

D 26.

# „Theaterrevuen“.

Lette underholdende Fantasier

## til Brug ved Undervisningen,

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

- |                             |                             |                                   |
|-----------------------------|-----------------------------|-----------------------------------|
| 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. Kjerulf: Kejserens ny Klæder. |
| 8. Den skønne Helena.       | 26. Figaros Bryllup.        | 44. Romeo og Julie.               |
| 9. Martha.                  | 27. Tryllesløiten.          | 45. Orpheus.                      |
| 10. Traviata.               | 28. Madame Angots Datter.   | 46. Aida.                         |
| 11. Lykkebarnet.            | 29. Den Stumme i Portici.   | 47. Kleopatra.                    |
| 12. Elverhøi.               | 30. Den hvide Dame.         | 48. Valkyrien.                    |
| 13. Tambourmajorens Datter. | 31. Den lille Hertug.       | 49. Rhinguldet.                   |
| 14. Corneilles Klokker.     | 32. Regimentets Datter.     | 50. Mestersangerne.               |
| 15. Reisen til Kina.        | 33. Lucia.                  | 51. Ragnarok.                     |
| 16. Hugenotterne            | 34. Jægerbruden.            | 52. Siegfred.                     |
| 17. Capriciosa.             | 35. Søvnæggersken.          | 53. Tristan og Isolde.            |
| 18. Eventyr paa Fodreisen.  | 36. Wiilh. Tell.            |                                   |

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NORDISK MUSIKFORLAG.

KRISTIANIA  
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I  
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## MISERERE

de l'Opéra: IL TROVATORE, de Verdi.

arr. par L. Streabbog.

Andante.

PIANO. *p*

Con espressione.

*p a tempo*

Con passione.

*rall.* *f a tempo*



First system of musical notation. The treble clef part begins with a series of eighth notes, followed by a half note. The bass clef part starts with a series of chords, marked with a forte (*f*) dynamic. The system concludes with a *rall.* (rallentando) marking and a long horizontal line indicating a sustained or decaying sound.

Second system of musical notation. The treble clef part features complex passages with fingerings 1, 5, 4, 2, and 3 indicated. The bass clef part has a steady accompaniment. Dynamics include *f a tempo* and *f*.

Third system of musical notation. The treble clef part has a melodic line with fingerings 3, 2, 4, and 3. The bass clef part transitions from a simple accompaniment to a dense, rhythmic texture. Dynamics include *rall.* and *a tempo*.

Fourth system of musical notation. The treble clef part has a melodic line with a forte (*f*) dynamic. The bass clef part features a dense, rhythmic accompaniment with a piano (*p*) dynamic. The system ends with a forte (*f*) dynamic.

Fifth system of musical notation. The treble clef part has a melodic line with a forte (*f*) dynamic. The bass clef part features a dense, rhythmic accompaniment with a piano (*p*) dynamic. The system concludes with a *rit.* (ritardando) marking.

## Allegro.

The first system of music consists of two staves. The right staff is in treble clef with a 3/8 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes with slurs and fingerings (3, 2, 1, 2, 3). The left staff is in bass clef with a 3/8 time signature, playing a steady eighth-note accompaniment. The dynamic marking *p* is present in both staves.

The second system continues the piece. The right staff features eighth notes with slurs and fingerings (3, 2, 1, 2, 3). The left staff continues the eighth-note accompaniment. A dynamic marking of *f* appears in the right staff, with a hairpin indicating a crescendo.

The third system shows the right staff with eighth notes and slurs, including a triplet of eighth notes. The left staff continues the accompaniment. A dynamic marking of *p* is present in the right staff.

The fourth system features more complex right-hand figures with slurs and fingerings (2, 1, 2, 3, 2, 1, 2, 3). The left staff continues the accompaniment. A dynamic marking of *f* is present in the right staff.

The fifth system concludes the piece. The right staff has eighth notes with slurs and fingerings (3, 3, 3). The left staff continues the accompaniment. A dynamic marking of *f* and the tempo marking *scherz.* are present in the right staff.

First system of musical notation, measures 1-5. The right hand features a melodic line with eighth notes and slurs. The left hand provides a steady accompaniment of eighth notes. A fingering '2' is indicated above the fourth measure.

Second system of musical notation, measures 6-10. The right hand continues the melodic pattern. The left hand accompaniment is consistent. A dynamic marking *p* (piano) is placed above the sixth measure.

Third system of musical notation, measures 11-15. The right hand melody concludes with a final note. The left hand accompaniment continues. A dynamic marking *f* (forte) is placed above the final measure.

Fourth system of musical notation, measures 16-20. The right hand features a simple chordal accompaniment with first finger (1) markings above each note. The left hand accompaniment remains.

Fifth system of musical notation, measures 21-25. The right hand continues with the chordal accompaniment. The left hand accompaniment concludes with a final chord. A dynamic marking *f* (forte) is placed above the fourth measure.

# Undervisnings-Musik.

(Piano.)

Album for Börn, nyt, f. 2 H. H. 1-3 . . . . .	Å	— 67	Kuhlsu, 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 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—
Börnens 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 Bülow, 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
Dlabell, 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 Uebingsstykker f. 4 H. H. 1-4 Å	— 50		— Op. 54. Klavierstücke 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. Sekstonige Smaastykker . . . . .	— 50		Schmitt, Al., Op. 16. Fingersvelser (Exercices préparatoires)	1—
Gurlitt, C., Op. 74. Fra Börnens Verden. H. 1-2 . . . . .	— 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 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 højt Mellemstandpunkt Å	125		f. 2 og 4 H. . . . .	125
— Op. 47. H. 7-8. 16 Etuder for et højt Standpunkt . . . . .	Å	125	— Femtonige Smaastykker . . . . .	— 50
— Op. 90. H. 7-8. 16 Etuder for et højt 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		— Börnens Musik, H. 1-2 f. 2 H. . . . .	— 50
Jungmann, Alb., Firsending 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 Skalaetudier . . . . .	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—
Kuhlsu, 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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