

D 26.

„Theaterrevuen“.

Lette underholdende Fantasier

til Brug ved Undervisningen,

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

1. Mignon.
2. Carmen.
3. Trubaduren.
4. Jødinden.
5. Barberen i Sevilla.
6. Lucretia Borgia.
7. Rigoletto.
8. Den skønne Helena.
9. Martha.
10. Traviata.
11. Lykkebarnet.
12. Elverhøi.
13. Tambourmajorens Datter.
14. Corneilles Klokke.
15. Reisen til Kina.
16. Hugenerterne.
17. Capriciosa.
18. Eventyr paa Fodreisen.

19. En Skjærsommernatsdrøm.
20. Hamlet.
21. Jean de Nivelles.
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. Søvnvængersken.
36. Wilh. Tell.

37. Tannhäuser.
38. Lohengrin.
39. Trubaduren.
40. Et Eventyr i Rosenborg Have.
41. Der var engang.
42. Arthur Sullivan: „Mikadoen“.
43. Kjerulf: Kejsersens ny Klæder.
44. Romeo og Julie.
45. Orpheus.
46. Aida.
47. Kleopatra.

KJØBENHAVN
NORDISK MUSIKFORLAG.

KRISTIANIA
NORSK MUSIK-FORLAG.
(BRØDRENE HALLS-WARMUTH-WILHELM HANSEN.)

I
1914-15, No. 525.

EN SKJÆRSOMMERNATSDRØM.

(af F. Mendelssohn-Bartholdy.)

Teaterrevue Serie III N^o 29.

Andante tranquillo.

arrg. af G. C. Bohlmann.

Piano. *p*

Allegro molto.



First system of a musical score for piano. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated for both hands.

Second system of the musical score. The treble staff continues the melodic development with slurs and accents. The bass staff features more complex rhythmic patterns and chords. Dynamics like *f* are used. Fingering and articulation marks are present throughout.

Third system of the musical score. The treble staff has a more active melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *f*, *cresc.*, and *mf*. Fingering numbers are clearly marked.

Fourth system of the musical score. The treble staff features rapid sixteenth-note passages with slurs. The bass staff continues with rhythmic accompaniment. Dynamics are marked *f*. Fingering numbers are indicated.

Fifth system of the musical score. The treble staff has a more melodic and chordal texture. The bass staff is simpler, focusing on harmonic support. Dynamics include *f* and *pp*. Fingering numbers are present.

4 Marcia funebre.
Andante comodo.

Musical score for Marcia funebre, Andante comodo. The score is in 2/4 time and B-flat major. It consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic and a diminuendo (*dim.*) marking. The score features various fingerings and articulations throughout.

Allegro molto.

Musical score for Allegro molto. The score is in 2/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system begins with a fortissimo (*ff*) dynamic. The second system includes a forte (*f*) dynamic. The score features various fingerings and articulations throughout.

First system of musical notation. The treble clef contains a melodic line with triplets and slurs. The bass clef provides harmonic support with chords and single notes. Dynamic markings include *ff* and *p*. Fingering numbers 1-5 are present.

Second system of musical notation. The treble clef features a more active melodic line with slurs and accents. The bass clef continues with harmonic accompaniment. Dynamic markings include *ff*. Fingering numbers 1-5 are present.

Third system of musical notation. The treble clef has a melodic line with slurs. The bass clef shows a change in accompaniment with chords and moving lines. Dynamic markings include *ff*. Fingering numbers 1-5 are present.

Fourth system of musical notation. The treble clef is filled with a dense texture of sixteenth notes, likely a tremolo or rapid scale. The bass clef has a steady accompaniment. Dynamic markings include *f* and *ff*. Fingering numbers 1-5 are present.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef continues with harmonic accompaniment. Dynamic markings include *p*. Fingering numbers 1-5 are present.

Sixth system of musical notation. The treble clef has a melodic line with slurs. The bass clef provides harmonic support. Dynamic markings include *ff* and *fz*. The piece concludes with the word *Fine*. Fingering numbers 1-5 are present.

Undervisnings-Musik.

(Piano.)

Album for Börn, nyt, f. 2 H. H. 1-3	Å	— 67	Kuhlau, Fr., Op. 68. 3 Sonatiner f. 4 H. No. 1	— 50
Album for Börn, nyt, f. 4 H. H. 1-3	Å	— 38	— No. 2	1—
Bertini, H., Frère et soeur, f. 4 H. H. 1-2	Å	— 50	— No. 3	— 75
Brunner, C. T., Op. 262. Kleine Tonbilder, f. 4 H. H. 1-2	Å	— 50	— Op. 70. 3 Rondoer f. 4 H. No. 1-2	Å
Burgmüller, F., Op. 100. 25 Etuder, H. 1	— 75		— No. 3	— 50
— H. 2	— 67		Köhler, L., Op. 50. De første Etuder	— 67
— Douze Leçons, H. 1	— 50		— Op. 60. Etuder i Dobbeltpassager	— 60
— H. 2	— 62		Lemoine, H., Op. 37. Etudes enfantines, H. 1-2	Å
Börnenes Melodibog, Bd. I-III	Å	150	— Op. 43. Les deux frères, f. 4 H. H. 1-2	Å
— H. 1-10	Å	— 50	Mayer, Ch., Op. 121. Jugendblüthen, H. 1	— 50
Cramer, J. B., Etuder, ved Bülow, H. 1-4	Å	— 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	Å	— 50	Neupert, Edm., Op. 51. Poetiske Etuder, H. 1	1—
— Op. 636. Die Vorschule zur Fingerfertigkeit, H. 1-3	Å	— 50	— H. 2	— 84
— 100 Erholungen, H. 1-4	Å	— 50	— Otte Transkriptioner over Cramerske Etuder	150
Diabelli, A., Op. 24. To Sonatiner f. 4 H. H. 1-2	Å	— 35	Reinecke, C., Op. 47. Sonatine No. 1. Cdur	— 62
— Op. 32. Sonate i Fdur, f. 4 H.	— 50		— No. 2. D-dur	— 75
— Op. 33. Sonate i Ddur, f. 4 H.	— 50		— No. 3. B-dur	— 75
— Op. 149. Melodiske Uebingsstueke f. 4 H. H. 1-4	Å	— 50	— Op. 54. Klavierstueke im Umfange von 5 Tönen, f. 4 H.	
Germer, Heinrich, Op. 31. 36 Klavieretuden für die Mittel-			H. 1	1—
stufte. 3 Hefter	Å	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	— 75
— Op. 58. Sekstonige Smaastykker	— 50		Schmitt, Al., Op. 16. Fingersøvelser (Exercices préparatoires)	1—
Gurlitt, C., Op. 74. Fra Börnenes Verden. H. 1-2	Å	— 50	Schubert-Spiller, den unge, lette Fantasier af F. Beyer,	
— Op. 81. Melodiske Stykker i alle Dur- og Moll-Ton-			H. 1-3	— 40
arter, f. 4 H. H. 1-3	Å	— 50	Schumann-Spiller, den unge, lette Fantasier af F. Beyer,	
Heller-Germer: Ny akademisk Udgave af Klaver-Etuderne:			H. 1-3	— 40
— Op. 16. H. 1-2. 32 Etuder for etlavere Mellemstandpunkt	Å	125	Schytte, L., Börneklaverskole	2—
— Op. 45. H. 3-4. 26 Etuder for et Mellemstandpunkt	Å	125	— Supplementtil Skolen, indeh. 24 Præludier, Smaastykker etc.	
— Op. 46. H. 5-6. 18 Etuder for et højsere Mellemstandpunkt	Å	125	f. 2 og 4 H.	125
— Op. 47. H. 7-8. 16 Etuder for et højsere Standpunkt	Å	125	— Femtonige Smaastykker	— 50
— Op. 90. H. 7-8. 16 Etuder for et højsere Standpunkt	Å	125	— Sekstonige Smaastykker	— 50
Heller, Stephen, Op. 125. Etudes d'expression et de rythme. H. 1-2	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		— Börnenes Musik, H. 1-2 f. 2 H.	— 50
Jungmann, Alb., Firhændig Melodi-Buket. Rondoer og			— H. 3 f. 4 H.	— 50
Fantasier over bekendte Danse, Sange, Operamelodier			— Tekniske Klaverstudier	2—
og Folkesange. Bd. I-V	Å	2—	— Metodiske Skalastudier	2—
— H. 1-51	Å	— 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	Å
— Op. 20. Sonatiner, No. 1	— 25		— Op. 58. 16 progressive melodiske Foredrags-Etuder,	
— No. 2	— 34		H. 1-2	Å
— 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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