

D 26.

„Theaterrevuen“.

Lette underholdende Fantasier

til Brug ved Undervisningen,

(ved Alberti, Bohlmann, Spindler, Streabbog m. fl.)

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|--|---|---|
| <ul style="list-style-type: none"> 1. Mignon. 2. Carmen. 3. Trubaduren. 4. Jødinden. 5. Barberen i Sevilla. 6. Lucretia Borgia. 7. Rigoletto. 8. Den skønne Helene. 9. Martha. 10. Traviata. 11. Lykkebarnet. 12. Elverhøi. 13. Tambourmajorens Datter. 14. Corneilles Klokker. 15. Reisen til Kina. 16. Hugenerne. 17. Capriciosa. 18. Eventyr paa Fodreisen. | <ul style="list-style-type: none"> 19. En Skjærsommernatsdrøm. 20. Hamlet. 21. Jean de Nivelle. 22. Boccaccio. 23. Robert af Normandiet. 24. Faust. 25. Don Juan. 26. Figaros Bryllup. 27. Tryllefløiten. 28. Madame Angots Datter. 29. Den Stumme i Portici. 30. Den hvide Dame. 31. Den lille Hertug. 32. Regimentets Datter. 33. Lucia. 34. Jægerbruden. 35. Sovngængersken. 36. Wilh. Tell. | <ul style="list-style-type: none"> 37. Tannhäuser. 38. Lohengrin. 39. Trubaduren. 40. Et Eventyr i Rosenborg Have. 41. Der var engang. 42. Arthur Sullivan: „Mikadoen“ 43. Kjerulff: Kejsercens nye Klæder. 44. Romeo og Julie. |
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KJØBENHAVN
DET NORDISKE FORLAG
 (Musikforlaget: Henrik Hennings.)

1914-15, Nr. 525.

Tambourmajorens Datter, af J. Offenbach.

Teaterrevue Serie II N^o 13.

Allegro marziale.

arrg. af G. C. Bohlmann.

PIANO.

The first system of the musical score 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 the same key signature and time signature. The music is marked with a forte dynamic (*f*). The piece begins with a series of eighth and sixteenth notes, featuring several triplets and slurs. Fingering numbers (1-5) are indicated throughout the piece.

Listesso tempo.

The second system continues the piece in the same key and time signature. It is marked with a piano dynamic (*p*) and then returns to a forte dynamic (*f*). The tempo is marked 'Listesso tempo'. The music features a mix of eighth and sixteenth notes, with some triplet patterns. Fingering numbers are clearly visible.

Andantino.

The third system of the score is marked 'Andantino' and begins with a mezzo-forte dynamic (*mf*). The tempo is slower than the previous sections. The music is characterized by a more melodic line in the upper staff, often with slurs and ties. Dynamics include *dim.* (diminuendo), *p* (piano), and *dolce* (dolce). The piece concludes with a final chord in the lower staff.



First system of musical notation. Treble clef, bass clef. Includes fingerings (1-5) and a dynamic marking of *mf*.

Second system of musical notation. Treble clef, bass clef. Includes the instruction *poco animato*, a dynamic marking of *p*, and fingerings.

Third system of musical notation. Treble clef, bass clef. Includes markings for *rit.*, *string. e cresc.*, and *f rit.*, along with fingerings.

Allegro non troppo.

Fourth system of musical notation. Treble clef, bass clef. Includes a dynamic marking of *p* and fingerings.

Fifth system of musical notation. Treble clef, bass clef. Includes a dynamic marking of *mf* and fingerings.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic markings of *p*, *f*, and *ff*, along with fingerings.

Allegretto.

First system of musical notation for "Allegretto". The piece is in D major and 6/8 time. The right hand features a melodic line with fingerings 5 1, 2 1, 3 1, 3 2, 5, and 4. The left hand provides a rhythmic accompaniment with fingerings 5 and 5. The dynamic marking is *p*.

Second system of musical notation for "Allegretto". The right hand continues the melodic line with fingerings 3 1, 4 2, 2 1 2, 3, 3 1 5, 4 2, 1 3, and 2. The left hand accompaniment has fingerings 1 3 5 3, 2 5, 1 2, 4 2, 1, and 5. The dynamic marking is *p*.

Third system of musical notation for "Allegretto". The right hand features a more active melodic line with fingerings 1 3 2 1, 2 1 1, 3 1, 3 1, 5, 4, and 3. The left hand accompaniment has fingerings 2 2 1 and 2. The dynamic markings are *f* and *mf*.

Fourth system of musical notation for "Allegretto". The right hand continues with fingerings 3 1, 2, 3, 4 2, 2 3 2 4, 2 3, 4, 3, and 2. The left hand accompaniment has fingerings 1 2 1 4, 5, 5, and 4. The dynamic markings are *cresc.* and *f*. The system concludes with a *rit.* marking and a repeat sign. The time signature changes to 6/8.

Allegro non troppo.

First system of musical notation for "Allegro non troppo". The piece is in D major and 6/8 time. The right hand features a simple melodic line with fingerings 4 and 2. The left hand provides a rhythmic accompaniment with fingerings 3 and 1. The dynamic markings are *p*, *mf*, and *f*. The phrase "con fuoco" is written above the right hand.

This page of musical notation consists of five systems, each with a treble and bass staff. The piece begins with a treble staff melody and a bass staff accompaniment. The first system includes dynamic markings *fz* and *p*. The second system continues the melodic and accompanimental lines. The third system features a *f* dynamic marking and includes a complex fingering sequence: 5 4 2 1, 3 2 1, 4 2 1, 5 3 2 1, and 5 4 2 1. The fourth system shows the continuation of the piece. The fifth system concludes with a *ff* dynamic marking, a *marcato* tempo marking, and a *Fine* ending.

Undervisnings-Musik.

(Piano.)

Album for Börn, nyt, f. 2 H. H. 1—3	à	67	Kuhlau, Fr., Op. 66. 3 Sonatiner f. 4 H. No. 1	—	50
Album for Börn, nyt, f. 4 H. H. 1—3	à	38	— No. 2	1—	
Bertini, H., Frère et soeur, f. 4 H. H. 1—2	à	50	— No. 3	—	75
Brunner, C. T., Op. 262. Kleine Tonbilder, f. 4 H. H. 1—2	à	50	— Op. 70. 3 Rondoer f. 4 H. No. 1—2	à	38
Burgmüller, F., Op. 100. 25 Etuder, H. 1	—	75	— No. 3	—	50
— H. 2	—	67	Köhler, L., Op. 50. De første Etuder	—	67
— Donze Leçons, H. 1	—	50	— Op. 60. Etuder i Dobbeltpassager	—	60
— H. 2	—	62	Lemoine, H., Op. 37. Etudes enfantines, H. 1—2	à	1—
Børnenes Melodibog, Bd. I—III	à	150	— Op. 43. Les deux frères, f. 4 H. H. 1—2	à	34
— H. 1—10	à	50	Mayer, Ch., Op. 121. Jugendblüthen, H. 1	—	50
Cramer, J. B., Etuder, ved Btlow, H. 1—4	à	80	— H. 2	—	75
Czerny, C., Op. 139. 100 Øvelsesstykker, H. 1	—	50	Möller, C. C., Femtonige Smaastykker f. 2 og 4 H.	—	50
— Op. 299. Die Schule der Geläufigkeit, H. 1—3	à	50	Neupert, Edm., Op. 51. Poetiske Etuder. H. 1	1—	
— Op. 636. Die Vorschule zur Fingerfertigkeit, H. 1—3	à	50	— H. 2	—	84
— 100 Erholungen, H. 1—4	à	50	— Otte Transkriptioner over Cramerske Etuder	150	
Diabelli, A., Op. 24. To Sonatiner f. 4 H. H. 1—2	à	35	Reinecke, C., Op. 47. Sonatine No. 1. Cdur	—	62
— Op. 32. Sonate i Fdur, f. 4 H.	—	50	— No. 2. Ddur	—	75
— Op. 33. Sonate i Ddur, f. 4 H.	—	50	— No. 3. Bdur	—	75
— Op. 149. Melodische Uebungsstücke f. 4 H. H. 1—4	à	50	— Op. 54. Klavierstücke im Umfange von 5 Tönen, f. 4. H.		
Germer, Heinrich, Op. 31. 36 Klavieretiden für die Mittel-			H. 1	1—	
stufe. 3 Hefter	à	1—	— H. 2	112	
Glass, C. H., Op. 56. Ti lette Klaverstykker	—	50	Rohde, Ed., Op. 36. „Fliegende Blätter“, lette Smaastykker,		
— Op. 57. Femtonige Smaastykker	—	50	H. 1—2	à	75
— Op. 58. Sekstonige Smaastykker	—	50	Schmitt, Al., Op. 16. Fingerøvelser (Exercices préparatoires)	1—	
Gurlitt, C., Op. 74. Fra Børnenes Verden. H. 1—2	à	50	Schubert-Spiller, den unge, lette Fantasier af F. Beyer,		
— Op. 81. Melodiske Stykker i alle Dur- og Moll-Ton-			H. 1—3	à	40
arter, f. 4 H. H. 1—3	à	50	Schumann-Spiller, den unge, lette Fantasier af F. Beyer,		
Heller-Germer: Ny akademisk Udgave af Klaver-Etuderne:			H. 1—3	à	40
— Op. 16. H. 1-2. 32 Etuder for et lavere Mellemstandpunkt	à	125	Schytte, L., Börneklaverskole	2—	
— Op. 45. H. 3-4. 26 Etuder for et Mellemstandpunkt	à	125	— Supplement til Skolen, indeh. 24 Præludier, Smaastykker etc.		
— Op. 46. H. 5-6. 18 Etuder for et højere Mellemstandpunkt	à	125	f. 2 og 4 H	125	
— Op. 47. H. 7-8. 16 Etuder for et højere Standpunkt	à	125	— Femtonige Smaastykker	—	50
— Op. 90. H. 7-8. 16 Etuder for et højere Standpunkt	à	125	— Sekstonige Smaastykker	—	50
Heller, Stephen, Op. 125. Etudes d'expression et de rythme. H. 1—2	à	1—	— Fem- og sekstonige Smaastykker f. 4 H.	—	50
— Op. 146. Sonatine No. 1.	2—		— Etuder for de første Begyndere	—	50
— Op. 147. Sonatine No. 2.	2—		— 50 Øvelsesstykker for Begyndere	—	85
— Op. 149. Sonatine No. 3.	150		— Børnenes Musik, H. 1—2 f. 2 H.	à	50
Jungmann, Alb., Fihændig Melodi-Buket. Rondoer og			— H. 3 f. 4 H.	—	50
Fantasier over bekendte Danse, Sange, Operamelodier			— Tekniske Klaverstudier	2—	
og Folkesange. Bd. I—V	à	2—	— Metodiske Skalastudier	2—	
— H. 1—51	à	30	— 40 Pedalstudier	150	
Krause, A., Op. 5. Etuder H. 1	1—		— Op. 50. 24 progressive Studier i alle Dur og Moll-		
— H. 2	125		Tonararter. H. 1	1—	
Kuhlau, Fr., Sonatiner, kplt	1—		— H. 2—3	à	150
— Op. 20. Sonatiner, No. 1	—	25	— Op. 58. 16 progressive melodiske Foredrags-Etuder,		
— No. 2	—	34	H. 1—2	à	125
— No. 3	—	42	— Op. 15. 16 melodiske Studier (svære)	3—	
— Op. 55. Sonatiner No. 1—6, kplt.	—	50	— Tekniske Forstudier til klassiske Klaverværker:		
— Op. 59. Sonatiner, No. 1	—	50	Beethoven: Sonate pathétique	—	75
— No. 2	—	62	— Sonata appassionata	—	75
— No. 3	—	75	Chopin: Valse i Es-dur og As-dur	—	75
			Schumann: Papillons	—	75
			Siboni, E., Op. 12. To Sonatiner f. 4 H.	150	
			Winding, Aug., Sonatine facile	1—	

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