

D 26.  
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. Lyskebarnet.</li> <li>12. Elverhøi.</li> <li>13. Tambourmajorens Datter.</li> <li>14. Comevilles Klokker.</li> <li>15. Reisen til Kina.</li> <li>16. Hugenotterne</li> <li>17. Capriciosa.</li> <li>18. Eventyr paa Fodreisen.</li> </ul> | <ul style="list-style-type: none"> <li>19. En Skjersommernatsdrøm.</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. Sovngængersken.</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: Kejsersens 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.

KRISTIANA  
NORSK MUSIK-FORLAG.  
(BRODRENE HALS-WARMUTH-WILHELM HANSEN)

I

1914-15, Nr. 525.

# “Der var engang..”

Musik af P. E. Lange - Müller.

Arr: ved A. Enna.

**Allegretto.**  
Hyrdesang.

The musical score for the first section, 'Allegretto. Hyrdesang.', is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The melody is simple and pastoral, with a bass line providing harmonic support. The second system continues the melody with some chromaticism in the bass line. The third system features more complex rhythmic patterns in the bass line. The fourth system shows the melody moving to a higher register. The fifth system concludes the section with a final cadence.

**Andantino.**

The musical score for the second section, 'Andantino. Serenade.', is written for piano in G major and 6/8 time. It consists of one system of music. The tempo is marked 'Andantino' and the dynamics are 'p'. The melody is more lyrical and features triplets. The bass line is simple and accompanimental. The section concludes with a final cadence.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various musical techniques:

- System 1:** Features a melodic line in the treble with triplets and sixteenth-note patterns, and a bass line with chords and eighth notes.
- System 2:** Continues the melodic development with more complex rhythmic patterns and triplets.
- System 3:** Shows a shift in the bass line with more active eighth-note movement.
- System 4:** Includes a *cresc.* (crescendo) marking and features sixteenth-note runs in the treble.
- System 5:** Contains a *p* (piano) marking and features a series of sixteenth-note chords in the bass.
- System 6:** Concludes the page with a melodic flourish in the treble and a final chordal cadence in the bass.



Moderato.  
 ("Vi elske vort Land.")

First system of musical notation. The right hand (treble clef) begins with a melody in 3/4 time, marked *mf*. The left hand (bass clef) provides a simple harmonic accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The right hand continues the melodic line with various fingerings indicated above the notes. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features more complex rhythmic patterns and fingerings. The left hand accompaniment includes some chordal textures.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chordal textures.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chordal textures.

Sixth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chordal textures. The system concludes with a double bar line.

Red.

# 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 . . . . .	å	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 . . . . .	å	1—
Børnenes Melodibog, Bd. I-III . . . . .	å	150	— Op. 43. Les deux frères, f. 4 H. H. 1-2 . . . . .	å	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 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 . . . . .	—	35	Reinecke, C., Op. 47. Sonatine No. 1. C dur . . . . .	—	62
— Op. 32. Sonate i F dur, f. 4 H. . . . .	—	50	— No. 2. D-dur . . . . .	—	75
— Op. 33. Sonate i D dur, f. 4 H. . . . .	—	50	— No. 3. B-dur . . . . .	—	75
— Op. 149. Melodiske Uebungsstueke f. 4 H. H. 1-4 . . . . .	—	50	— Op. 54. Klavierstueke im Umfange von 5 Tönen, f. 4 H. . . . .	—	
Germer, Heinrich, Op. 31. 36 Klavieretüden 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 . . . . .	å	75
— Op. 58. Sekstonige Smaastykker . . . . .	—	50	Schmitt, Al., Op. 16. Fingersøvelser (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 . . . . .	å	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 . . . . .	å	40
— Op. 16. H. 1-2. 32 Etuder for et lavere Mellemstandpunkt . . . . .	å	125	Schytte, L., Børneklaverskole . . . . .	2—	
— Op. 45. H. 3-4. 26 Etuder for et Mellemstandpunkt . . . . .	å	125	— Supplement til Skolen, indeh. 24 Præludier, Smaastykker etc. . . . .	—	
— Op. 46. H. 5-6. 18 Etuder for et højere Mellemstandpunkt . . . . .	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. . . . .	—		— Sekstonige Smaastykker . . . . .	—	50
Heller, Stephen, Op. 125. Etudes d'express 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		— Børnenes Musik, H. 1-2 f. 2 H. . . . .	å	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	150
— Op. 20. Sonatiner, No. 1 . . . . .	—	25	— Op. 58. 16 progressive melodiske Foredrags-Etuder, . . . . .	—	
— No. 2 . . . . .	—	34	H. 1-2 . . . . .	å	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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