

NORDISKE BALLETER OG BALLETDIVERTISSEMENTER for PIANO.

	KR. Ø.		KR. Ø.
Abdallah, af H. S. Paulli, Serail-Vals og Begyndelsen af 3. Akt . . .	1 »	Fra Sibirien til Moskov, af C. C. Møller. Klaverudtog . . .	1 50
Aditi af Fr. Rung . . .	1 75	Fransk Stormmarsch - Galop (La Marseillaise), Divert. af B. Dahl . . .	» 50
«Aftenen», Marsch af C. Schall . . .	» 25	Gamle Minder, Norsk Springdans . . .	» 35
Arkona, af J. P. E. Hartmann. Klaverudtog . . .	3 50	Guerillabanden, af J. Bredahl. Seguedilla . . .	1 »
Væverdans, af C. C. Møller, indlagt i «Arkona» . . .	» 50	Harlekin Statue, Karakterdansen af Casortis Pantomime . . .	1 »
Bacchusfesten, af A. Grandjean . . .	1 50	I Karnevalstiden, af A. Grandjean . . .	2 »
Blomsterfesten i Genzano, Vals af Edv. Helsted, Saltarello og Processionsmarsch af H. S. Paulli . . .	1 50	I Karpatherne: Drommen og Slowanka, af H. S. Paulli . . .	1 »
Brudfærden i Hardanger, Musik ved H. S. Paulli . . .	1 25	Kildereisen, af J. P. E. Hartmann. St. Hansaften Vals og Sjællandsk Keel . . .	» 75
Cort Adeler i Venedig, af P. Heise. Klaverudtog . . .	3 »	Kinafarerne, af C. Schall. Romance af 2den Akt . . .	» 25
Folkeliv paa Piazzettaen (Gondoliere og Tarantel) af Samme . . .	» 70	Konservatoriet eller Et Avisfrieri, Vaudevilleballet, af H. S. Paulli . . .	» 75
Den alvorlige Pige, af A. F. Lincke. Vals, Hopsa og Reel . . .	» 50	1. Entrée des Élèves . . .	» 75
Den nye Penelope eller Foraarsfesten i Athenen, af H. S. Lovenskjold. Klaverudtog . . .	2 50	2. Pas d'École . . .	1 »
Erik Menveds Barndom, af Fröhlich: Jagtmusik . . .	» 35	3. Introduction et Polka . . .	» 75
Dans af 1ste Akt . . .	» 50	4. Contredanse des Grisettes . . .	» 75
Brudstykker af do. . .	» 70	Komplet . . .	2 50
Riberhusmarsch . . .	» 35	Krystalpaladset, Exhibition Polka og Galopin-Finale, af H. S. Paulli . . .	» 75
Et Eventyr i Billeder, af V. Holm . . .	1 75	La Lithauienne, Polka caractéristique af H. C. Lumbye . . .	» 25
Et Folkesagn, af N. W. Gade og J. P. E. Hartmann. Hefte 1. Karakterstykker . . .	2 »	La Ventana, Divertissement: La Seguidilla . . .	» 75
— 2. Vals og Galop . . .	1 »	Le Toréadore, spansk Divert. af B. Dahl . . .	» 50
— 3. Bolero . . .	» 75	Livjægerne paa Amager, af V. Holm . . .	2 »
Fuldst. Klaverudtog . . .	3 50	Finale-Galop af H. C. Lumbye af do. . .	» 50
Faders Fødselsdag, af C. C. Møller . . .	» 70	Macbeth. Ecossaise af C. Schall . . .	» 35
Fantasiens Ø (De Danske i Kina), af J. P. E. Hartmann . . .	2 »	Mandarinens Døtre, af V. Holm. Bryllupsfest og Schakbrikkernes Dans . . .	» 75
Festen i Albano, idyllisk Ballet af J. F. Fröhlich, fork. Klaverudtog . . .	2 50	Maritana, af H. C. Lumbye. Divert., Bolero og Vals . . .	» 75
Fjeldstuen, af Aug. Winding og Emil Hartmann. Hefte 1 . . .	1 50	Marketenderskens Hjemkomst, Polka caractéristique . . .	» 25
Hefte 2 . . .	1 25	Maskeraden, af H. S. Paulli. Hanedansen . . .	» 50
Fjernt fra Danmark, af Jos. Glæser o. Fl. . .	1 50	Mulatten, Dans af J. F. Fröhlich . . .	» 50
Indiansk Krigsdans af H. C. Lumbye . . .	» 50	Napoli, af Gade, Helsted, Paulli og Lumbye . . .	3 50
Negerdans efter Gottschalck . . .	» 50	Napoli: Tarantel, af Paulli . . .	1 15
Fra det forrige Aarhundrede (ved Festen for Holberg), af V. Holm . . .	1 »	— Galop-Finale af Lumbye . . .	» 60
		Polka-Militaire (Pas de deux), af H. C. Lumbye . . .	» 25
		Polskdansen paa Grönalund, af H. S. Paulli, bellmansk Vaudevilleballet . . .	» 70
		Pontemolle, Karakterstykker og Danse af forsk. Komponister . . .	2 »
		Rafael, af Fr. Fröhlich, Karnevalsscene og Scene af 2det Tableau . . .	1 »
		Rolf Blaaskæg, af C. Schall . . .	» 85
		Romeo og Julie, af C. Schall: Pas de deux . . .	» 25
		Vals af do. . .	» 70
		Russisk, nygræsk Kvadrille (Bouquet Royal), af B. Dahl, Balletdivertissement . . .	1 »
		Særskilt: Bouquet royal Galop . . .	» 50
		Skandinavisk Kvadrille, af H. C. Lumbye . . .	» 85
		Bouquet royal Galop, af do. . .	» 50
		Sylfiden, af Lovenskjold, Klaverudtog . . .	6 »
		Introduktion af 1ste Akt . . .	1 »
		Udtog . . .	1 »
		Søndagsekko, af H. S. Paulli, Amagerdans, Divert. . .	» 75
		Søvnøgersken, udvalgte Danse og Potpourri . . .	1 50
		Thrymskviden, af J. P. E. Hartmann, Klaverudtog . . .	3 50
		Gudernes Triumfmarsch af do. . .	» 50
		Toreadoren, af Edv. Helsted, idyllisk Ballet . . .	1 70
		Tyrolerne, af Fr. Fröhlich . . .	1 35
		Udfaldet i Classens Have, af V. Holm, Tableau . . .	» 50
		Valdemar, af Fr. Fröhlich, Klaverudtog . . .	3 »
		Riberhus-Marsch af do. . .	» 35
		Divertissement, af F. Andersen, af do. . .	1 »
		Valkyrien, af J. P. E. Hartmann, Klaverudtog . . .	3 50
		Bjørn og Grækerinderne (Vals og Galop) af do. . .	1 »
		Valhalla Marsch af do. . .	» 35
		Græsk Festdans af do. . .	» 35
		Dans af Valkyrier af do. . .	» 35
		Weyses Minde (ved Festen for Weyse), Divert. arr. af V. Holm . . .	2 »

NORDISK BALLETER-ALBUM, udvalgte Stykker af bekendte Balletter, 2 Kr.

Forlæggerens Eiendom.

KJØBENHAVN. WILHELM HANSENS MUSIK-FORLAG.

I KARPATHERNE

Ballet af A. Bournonville.

№1. Moderato.

DRØMMEN.

Musik af H. S. Paulli.

PIANO.

The first system of musical notation for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A *dol.* (dolce) marking appears in the right hand towards the end of the system.

The second system of musical notation, continuing the piano accompaniment. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamics remain consistent with the first system.

The third system of musical notation, featuring a section marked "(Ungarsk Melodie.)" in the right hand. The dynamics include *dim.*, *p*, *dim.*, and *pp*. The right hand has a more active melodic line with sixteenth notes, while the left hand continues with a steady accompaniment.

The fourth system of musical notation, showing further development of the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

The fifth system of musical notation, continuing the piano accompaniment. The right hand has a melodic line with grace notes, and the left hand continues with a rhythmic accompaniment.

The sixth system of musical notation, concluding the piano accompaniment on this page. The right hand has a melodic line with grace notes, and the left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *mf*.

Second system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *f*. First and second endings are indicated by numbers 1 and 2.

Third system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *f* and *sf*.

Fourth system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *p*. First and second endings are indicated by numbers 1 and 2.

Fifth system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *dim.*, *pp*, and *pp*.

№2. Andantino grazioso.

Sixth system of musical notation, featuring treble and bass staves. The music includes various note values, rests, and dynamic markings such as *dol.*

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings *dol.* and *f*, and is marked with *tr* (trills) above several notes.

Second system of musical notation, featuring treble and bass staves. The music includes *tr* (trills) markings above notes.

Third system of musical notation, featuring treble and bass staves. The music includes dynamic markings *mf* and *f*, and is marked with *s* (accents) above notes.

Fourth system of musical notation, featuring treble and bass staves. It includes first and second endings, dynamic markings *f* and *fz*, and is marked with *s* (accents) above notes.

Fifth system of musical notation, featuring treble and bass staves. It includes dynamic markings *dim.*, *dol.*, and *f*, and is marked with *un poco* above the system.

Sixth system of musical notation, featuring treble and bass staves. It includes dynamic markings *fz* and *f*, and is marked with *piu vivo.* above the system.

Seventh system of musical notation, featuring treble and bass staves. It includes dynamic markings *fz* and *f*, and is marked with *loco.* above the system.

SLOWANKA

Mazurka af Ballet-Divertissementet:

BJERGMANDENS DRØM

(I Karpatherne.)

H. S. Paulli.

PIANO.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *mf dol.* are present. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is characteristic of a 19th-century piano piece.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex, fast-moving melodic line in the treble and a supporting bass line with chords and some melodic fragments. There are dynamic markings such as *f* and *p*.

Second system of musical notation. It continues the piece with similar complexity. A first ending bracket labeled "8" is present at the end of the system, leading to a *p dol.* section.

Third system of musical notation. It features a section marked "loco." and dynamic markings *ff* and *mf*. There are also some slurs and accents over the notes.

Fourth system of musical notation. It continues with dynamic markings *ff* and *mf*. The texture remains dense with many notes.

Fifth system of musical notation. It includes first and second endings labeled "1." and "2." and a section marked *animato.*

Sixth system of musical notation, concluding the page. It features a first ending bracket labeled "8..." and ends with a double bar line.