

D 26.  
21, 125

# „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"> <li>1. Mignon.</li> <li>2. Carmen.</li> <li>3. Trubaduren.</li> <li>4. Jødinden.</li> <li>5. Barberen i Sevilla.</li> <li>6. Lucretia Borgia.</li> <li>7. Rigoletto.</li> <li>8. Den skønne Helena.</li> <li>9. Martha.</li> <li>10. Traviata.</li> <li>11. Lykkebarnet.</li> <li>12. Elverhøi.</li> <li>13. Tambourmajorens Datter.</li> <li>14. Corneilles Klokker.</li> <li>15. Reisen til Kina.</li> <li>16. Hugennerne</li> <li>17. Capriciosa.</li> <li>18. Eventyr paa Fodreisen.</li> </ul> | <ul style="list-style-type: none"> <li>19. En Skjærsommernatsdrøm.</li> <li>20. Hamlet.</li> <li>21. Jean de Nivelles.</li> <li>22. Boccaccio</li> <li>23. Robert af Normandiet.</li> <li>24. Faust.</li> <li>25. Don Juan.</li> <li>26. Figaros Bryllup.</li> <li>27. Tryllefloiten.</li> <li>28. Madame Angots Datter.</li> <li>29. Den Stumme i Portici.</li> <li>30. Den hvide Dame.</li> <li>31. Den lille Hertug.</li> <li>32. Regimentets Datter.</li> <li>33. Lucia.</li> <li>34. Jægerbruden.</li> <li>35. Søvnvængersken.</li> <li>36. Wilh. Tell.</li> </ul> | <ul style="list-style-type: none"> <li>37. Tannhäuser.</li> <li>38. Lohengrin.</li> <li>39. Trubaduren.</li> <li>40. Et Eventyr i Rosenborg Have.</li> <li>41. Der var engang.</li> <li>42. Arthur Sullivan: „Mikadoen“</li> <li>43. Kjerulf: Kejserens ny Klæder.</li> <li>44. Romeo og Julie.</li> <li>45. Orpheus.</li> <li>46. Aida.</li> <li>47. Kleopatra.</li> </ul> |
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KJØBENHAVN  
NORDISK MUSIKFORLAG.

I  
1914-15, Nr 525

# FAUST.

( af Ch. Gounod. )

Teaterrevue Serie IV N<sup>o</sup> 34.

arrg. af G. C. Bohlmann.

Allegro moderato.

Piano. *ff*

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system includes the tempo 'Allegro moderato' and dynamic 'ff'. The score features a right-hand melody with various ornaments and a left-hand accompaniment with rhythmic patterns. Performance markings include 'dim.', 'p', 'cresc.', and 'poco a poco'. A circular library stamp is visible at the bottom right.



First system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure is marked *rit.* (ritardando). The third measure is marked *a tempo p*. The fourth measure contains another triplet. The fifth measure is marked *rit.*. The system concludes with a double bar line and a 3/4 time signature change.

Allegretto agitato.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The system concludes with a double bar line and a 3/4 time signature change.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure is marked *cresc.* (crescendo). The third measure is marked *f* (forte). The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The system concludes with a double bar line and a 3/4 time signature change.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure is marked *dolce* (dolce). The third measure is marked *pp* (pianissimo). The fourth measure is marked *pp*. The fifth measure is marked *pp*. The sixth measure is marked *pp*. The system concludes with a double bar line and a 3/4 time signature change.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure is marked *cresc.* (crescendo). The third measure is marked *cresc.*. The fourth measure is marked *cresc.*. The fifth measure is marked *sf* (sforzando). The sixth measure is marked *dim.* (diminuendo). The system concludes with a double bar line and a 3/4 time signature change.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), and 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The fifth measure is marked *p*. The sixth measure is marked *p*. The system concludes with a double bar line and a 3/4 time signature change.

## Andante.

## Tempo di marcia.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f* and *ff*. Fingerings are indicated by numbers 1-5. The piece concludes with a *Fine.* marking.

# Undervisnings-Musik.

(Piano.)

Album for Børn, nyt, f. 2 H. H. 1-3 . . . . .	Å	67	Kuhlau, Fr., Op. 66. 3 Sonatiner f. 4 H. No. 1 . . . . .	50
Album for Børn, 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 . . . . .	38
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 . . . . .	1-
Børnenes Melodibog, Bd. I-III . . . . .	Å	150	— Op. 43. Les deux frères, f. 4 H. H. 1-2 . . . . .	34
— H. 1-10 . . . . .	Å	50	Mayer, Ch., Op. 121. Jugendblüthen, H. 1 . . . . .	50
Cramer, J. B., Etuder, ved Bälou, 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 Gelläufigkeit, 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	— Otto 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 Uebungsstykke f. 4 H. H. 1-4 Å	50		— Op. 54. Klavierstykke im Umfange von 5 Tönen, f. 4 H.	
Germer, Heinrich, Op. 31. 36 Klavieretiden für die Mittel-			— H. 1 . . . . .	1-
stufe. 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. Sekstionige Smaastykker . . . . .	50		Schmitt, Al., Op. 16. Fingersvelser (Exercices préparatoires)	1-
Gurlitt, C., Op. 74. Fra Børnenes 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 et lavere Mellestandpunkt Å	125		Schytte, L., Børneklaverskole . . . . .	2-
— Op. 45. H. 3-4. 26 Etuder for et Mellestandpunkt . . . . .	Å	125	— Supplementtil Skolen, indeh. 24 Præludier, Smaastykker etc.	
— Op. 46. H. 5-6. 18 Etuder for et højere Mellestandpunkt Å	125		— f. 2 og 4 H. . . . .	125
— Op. 47. H. 7-8. 16 Etuder for et højere Standpunkt . . . . .	Å	125	— Femtonige Smaastykker . . . . .	50
— Op. 90. H. 7-8. 16 Etuder for et højere Standpunkt . . . . .	Å	125	— Sekstionige Smaastykker . . . . .	50
Heller, Stephen, Op. 125. Etudes d'expression et de rythme. H. 1-2 Å	1-		— Fem- og sekstionige 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. . . . .	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		— Tonarter. H. 1 . . . . .	1-
Kuhlau, Fr., Sonatiner, kplt . . . . .	1-		— H. 2-3 . . . . .	150
— Op. 20. Sonatiner, No. 1 . . . . .	25		— Op. 58. 16 progressive melodiske Foredrags-Etuder,	
— No. 2 . . . . .	34		— H. 1-2 . . . . .	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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