), and the time signature is 4/4. The tempo is marked *a tempo*. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-4):** The vocal line begins with a whole rest, followed by a half note D. The piano accompaniment starts with a bass line of eighth notes and a treble line of chords. Dynamics include *p* (piano) and *fp* (fortissimo piano).
- System 2 (Measures 5-8):** The vocal line continues with quarter and eighth notes. The piano accompaniment features a prominent sixteenth-note figure in the treble. Dynamics include *p* and *fp*.
- System 3 (Measures 9-12):** The vocal line has a *dim.* (diminuendo) marking. The piano accompaniment includes a *p* marking and a *dim.* marking. The texture becomes more complex with overlapping figures.
- System 4 (Measures 13-16):** The vocal line continues with a *p* marking. The piano accompaniment features a *fp* marking and a *p.* (piano) marking. The piece concludes with a final chord in the piano and a whole note in the voice.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment in the bass clef consists of chords and moving lines. A dynamic marking *p* (piano) is present in the piano part.

Second system of musical notation. The treble clef staff begins with a key signature change to E major, indicated by a large 'E' above the staff. The piano accompaniment continues with chords and moving lines.

Third system of musical notation. The treble clef staff features a melodic line with a *f dim.* (forte diminuendo) marking. The piano accompaniment includes a section marked *f* (forte) and *dim.* (diminuendo), with a *2do.* (second ending) bracketed below it.

Fourth system of musical notation. The treble clef staff includes a section marked *rit.* (ritardando). The piano accompaniment features a section marked *p* (piano) and *rit.* (ritardando). A double bar line with a repeat sign is present. A small asterisk (*) is located below the piano part.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one flat. The music is written in a simple, folk-like style. The vocal melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The piece concludes with a final chord in the piano part.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The second system continues the melody in the treble staff, featuring a triplet of eighth notes and a half note. The third system shows the melody concluding with a half note G4. The bass staff provides a harmonic accompaniment, starting with a half note G2 and then moving to a half note F2, followed by a series of chords and single notes. The piece ends with a final chord in the bass staff.

[illegible]

First system of musical notation. The bass staff begins with a *pp* dynamic marking. The treble staff features a long, sweeping melodic line that spans across the system, with a *pp* dynamic marking at the beginning. The music is in a key with one flat and a 3/4 time signature.

Second system of musical notation, marked with a 'G' above the staff. The bass staff begins with a *pp* dynamic marking. The treble staff continues the melodic line from the first system, with a *pp* dynamic marking at the beginning. The music is in a key with one flat and a 3/4 time signature.

Third system of musical notation. The bass staff begins with a *pp* dynamic marking. The treble staff continues the melodic line from the second system, with a *pp* dynamic marking at the beginning. The music is in a key with one flat and a 3/4 time signature.

Fourth system of musical notation. The bass staff begins with a *pp* dynamic marking. The treble staff continues the melodic line from the third system, with a *pp* dynamic marking at the beginning. The music is in a key with one flat and a 3/4 time signature. The system concludes with a *poco rit.* marking above the staff.

H *a tempo*

ff

a tempo

ff

con Ped.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The music features a series of eighth and sixteenth notes in the upper staff, with a crescendo leading to a dynamic marking of *poco a poco dim.* in the final measure.

Second system of musical notation. The top staff continues the melodic line, marked with a first ending bracket (I) and a *p* dynamic. The bottom staff features a complex piano accompaniment with a *pp* dynamic marking. The system concludes with a fermata over a chord in the upper staff.

Third system of musical notation. The top staff shows a melodic line with a *pp* dynamic marking. The bottom staff has a piano accompaniment with a *pp* dynamic marking. The system includes a fermata over a chord in the upper staff.

Fourth system of musical notation. The top staff features a melodic line with a *pp* dynamic marking. The bottom staff has a piano accompaniment with a *pp* dynamic marking. The system concludes with a fermata over a chord in the upper staff.



Moderne Klaviermusik.

GRIEG.

Lyrische Stücke.		Fortsetzung der Lyrischen Stücke.	
3100	Komplette Ausgabe. 10 Hefte in 1 Bände.	2424	Heft IX. Op. 58. 1. Matrosenlied. 2. Großmüllers Menuett. 3. Zu deinen Füßen. 4. Abend im Hochgebirge. 5. An der Wiege. 6. Valse mélancolique.
1269	Heft I. Op. 12. 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfenzaun. 5. Volksweise. 6. Norwegisch. 7. Alblaubtanz. 8. Vaterländisches Lied.	2425	Heft X. Op. 71. 1. Es war einmal. 2. Sommerabend. 3. Koloid. 4. Waldesstille. 5. Helling. 6. Vorbere. 7. Nachklänge.
2150	Heft II. Op. 38. 1. Berceuse. 2. Volksweise. 3. Melodie. 4. Helling. 5. Springtanz. 6. Elegie. 7. Walzer. 8. Kanon.	2426	Op. 1. Vier Stücke. Ddur. Cdur. Amoll. Emoll.
2154	Heft III. Op. 43. 1. Schmetterling. 2. Einsamer Wanderer. 3. In der Heimat. 4. Vöglein. 5. Erotik. 6. An den Frühling.	2427	3. Poetische Tonbilder. Sechs Stücke.
2421	Heft IV. Op. 47. 1. Valse-Improptu. 2. Alblaubblatt. 3. Melodie. 4. Helling. 5. Melancholie. 6. Springtanz. 7. Elegie.	2428	6. Humoresken. Vier Stücke.
2423	Heft V. Op. 54. 1. Hirtenknabe. 2. Norwegischer Bauernmarsch. 3. Zug der Zwerge. 4. Notturno. 5. Scherzo. 6. Glockengeläute.	2429	7. Sonate Emoll.
2424a/b	Heft VI. Op. 57. 2 Bände. I. 1. Entschwundene Tage. 2. Gade. 3. Illusion. II. 4. Geheimnis. 5. Sie tanzt. 6. Heimkehr.	2430	16. Konzert Amoll.
2424b	Heft VII. Op. 62. 2 Bände. I. 1. Syllide. 2. Dank. 3. Französische Serenade. II. 4. Büchlein. 5. Traumschmerz. 6. Helmwärter.	2431	17. Nordische Tänze und Volksweisen.
2424c	Heft VIII. Op. 65. 2 Bände. I. 1. Aus jungen Tagen. 2. Lied des Bauern. 3. Scherz. II. 4. Salon. 5. Im Balladentone. 6. Hochzeitstag auf Trollhaugen.	2432	19. Aus dem Volksleben.
2424d		2433	1. Auf den Bergen. 2. Norwegischer Brautzug. 3. Aus dem Karneval.
2424e		2434	19. No. 2. Norwegischer Brautzug.
2424f		2435	24. Ballade Gmoll.
2424g		2436	28. Vier Alblaubblätter.
2424h		2437	28. No. 3. Alblaubblatt Adur.
2424i		2438	29. Improvisation über ein norweg. Volksweisen.
2424j		2439	34. Zwei elegische Melodien.
2424k		2440	1. Herzwunden. 2. Letzter Frühling.
2424l		2441	35. Vier norwegische Tänze.
2424m		2442	40. Aus Holbergs Zeit. Suite.
2424n		2443	40. No. 3. Gavotte.
2424o		2444	41. Stücke nach eigenen Liedern. 2. Hefte.
2424p		2445	1. Wiegenlied. 2. Klein Haakon.
2424q		2446	3. Ich liebe dich. II. 4. Sie ist so weiß.
2424r		2447	5. Die Prinzessin. 6. An den Lenz.
2424s		2448	Op. 46. Peer Gynt-Suite I.
2424t		2449	1. Morgenstimmung. II. Ases Tod.
2424u		2450	III. Anitra Tanz. IV. In der Halle des Bergkönigs.
2424v		2451	48. No. 3. Anitra Tanz.
2424w		2452	50. Gebet und Tempeltanz.
2424x		2453	52. Stücke nach eigenen Liedern. 2. Hefte.
2424y		2454	1. Mutterschmerz. 2. Erstes Begegnen. 3. Des Dichters Herz.
2424z		2455	II. 4. Solveigs Lied. 5. Liebe. 6. Die alte Mutter.
2425a		2456	53. Zwei Melodien nach eigenen Liedern.
2425b		2457	1. Norwegisch. 2. Erstes Begegnen.
2425c		2458	55. Peer Gynt-Suite II.
2425d		2459	1. Der Brautraub. II. Arabischer Tanz.
2425e		2460	III. Peer Gynt's Heimkehr. IV. Solveigs Lied.
2425f		2461	55. No. 2. Arabischer Tanz.
2425g		2462	56. Sigurd Jorsalfar.
2425h		2463	1. Vorspiel. II. Borghilds Traum.
2425i		2464	III. Huldigungsmarsch.
2425j		2465	56. No. 3. Huldigungsmarsch.
2425k		2466	63. Zwei nordische Weisen.
2425l		2467	1. Im Volkston. 2. Kuhreigen und Bauernanz.
2425m		2468	66. Norwegische Volksweisen.
2425n		2469	72. Norwegische Bauernsätze.
2425o		2470	73. Stimmungen. 7. Stücke.
2425p		2471	Nachlaß. Drei Klavierstücke.
2425q		2472	1. Sturmwolken. 2. Gnomenzug.
2425r		2473	3. Im wirbelnden Tanz.

SINDING.

2474a/b	Op. 24. Fünf Stücke, 2 Hefte.	2474a	Op. 32 No. 1. Marche grotesque.	3052a/b	Op. 65. Acht Intermezzi, 2 Hefte.
2474b	1. 1. Pomo. 2. Un poco lento. 3. Andantino. II. 4. Allegretto. 5. Agitato.	2474b	32. 3. Frühlingstraumchen.	3052b	1. 1. Cdur. 2. Fdur. 3. Bdur. 4. Eadur.
2474c	Op. 25. Sieben Stücke, 2 Hefte.	2474c	33. Sechs Charakterstücke, 2 Hefte.	3053	II. 5. Eadur. 6. Fdur. 7. Cdur. 8. Hmoll.
2474d	1. 1. Con fuoco. 2. Allegretto. 3. Leggiero.	2474d	1. 1. A la Menuetto. 2. Chant sans paroles.	3054a/b	Op. 65 No. 7. Intermezzo Cdur.
2474e	II. 4. Marcato. 5. Tempo giusto. 6. Alla marcia. 7. Vivace.	2474e	3. Improptu. II. 4. Serenade. 5. Danse orientale. 6. Scherzo.	3054b	72. Acht Intermezzi, 3 Hefte.
2474f	Op. 31. Sechs Stücke, 2 Hefte.	2474f	Op. 33 No. 4. Serenade.	3055a/b	1. 1. Adur. 2. Amoll. 3. Cdur. 4. Asdur.
2474g	1. 1. Allegro energico. 2. Alblaubblatt. 3. Tempo di Menuetto. II. 4. Improptu. 6. Chant sans paroles. 6. Allégresse.	2474g	34. Sechs Charakterstücke, 2 Hefte.	3056a/b	II. 5. Cmoll. 6. Ddur. 7. Gmoll. 8. Eadur.
2474h	Op. 32. Sechs Stücke, 2 Hefte.	2474h	1. 1. Prélude. 2. Ondes sonores. 3. Caprice.	3057a/b	Op. 74. Sechs Stücke, 2 Hefte.
2474i	1. 1. Marche grotesque. 2. Melodie. 3. Frühlingstraumchen. II. 4. Im Volkston. 5. Rondoleto giocoso. 6. Oboelin.	2474i	II. 4. Crépoucle. 5. Chanson. 6. Rhapsodie guerrière.	3058a/b	1. 1. Prélude. 2. Alla marcia. 3. Intermezzo.
2474j		2474j	Op. 62. Fünf Stücke, 2 Hefte.	3059a/b	4. Caprice. II. 5. Étude Des dur. 6. Variationen Amoll.
2474k		2474k	1. 1. Improptu. 2. Canto funebre. 3. Scherzeto.	3060a/b	Op. 78. Zehn Stücke, 2 Hefte.
2474l		2474l	II. 4. Dance ancienne. 5. Capriccio.	3061a/b	1. 1. Alblaubblatt. 2. Humoreske. 3. Irrlicht.
2474m		2474m		3062a/b	4. Abendbrise. 5. Melodie. II. 6. Improptu.
2474n		2474n		3063a/b	7. Marsch. 8. Capriccio. 9. Intermezzo. 10. Studie.

MOSZKOWSKI.

2126	Op. 12. Spanische Tänze.	2404a/b	Op. 52. Phantasiestücke, 2 Hefte.	2907	Op. 57. No. 5. Liebeswalzer.
2128	37. Caprice espagnol Amoll.	2404b	1. 1. Landschaftsbildchen. 2. Nachtstück. 3. Zwiesengang. 4. Die Jongleure.	2908	59. Konzert Eadur.
2129	40. Scherzo-Valse Oesdur.	2405a/b	II. 5. Maskenscherz und Demaskierung.	2909	61. 3 Arabesken.
2129	41. Gondoliera.	2405b	6. Beim Feste.	2910	62. Romanze und Scherzo.
2129	42. Morceaux poétiques.	2406a/b	Op. 54. Drei Piano- und Fortestücke.	2911	63. 3 Bagatellen.
2129	1. Romance. 2. Siciliano.	2406b	1. Danse fantastique. 2. Melodie. 3. Capriccio.	2912	65. No. 2. Habanera.
2129	3. Momento giocoso.	2407	Op. 55. Polnische Volkstänze.	2913	68. Trois Pensées fugitives.
2129	45. No. 1. Polonaise. No. 2. Gitarre.	2408	57. Frühling. 5. Stücke, 2 Hefte.	2914	Asdur-Walzer.
2129	48. 2. Etudes de Concert.	2409a/b	1. 1. Ungeduld. 2. Frühlingsschläfen.	2915	Boadill. Balletmusik.
2129	50. Suite in 4 Sätzen.	2410	3. Blumenstück.	2916	1. Malagueña. 2. Scherzo-Valse. 3. Maurische Fantasia.
2129	51. Fackeltanz.	2411	II. 4. Zephyr. 5. Liebeswalzer.		

STOJOWSKI.

3003	Op. 24. Polnische Idyllen.	3004	Op. 25. Romantische Stücke.	3005	Op. 26. Vier Klavierstücke.	3006	Op. 27. Aus Sturm und Stille.
3003	1. Einsamkeit. 2. Auf zur Ernte.	3004	1. Geständnis. 2. En vasant.	3005	1. Mélodie. 2. In tempo di Minuetto. 3. Chant d'amour. 4. Thème cracovien varié.	3006	1. Ballade. 2. Aufschwung. 3. Zwielicht. 4. Capriccio. 5. Ständchen. 6. Valse-Improptu.
3003	3. Dorfkoette. 4. Tanz-Vision.	3004	3. Idylle. 4. Barcarolle. 5. Frühlingserwachen.				

Nordische Ballade.

orig. Skizze

VIOLONCELLO.

Andante.

Christian Sinding, Op. 105.

Pfte.

p dolce

crescendo

pp

p

p dim.

pp

pp

p

1 B

p

pp

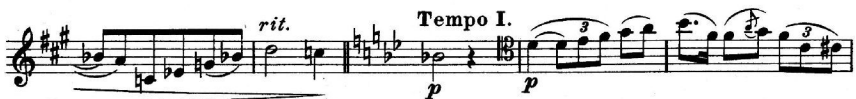
p

poco rit.

Pfte.

dim.

VIOLONCELLO.

Poco più mosso.

Musical score for Violoncello, measures 1 through 12. The score is written in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

- Measure 1: Starts with a forte (F) dynamic. The notation includes a triplet of eighth notes.
- Measure 2: Continues the melodic line with a piano (p) dynamic.
- Measure 3: Features a triplet of eighth notes and a piano (p) dynamic.
- Measure 4: Continues the melodic line with a piano (p) dynamic.
- Measure 5: Features a triplet of eighth notes and a piano (p) dynamic.
- Measure 6: Continues the melodic line with a piano (p) dynamic.
- Measure 7: Features a triplet of eighth notes and a piano (p) dynamic.
- Measure 8: Continues the melodic line with a piano (p) dynamic.
- Measure 9: Features a triplet of eighth notes and a piano (p) dynamic.
- Measure 10: Continues the melodic line with a piano (p) dynamic.
- Measure 11: Features a triplet of eighth notes and a piano (p) dynamic.
- Measure 12: Continues the melodic line with a piano (p) dynamic.

The score concludes with a repeat sign. The dynamics range from forte (F) to piano (p). The tempo is marked "a tempo". The piece is in the key of B-flat major.