

D 26.

„Theaterrevuen“.

Lette underholdende Fantasier

til Brug ved Undervisningen,

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

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|--|---|---|
| <ol style="list-style-type: none"> 1. Mignon. 2. Carmen. 3. Trubaduren. 4. Jødinden. 5. Barberen i Sevilla. 6. Lucretia Borgia. 7. Rigoletto. 8. Den skønne Helene. 9. Martha. 10. Traviata. 11. Lykkebarnet. 12. Elverhøi. 13. Tambourmajorens Datter. 14. Corneilles Klokker. 15. Reisen til Kina. 16. Hugenerterne 17. Capriciosa. 18. Eventyr paa Fodreisen. | <ol style="list-style-type: none"> 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. | <ol style="list-style-type: none"> 37. Tannhäuser. 38. Lohengrin. 39. Trubaduren. 40. Et Eventyr i Rosenborg Have. 41. Der var engang. 42. Arthur Sullivan: „Mikadoen“ 43. Kjerulf: Kejserens ny Klæder. 44. Romeo og Julie. 45. Orpheus. 46. Aida. 47. Kleopatra. 48. Valkyrien. 49. Rhinguldet. 50. Mestersangerne. 51. Ragnarok. 52. Siegfred. 53. Tristan og Isolde. |
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KJØBENHAVN
NORDISK MUSIKFORLAG.

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

EVENTYR PAA FODREISEN.

Teaterrevue Serie III N°28.

arrg. af. G. C. Bohlmann.

Piano.

Poco Andante.

f *mf*

p *mf*

f *marcato* *rit.*

Allegretto. *p* *mf*

p



First system of musical notation. Treble clef: quarter notes, eighth notes, and sixteenth notes. Bass clef: sixteenth-note patterns with fingerings 5, 4, 3, 2, 3.

Second system of musical notation. Treble clef: quarter notes and eighth notes. Bass clef: sixteenth-note patterns. Dynamic marking: *mf*.

Third system of musical notation. Treble clef: quarter notes and eighth notes. Bass clef: sixteenth-note patterns. Dynamic markings: *dim.* and *fz con fuoco*.

Allegretto.

Fourth system of musical notation. Treble clef: quarter notes and eighth notes. Bass clef: quarter notes and eighth notes. Dynamic marking: *mf*.

Fifth system of musical notation. Treble clef: quarter notes and eighth notes. Bass clef: quarter notes and eighth notes. Dynamic markings: *p* and *f*.

Sixth system of musical notation. Treble clef: quarter notes and eighth notes. Bass clef: quarter notes and eighth notes. Dynamic markings: *mf* and *p*.

Allegretto vivace.

The first system of the musical score for 'Allegretto vivace' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains several measures with fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The system concludes with a first ending bracket.

The second system continues the piece. The upper staff shows a change in dynamics to mezzo-forte (*mf*) and then forte (*f*). It includes various articulations and fingerings. The lower staff continues with the eighth-note accompaniment, featuring some chordal textures and rests.

The third system features more complex melodic lines in the upper staff, including trills and slurs, with dynamics ranging from forte (*f*) to piano (*p*). The lower staff continues with the accompaniment, including some sixteenth-note passages.

Andantino.

The 'Andantino' section begins with a new system. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature, marked 'dolce' (softly). It starts with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4, 5). The lower staff is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment.

The second system of the 'Andantino' section continues the melodic and harmonic development. The upper staff includes slurs and fingerings, with a piano (*p*) dynamic. The lower staff features a steady accompaniment with some chordal changes.

The third system concludes the 'Andantino' section. The upper staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic, ending with a 'rit.' (ritardando) marking. The lower staff continues with the accompaniment, ending with a final chord. The system concludes with a 3/4 time signature change.

Allegro non troppo.

First system of musical notation. Treble clef, bass clef, 3/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 3, 5, 3, 4, 5, 1, 2, 3). The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The tempo changes to *p poco lento*. The right hand continues with a melodic line, incorporating a trill (fingerings 3, 4, 5, 2, 3, 5, 4, 2, 1). The left hand accompaniment includes chords and moving lines.

Third system of musical notation. The tempo changes to *a tempo*. The right hand features a melodic line with a *rit.* (ritardando) marking and fingerings (2, 3, 4, 5, 1, 2, 3, 4, 5). The dynamic is *f* (forte). The left hand accompaniment includes chords and moving lines.

Fourth system of musical notation. The dynamic is *ff* (fortissimo). The right hand features a melodic line with a trill and fingerings (5, 1, 2, 1, 1, 5, 3, 5, 4, 3, 2). The left hand accompaniment includes chords and moving lines.

Fifth system of musical notation. The dynamic is *fz* (fortissimo). The right hand features a melodic line with a trill and fingerings (2, 4, 2, 1, 3, 4, 2, 1, 1, 1). The left hand accompaniment includes chords and moving lines. The piece concludes with the word *Fine.*

Undervisnings-Musik.

(Piano.)

Album for Børn, nyt, f. 2 H. H. 1-3	Å	67	Kuhlsu, 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
Börnenes 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 Btlow, 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 Gelfügigkeit, 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. Ddur	—	75
— Op. 33. Sonate i Ddur, f. 4 H.	—	50	— No. 3. Bdur	—	75
— Op. 149. Melodiske Uebungsstøkke f. 4 H. H. 1-4	Å	50	— Op. 54. Klavierstøkke im Umfange von 5 Tønen, f. 4 H.		
Germer, Heinrich, Op. 31. 36 Klavierøden 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. Sekstonige Smaastykker	—	50	Schmitt, Al., Op. 16. Fingersøvelser (Exercices préparatoires)		
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 foretølavere Mellemstandpunkt	Å	125	Schytte, L., Börneklaverskole	—	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 høgere Mellemstandpunkt	Å	125	— f. 2 og 4 H.	—	125
— Op. 47. H. 7-8. 16 Etuder for et høgere Standpunkt	Å	125	— Femtonige Smaastykker	—	50
— Op. 90. H. 7-8. 16 Etuder for et høgere Standpunkt	Å	125	— Sekstonige Smaastykker	—	50
Heller, Stephen, Op. 125. Etudes d'expression et de rythme. H. 1-2	Å	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., Firsøndig 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
Kuhlsu, 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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