

# LE CONSERVATOIRE de musique

pour le

## PIANO.

4<sup>e</sup> SUITE.

**Chopin F.** Nocturne. (Es dur) Op.9.N<sup>o</sup>2

**Mayer Ch.** Immortellen. Op.140.

**Jaell A.** La Sylphide. Op.116.

**Mayer Ch.** L'Hirondelle, Galop brill. Op.282

**Liszt F.** Consolation.

**Weber C. M. v.** Les Adieux. Op.81.

**Lövenskjöld H. S.** Faun og Dryade.  
Idylle.

**Rubinstein A.** Deux Melodies.

**Beethoven L. v.** Rondo. Op.51.

**Henselt A.** Liebeslied.

**Moscheles I.** Nocturne. (E-moll)

**Mendelssohn F.** Kinderstücke. Op.72.

**Moscheles I.** Polonaise. Op.53.

**Chopin F.** Préludes. Op.28. (Udvalg.)

**Satter G.** Elfentraum. Op.126.

**Henselt A.** Petite Valse.

**Grieg Edv.** Albumblad.

**Raff J.** La Fileuse, Etude. Op.157.N<sup>o</sup>2.

**Händel G. F.** The harmonious Blacksmith

(Den harmoniske Grovsmed)

**Mendelssohn F.** Frühlingslied.

**Raff J.** An ihn!

**Bach Ph. E.** Rondo. (1779) ved Bülow

**C O P E N H A G U E**

**Wilhelm Hansen.**

# FAUN UND DRYADE.

In des jungen Lorbeers Schatten  
Steht die liebliche Dryade—  
Vöglein, reine, holde Wesen,  
Folgeten freundlich ihrem Pfade.

Bauten schützend ihre Nester  
In des frischen Lorbeers Krone,  
Die Dryade lauschet lächelnd  
Ihrem reinen Jubeltone.

Vöglein zwitschert, wenn Ihr singet  
Kann der lose Faun nicht singen—  
Mag er lüstern schau'n und springen  
Und sich an das Bäumlein schmiegen!—

C.H.von Lövenskiöld.

## IDYLLE.

H.S.von Lövenskiöld, Op.30.Nº 3.

Allegro grazioso. (♩ = 88.)

*dolcissimo, leggermente e molt' espressivo.*

The musical score is written for piano in G major (one sharp) and 6/8 time. It is divided into four systems. The first system begins with the tempo marking 'Allegro grazioso. (♩ = 88.)' and the performance instruction '*dolcissimo, leggermente e molt' espressivo.*'. The second system includes fingering numbers (1, 2, 3, 4) above the treble clef. The third system has the marking '*poco riten.*' above the treble clef. The fourth system has '*in tempo.*' above the treble clef. The score features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is simpler, often consisting of quarter notes and rests. There are asterisks and 'Ped.' markings throughout the score.

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*f poco accelerando.* *in tempo.* *dolciss. e leggermente.*

Red. \* Red. \* Red. \*

*f marc. f* *dolciss.* *mf* *mf stacc.*

Red. \* Red. \* Red. \*

*e leggermente.*

*con molta dolcezza, espressivo e ben leggermente.*

Red. \* Red. \* Red. \*

*mf e >*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*marcato.* *cresc. e marcatiss.*

*fzff* *pp* *pp dolciss. e leggerissimo.*

*Ped.* *pp* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *fz* *dim.*

*Ped.* *Ped.* *Ped.* *Ped.*

*dolcissimo*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*in tempo.*

*poco ri - te - nu - to.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

cre - scen - do. più cre - scen - do.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*poco accel.*  
*f*  
*f marc.*  
*in tempo.*

*f* Ped. \* *dolciss. e legg.* Ped. \* *f marc.* Ped. \*

*dolciss.*  
*f*  
*f<sup>3</sup>*  
*dim.*  
*p*

*f<sup>3</sup>* Ped. \* *dim.* \* *p* *f<sup>3</sup>* Ped. \*

*dim.*  
*dolciss.*  
*pp*  
*e leggerissimo.*  
*pp legg.*  
*pp*  
*pp*  
*pp*

Ped. \* *pp* Ped. \*