

„Theaterrevuen“.

Lette underholdende Fantasier

til Brug ved Undervisningen,

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

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|-----------------------------|-----------------------------|-------------------------------------|
| 1. Mignon. | 19. En Skjersommernatsdrøm. | 37. Tannhäuser. |
| 2. Carmen. | 20. Hamlet. | 38. Lohengrin. |
| 3. Trubaduren. | 21. Jean de Nivelles. | 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: Kejsersens ny Klæder. |
| 8. Den skønne Helene. | 26. Figaros Bryllup. | 44. Romeo og Julie. |
| 9. Martha. | 27. Tryllefløten. | 45. Orpheus. |
| 10. Traviata. | 28. Madame Angots Datter. | 46. Aida. |
| 11. Lykkebarnet. | 29. Den Stumme i Portici. | 47. Kleopatra. |
| 12. Elverhei. | 30. Den hvide Dame. | |
| 13. Tambourmajorens Datter. | 31. Den lille Hertug. | |
| 14. Corneilles Klokker. | 32. Regimentets Datter. | |
| 15. Reisen til Kina. | 33. Lucia. | |
| 16. Hugenotterne | 34. Jægerbruden. | |
| 17. Capriciosa. | 35. Søvnvængersken. | |
| 18. Eventyr paa Fodreisen. | 36. Wilh. Tell. | |

KJØBENHAVN

NORDISK MUSIKFORLAG.

KRISTIANIA. NORSK MUSIK-FORLAG.

(BRØDRENE HALS - WARMUTH - WILHELM HANSEN)

Carmen, af G. Bizet.

Teaterrevue Serie I N^o 2.
Alla marcia.

arrg. af G. C. Bohlmann.

PIANO.

f *staccato*

dim. *pp*

cresc. *f* *pp*

p

f *p*

mf *p* *cresc. molto*



ff

Allegretto.

ff mf

p

pp cresc.

poco a poco f

ff dim. e rit.

Allegro moderato.

The first system of musical notation for 'Allegro moderato' consists of a treble and bass clef staff. The treble clef staff begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated below the notes.

The second system continues the piece, featuring a melodic line in the treble clef with various articulations and dynamics, including a fortissimo (*ff*) section. The bass clef staff continues with a steady accompaniment. Fingering numbers are clearly marked throughout.

The third system shows a change in dynamics to pianissimo (*pp*). The melodic line in the treble clef is more delicate, while the bass clef accompaniment remains consistent. Fingering numbers are present for both hands.

The fourth system features a dynamic shift from *dim.* (diminuendo) to *f con fuoco* (forte with fire). The treble clef staff has a more active melodic line, and the bass clef staff has a more rhythmic accompaniment. Fingering numbers are indicated.

Allegro marziale.

The first system of 'Allegro marziale' is marked *ff* (fortissimo). It features a strong, rhythmic character with a prominent bass line in the bass clef staff and a melodic line in the treble clef. Fingering numbers are indicated.

The second system continues the 'Allegro marziale' section, maintaining the strong rhythmic and dynamic character. The treble clef staff has a melodic line with some grace notes, and the bass clef staff has a rhythmic accompaniment. Fingering numbers are indicated.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (**f**) dynamic. The right hand contains a melodic line with several slurs and fingerings (1, 5, 3, 2, 1, 3, 2, 1). The left hand provides a rhythmic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is present in the right hand. The system concludes with a double bar line.

Allegro moderato.

Second system of musical notation. Treble clef, key signature of one sharp, and common time signature. The piece begins with a piano (**p**) dynamic. The right hand features a melodic line with slurs and fingerings (3, 4, 2, 3, 4, 2, 3, 4, 1, 5). The left hand has a steady accompaniment with chords and single notes. The system ends with a double bar line.

Third system of musical notation. Treble clef, key signature of one sharp, and common time signature. The right hand continues the melodic line with slurs and fingerings (2, 5, 1, 2, 1, 2, 1, 2, 4, 5). The left hand accompaniment remains consistent. The system concludes with a double bar line.

Fourth system of musical notation. Treble clef, key signature of one sharp, and common time signature. The right hand features a melodic line with slurs and fingerings (4, 3, 1, 2, 5, 4, 5, 1, 1, 1, 1, 1). The left hand accompaniment includes a **p** (piano) dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp, and common time signature. The piece begins with a fortissimo (**ff**) *marcato* dynamic. The right hand contains a melodic line with slurs and fingerings (3, 3, 4, 1, 2, 5, 1, 5). The left hand accompaniment consists of chords and single notes. The system ends with a double bar line.

Sixth system of musical notation. Treble clef, key signature of one sharp, and common time signature. The right hand features a melodic line with slurs and fingerings (2, 5, 3, 4, 1, 3, 4, 3, 1, 4, 3, 2). The left hand accompaniment includes a **ff** (fortissimo) dynamic marking. The system concludes with a double bar line and the word *Fine.*

Undervisnings-Musik.

(Piano.)

Album for Börn, nyt, f. 2 H. H. 1-3	Å	67	Kuhlau, Fr., Op. 66. 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 sœur, 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—
Börnnes 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 Bllow, 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 Uebingsstykke f. 4 H. H. 1-4 Å	50		— Op. 54. Klavierstykke im Umfange von 5 Tönen, f. 4 H. H. 1	1—
Germer, Heinrich, Op. 31. 36 Klavieretuden für die Mittelstufe. 3 Hefter	Å	1—	— H. 2	112
Glass, C. H., Op. 56. Ti lette Klaverstykker	50		Rohde, Ed., Op. 36. „Fliegende Blätter“, lette Smaastykker, H. 1-2	75
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— Op. 58. Sekstonige Smaastykker	50		Schubert-Spiller, den unge, lette Fantasier af F. Beyer, H. 1-3	40
Gurlitt, C., Op. 74. Fra Börnnes Verden. H. 1-2	Å	50	Schumann-Spiller, den unge, lette Fantasier af F. Beyer, H. 1-3	40
— Op. 81. Melodiske Stykker i alle Dur- og Moll-Tonarter, f. 4 H. H. 1-3	Å	50	Schytte, L., Børneklaverskole	2—
Heller-Germer: Ny akademisk Udgave af Klaver-Etuderne:			— Supplementtil Skolen, indeh. 24 Præludier, Smaastykker etc. f. 2 og 4 H	125
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— Op. 146. Sonatine No. 1	2—		— H. 3 f. 4 H.	50
— Op. 147. Sonatine No. 2	2—		— Tekniske Klaverstudier	2—
— Op. 149. Sonatine No. 3	150		— Metodiske Skalaudier	2—
Jungmann, Alb., Firsending Melodi-Buket. Rondoer og Fantasier over bekendte Danse, Sange, Operamelodier og Folkesange. Bd. I-V	Å	2—	— 40 Pedalstudier	150
— H. 1-51	Å	30	— Op. 50. 24 progressive Studier i alle Dur og Moll-Tonarter. H. 1	1—
Krause, A., Op. 5. Etuder H. 1	1—		— H. 2-3	150
— H. 2	125		— Op. 58. 16 progressive melodiske Foredrags-Etuder, H. 1-2	125
Kuhlau, Fr., Sonatiner, kplt	1—		— Op. 15. 16 melodiske Studier (svære)	3—
— Op. 20. Sonatiner, No. 1	25		— Tekniske Forstudier til klassiske Klaverværker:	
— No. 2	34		— Beethoven: Sonate pathétique	75
— No. 3	42		— Sonata appassionata	75
— Op. 55. Sonatiner No. 1-6, kplt.	50		— Chopin: Valse i Es-dur og As-dur	75
— Op. 59. Sonatiner, No. 1	50		— Schumann: Papillons	75
— No. 2	62		Siboni, E., Op. 12. To Sonatiner f. 4 H.	150
— No. 3	75		Winding, Aug., Sonatine facile	1—

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