

D 26,

„Theaterrevuen“.

Lette underholdende Fantasier

til Brug ved Undervisningen,

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

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|-----------------------------|-----------------------------|------------------------------------|
| 1. Mignon. | 19. En Skjærsommernatsdrøm. | 37. Tannhäuser. |
| 2. Carmen. | 20. Hamlet. | 38. Lohengrin. |
| 3. Trubaduren. | 21. Jean de Nivelle. | 39. Trubaduren. |
| 4. Jødinden. | 22. Boccaccio. | 40. Et Eventyr i Rosenborg Have. |
| 5. Barberen i Sevilla. | 23. Robert af Normandiet. | 41. Der var engang. |
| 6. Lucretia Borgia. | 24. Faust. | 42. Arthur Sullivan: „Mikadoen“ |
| 7. Rigoletto. | 25. Don Juan. | 43. Kjerulff: Keiserens my Klæder. |
| 8. Den skønne Helene. | 26. Figaros Bryllup. | 44. Romeo og Julie. |
| 9. Martha. | 27. Tryllefloiten. | |
| 10. Traviata. | 28. Madame Angots Datter. | |
| 11. Lykkebarnet. | 29. Den Stumme i Portici. | |
| 12. Elverhøi. | 30. Den hvide Dame. | |
| 13. Tambourmajorens Datter. | 31. Den lille Hertug. | |
| 14. Corneilles Klokke. | 32. Regimentets Datter. | |
| 15. Reisen til Kina. | 33. Lucia. | |
| 16. Hugenotterne. | 34. Jægerbruden. | |
| 17. Capriciosa. | 35. Sovngængersken. | |
| 18. Eventyr paa Fodreisen. | 36. Wilh. Tell. | |

KJØBENHAVN
DET NORDISKE FORLAG
(Musikforlaget: Henrik Hennings.)

System 1: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *mf* in treble, *p* in bass. Fingerings: 5, 4, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

System 2: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *mf* in treble, *p* in bass. Fingerings: 5, 4, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

System 3: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *mf* in treble, *p* in bass. Fingerings: 3, 3, 3, 3, 4, 2, 1, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

System 4: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *dolce* in bass. Tempo: *Andantino*. Fingerings: 4, 5, 4, 1, 2, 4, 3, 1, 2, 4, 5, 4, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

System 5: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *mf* in bass. Fingerings: 5, 5, 4, 4, 1, 2, 4, 3, 1, 2, 4, 5, 4, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

System 6: Treble and bass clefs. Treble clef has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef has a supporting line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Dynamics: *f* in treble, *p* in bass. Fingerings: 4, 4, 5, 2, 3, 4, 5, 4, 3, 2, 1, 2, 5, 4, 3, 2, 1 in treble; 1, 4, 5, 5, 4, 3, 2, 1 in bass.

Andante.

The first system of the Andante section features a treble clef with a melody starting on a whole note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include *mf* and *dolce*. Fingerings are indicated with numbers 1-5.

The second system continues the melody with more complex rhythmic patterns, including eighth and sixteenth notes. The bass clef accompaniment remains consistent. Dynamics and fingerings are clearly marked.

The third system shows a change in dynamics to *p* in the treble and *mf* in the bass. The melody becomes more intricate with sixteenth-note runs. Fingerings are indicated throughout.

The fourth system concludes the Andante section with a *stringendo* marking. The treble clef melody features a final flourish. Dynamics range from *p* to *mf*.

Allegro vivo.

The Allegro vivo section begins with a treble clef melody of eighth notes. The bass clef accompaniment is a rhythmic eighth-note pattern. Dynamics include *f* and *mf*. The tempo is significantly faster than the previous section.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (2, 3, 4, 3, 1, 2, 4, 3, 2, 3) and dynamics including *mf* and *staccato*. The left hand (bass clef) provides a harmonic accompaniment with fingerings (4, 2) and a dynamic of *mf*.

Second system of musical notation. The right hand continues the melodic line with fingerings (1, 2, 4, 2, 1, 2, 4, 2, 1, 2, 4, 2, 5) and a dynamic of *p*. The left hand accompaniment includes fingerings (2, 4, 4) and a dynamic of *p*.

Third system of musical notation. The right hand features chords and melodic fragments with fingerings (4, 2, 3, 5, 2, 3, 3, 5, 4, 2, 1, 4, 3) and a dynamic of *mf*. The left hand accompaniment includes fingerings (4, 4, 4, 4) and a dynamic of *mf*.

Fourth system of musical notation. The right hand continues with melodic lines and fingerings (4, 3, 2, 3, 1, 2, 3, 1, 3, 2, 4, 2). The left hand accompaniment includes fingerings (2, 3, 1, 2, 1, 3, 2, 4, 2) and a dynamic of *f*.

Fifth system of musical notation, concluding the piece. The right hand features a melodic line with fingerings (1, 1, 3, 1, 2, 1, 2) and a dynamic of *ff*. The left hand accompaniment includes fingerings (1, 2, 4) and a dynamic of *ff*. The system ends with the word *Fine.*

Undervisnings-Musik.

(Piano.)

Album for Børn, nyt, f. 2 H. H. 1—3	à 67	Kuhlau, Fr., Op. 66. 3 Sonatiner f. 4 H. No. 1	— 50
Album for Børn, 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 a	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
— Douze 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 Bülow, 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. D-dur	75
— Op. 33. Sonate i Ddur, f. 4 H.	50	— No. 3. B-dur	75
— Op. 149. Melodische Uebungsstücke f. 4 H. H. 1—4	à 50	— Op. 54. Klavierstücke im Umfange von 5 Tönen, f. 4 H.	1—
Germer, Heinrich, Op. 31. 36 Klavieretuden für die Mittelstufe. 3 Hefter	à 1—	H. 1	1—
Glass, C. H., Op. 56. Ti lette Klaverstykker	50	— H. 2	112
— Op. 57. Femtonige Smaastykker	50	Rohde, Ed., Op. 36. „Fliegende Blätter“, lette Smaastykker, H. 1—2	à 75
— Op. 58. Sekstonige Smaastykker	50	Schmitt, Al., Op. 16. Fingersøvelser (Exercices préparatoires)	1—
Gurlitt, C., Op. 74. Fra Børnenes Verden. H. 1—2	à 50	Schubert-Spiller, den unge, lette Fantasier af F. Beyer, H. 1—3	à 40
— Op. 81. Melodiske Stykker i alle Dur- og Moll-Tonararter, f. 4 H. H. 1—3	à 50	Schumann-Spiller, den unge, lette Fantasier af F. Beyer, H. 1—3	à 40
Heller-Germer: Ny akademisk Udgave af Klaver-Etuderne:		Schytte, L., Børneklaverskole	2—
— Op. 16. H. 1-2. 32 Etuder for et lavere Mellemstandpunkt	125	— Supplement til Skolen, indeh. 24 Præludier, Smaastykker etc. f. 2 og 4 H.	125
— Op. 45. H. 3-4. 26 Etuder for et Mellemstandpunkt	125	— Femtonige Smaastykker	50
— Op. 46. H. 5-6. 18 Etuder for et højt Mellemstandpunkt	125	— Sekstonige Smaastykker	50
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— Op. 90. H. 7-8. 16 Etuder for et højt Standpunkt	125	— Etuder for de første Begyndere	50
Heller, Stephen, Op. 125. Etudes d'expression et de rythme. H. 1-2 a	1—	— 50 Øvelsesstykker for Begyndere	85
— Op. 146. Sonatine No. 1	2—	— Børnenes Musik, H. 1—2 f. 2 H.	à 50
— Op. 147. Sonatine No. 2	2—	— H. 3 f. 4 H.	50
— Op. 149. Sonatine No. 3	150	— Tekniske Klaverstudier	2—
Jungmann, Alb., Firhændig Melodi-Buket. Rondoer og Fantasier over bekendte Danse, Sange, Operamelodier og Folkesange. Bd. I—V	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-Tonararter. H. 1	1—
— H. 2	125	— H. 2—3	à 150
Kuhlau, Fr., Sonatiner, kplt	1—	— Op. 58. 16 progressive melodiske Foredrags-Etuder, H. 1—2	à 125
— Op. 20. Sonatiner, No. 1	25	— Op. 15. 16 melodiske Studier (svære)	3—
— No. 2	34	— Tekniske Forstudier til klassiske Klaverværker:	
— No. 3	42	— Beethoven: Sonate pathétique	75
— Op. 55. Sonatiner No. 1—6, kplt.	50	— Sonata appassionata	75
— Op. 59. Sonatiner, No. 1	50	— Chopin: Valse i Es-dur og As-dur	75
— No. 2	62	— Schumann: Papillons	75
— No. 3	75	Siboni, E., Op. 12. To Sonatiner f. 4 H.	150
		Winding, Aug., Sonatine facile	1—

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Musikforlaget: Henrik Hennings.