

WILHELM HANSEN EDITION.
Nr. 6.

Horneman-Schytte.
Klaverskole

Ny Udgave

Ludvig Schytte

Die Schule des modernen Klavierspiels

Eine Samlung von Studien und Etüden zur Einführung in die moderne Harmonik, Melodik, Rhytmik und Vortragsweise.

Op. 174

A. Vorbereitungsstufe

I. II.

- | | |
|-----------------------|---------------------|
| 1. Die ersten Studien | 5. Diatonisch |
| 2. Bagatellen | 6. Kleine Arpegglen |
| 3. Semplice | 7. Marcato |
| 4. Staccato | 8. Chromatisch |

B. Untere Mittelstufe

- | | |
|---------------------|--|
| 9. Fingerfertigkeit | 11. 4 ^{te} und 5 ^{te} Finger |
| 10. Metamorphosen | 12. Amabile |

C. Mittelstufe

- | | |
|--------------------|----------------|
| 13. Kleine Poesien | 15. Espressivo |
| 14. Spiccatto | 16. Cantilene |

D. Obere Mittelstufe

- | | |
|-------------------|---------------|
| 17. Fingerwechsel | 19. Vivace |
| 18. Tanzrhytmen | 20. Brillante |

Technische Klavierstudien

zum Gebrauche sowohl beim Unterricht als auch zum Selbststudium,
revidiert von

Ignaz Friedman

Emilie Elisabeth Jacobsen

26

Hornemans ≡ Klaver-Skole

Ny, betydelig forøget Udgave

ved

Ludvig Schytte.



Ny Udgave

1932

Forlæggerens Ejendom for alle Lande

Wilhelm Hansen, Musik-Forlag
København & Leipzig

Oslo
Norsk Musikforlag A/S

Stockholm
A. B. Nordiska Musikförlaget

Wm 872.0171

Det er forbudt Biblioteker,
Skoler, Læseselskaber, For-
eninger eller lignende at ud-
laane eller udleje dette Værk
uden Forlagets Tilladelse.



mm 8712.0170

FORORD.

Det er en stor Sjældenhed i Danmark, at et musikalsk Værk oplever — som Hornemans Skole har gjort det — fem- og tyve Oplag, og man kan trøstig sige, at der maa være en sund Kærne i det, naar det saaledes formaar at hævde sig gennem en lang Aarrække. Fordringerne til et Skoleværk for Klaver — baade i Henseende til gennemført Systematik og i Henseende til Indholdets Righoldighed — ere imidlertid stegne saa betydeligt siden Fremkomsten af Hornemans Skole, at Forlæggeren har følt sig foranlediget til at anmode Under tegnede om at foretage en Revision og Udvidelse af Værket. Resultatet er blevet nærværende „Ny, betydelig forøgede Udgave af Hornemans Skole“, som jeg herved forelægger Offentligheden.

Hornemans Betydning som Børnekomponist er uomtvistet — som bekendt vandt han endog paa dette Omraade varm Anerkendelse hos ingen Ringere end Robert Schumann — det var derfor paa Forhaand givet, at alle de kendte to- og firhændige Smaastykker skulde bibeholdes. Dette har jeg gjort og desuden tilføjet en hel Del Hornemanske Stykker andetsteds fra.

Ved en systematisk Ordning af det tekniske Materiale og ved Indflethning af Stykker af udmærkede Komponister har jeg søgt at forbinde det Nyttige med det Behagelige. Fremgangen sker gradevis, og det teknisk Tilegnede illustreres ved passende og opmuntrende Eksempler.

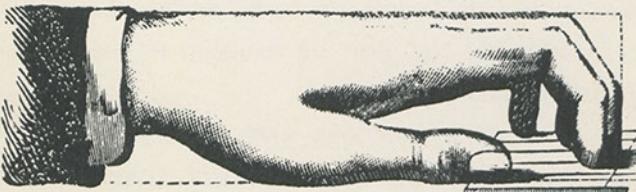
Wien, i September 1892.

Ludvig Schytte.

INDLEDNING.

Den Alder, i hvilken Klaverundervisningen bør begynde, lader sig ikke nøjagtig angive. Børn, der udvise særlige musikalske Anlæg, kunne begynde at spille tidligere end saadan, hos hvilke dette ikke er Tilfældet. I al Almindelighed kan det siges, at Klaverundervisningen ikke bør begynde, før Barnet har lært at læse og skrive. I den første Tid vil det være rigtigst, kun at lade Barnet øve sig under Lærerens Tilsyn, hvorved de Uvaner undgaas, som saa let indsnige sig, naar Eleven over sig paa egen Haand. Øvelsesiden kan paa dette Stadium ansættes til en halv Time daglig. Lidt efter lidt kan man forlænge Øvelsesiden og vænne Eleven til at øve sig uden Tilsyn, dog bør man ikke gøre dette Sidste, før Eleven har tilegnet sig en korrekt Haandstilling. Med Hensyn til Legemets, Armenes og Hændernes Stilling gælder Følgende: Eleven maa sidde midt for Klaveret, Holdningen maa være rank, fri og utvungen. Albuerne holdes ind mod Kroppen, og Sædet maa være saa højt, at Underarmen ligger vandret — i lige Linje med den øverste Kant af de hvide Tangenter. Fødderne maa have et fast Støttepunkt, hvorfor det er nødvendigt at give smaa Elever en Skammel. Den Stilling, som Haand og Fingre bør indtage, sees af vedføjede Tegning:

Man maa nøje agte paa, at alle Fingrene — ogsaa Lillefingeren — holdes bøjede, og at Knoerne ikke stikke op. Anslaget maa ske fuld-



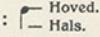
kommen roligt, saaledes at Tonen frembringes alene ved Fingerens egen Kraft, medens Arm og Haandflade forblive ubevægelige. Fingrene benævnes: 1ste, 2den, 3de, 4de, 5te Finger. 1ste Finger er Tommelfingeren, 5te Finger er Lillefingeren.

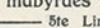
Om Klaviaturet og Oktaverne.

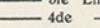
Alle Tangenterne tilsammenlagte kaldes Klaviaturet. De hvide Tangenter kaldes Undertangenter, de sorte kaldes Overtangenter. Klaviaturet deles i to Halvdeler: Diskanten, der ligger tilhøje, og Bassen, der ligger tilvenstre. Diskanten omfatter de høje Toner, Bassen omfatter de dybe Toner. Overtangenterne ligge i Grupper, indeholdende skiftevis to og tre Tangenter. Enhver Undertangent, der ligger nærmest tilvenstre for den Overtangentgruppe, der indeholder to Tangenter, er et C; den næste Undertangent — tilhøje — hedder D, derefter følge E, F, G, A og H. Den Tangent, der følger efter H, er igien et C. Toneomfangen fra et C til det næste kaldes en Oktav, og efter deres forskellige Beliggenhed paa Klaveret have Oktaverne forskellige Navne. Oktaven fra det dybeste C til det næste hedder: Kontra Oktav, derefter følge: store Oktav, lille Oktav, enstreget Oktav, tostreget Oktav, trestreget Oktav og firstreget Oktav.

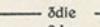


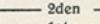
Noder i Violinnøglen.

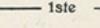
Noder kaldes de Tegn, der benyttes til at anskueliggjøre Tonerne. Noder bestaa af Hoved og Hals:  Hoved. Ved Nodeskriften betjener man sig af et Linjesystem, bestaaende af fem i lige lang indbyrdes Afstand liggende vandrette Linjer, der benævnes 1ste, 2den, 3die, 4de og 5te Linje:

 5te Linje.

 4de —

 3die — De mellemliggende fire Rum kaldes 1ste, 2det, 3die og 4de Rum:

 2den —

 1ste —

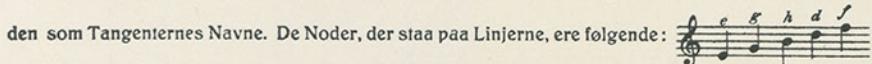
 4de Rum.

 3die —

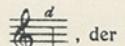
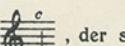
 2det —

 1ste —

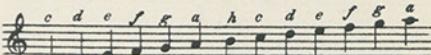
Der bruges ved Klaverspillet to Slags Noder, Diskant- og Basnoder. Tegnet  der har tre Navne: Violin-Nøglen, Diskant-Nøglen eller G-Nøglen, angiver, at de Noder, foran hvilke det staar, ere Diskantnoder. Violin-Nøglen omslynger den anden Linje og betegner, at den Node, der har sin Plads paa denne Linje er det enstregede G. Nodernes Navne følge efter hinanden i samme Orden som Tangenternes Navne. De Noder, der staa paa Linjerne, ere følgende:



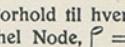
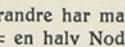
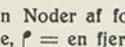
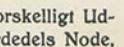
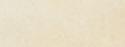
de fire Noder, der staa i Rummene, hedde  . Foruden disse Noder lære vi endnu

kun at kende:  , der staa nedenfor Linjerne,  , der staa nedenfor Linjerne med en

Streg gennem Hovedet,  , der staa ovenover Linjerne, og  , der staa ovenover Linjerne med en Streg gennem Hovedet. Ordne vi de her lærtte Noder trinvis, fremkommer følgende

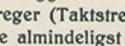
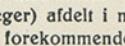
Noderække: 

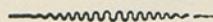
Om Nodeværdier og Takt.

Til at betegne Nodernes Varighed i Forhold til hverandre har man Noder af forskelligt Udspringende (Nodeværdier) nemlig:  = en hel Node,  = en halv Node,  = en fjerdedels Node,  = en ottendedels Node,  = en sekstendedels Node og  = en toogtredivedels Node. Nedenstaende Tavle nævner Nodernes Værdi i Forhold til hinanden.



Skaar der en Bue — mellem to Noder af samme Højde, skal man kun slaa en Gang an og holde Tonen saa længe som Værdien af begge Noder tilsammen.

Ethvert Musikstykke er ved lodrette Streger (Taktstreger) afdelt i mindre, indbyrdes ligestore, Afsnit. Et saadan Afsnit kaldes en Takt. De almindeligst forekommende Taktarter ere fire Fjerdedels Takt, tre Fjerdedels Takt, to Fjerdedels Takt, sex Ottendedels Takt og tre Ottendedels Takt. Fire Fjerdedels Takt betegnes ved et , der stilles lige efter Nøglen, før Stykkets Begyndelse. De andre Taktarter betegnes ved: $\frac{3}{4}$ = tre Fjerdedels Takt, $\frac{2}{4}$ = to Fjerdedels Takt, $\frac{6}{8}$ = sex Ottendedels Takt og $\frac{3}{8}$ = tre Ottendedels Takt. Er et Stykke i fire Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser (om disse senere) til en samlet Værdi af fire Fjerdedele, er et Stykke i tre Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser til en samlet Værdi af tre Fjerdedele etc. Den første Takt i et Stykke er undertiden usfuldstændig, : den indeholder ikke saa meget af Node- eller Pause-Værdi, som den ifølge den angivne Takt skulde gøre. En saadan usfuldstændig Takt kaldes en Optakt, og det, der mangler, findes som oftest i Stykkets sidste Takt.



De første Øvelser

Hver Øvelse — fra ||: til:|| — gentages langsomt og kraftigt otte Gange. Den Finger, der skal staa an, maa løftes højt op og bringes ved sin egen Kraft til at trykke Tangenten ned. Først øves hver Haand for sig, derefter begge Hænder paa en Gang. Tallene ovenover Noderne betegne Fingersætningen for højre Haand, Tallene under Noderne betegne Fingersætningen for venstre Haand. Venstre Haand skal spille en Oktav dybere end højre Haand. Tegnet= betyder, at den Tone, over hvilken det staar, skal anslaas kraftigere end de andre, der alle skulle være indbyrdes lige stærke. Alle Tonerne maa være lige lange, og man maa give nøje Agt paa, at Anslaget sker samtidig med begge Hænder.

1.

Sheet music for exercise 1, featuring two staves of musical notation. The top staff is in common time (4/4) and the bottom staff is in common time (2/4). Both staves use treble clef. Fingerings (1-5) are indicated above the notes to show finger placement.

2.

Eleven

Læreren

Tæl:
Ver - den er saa stor, saa stor,
Las - se, Las - se lil - le,

me - get stor - re, end du tror, Las - se, Las - se lil - le!

3.

Eleven

Oluf Ring

Han - ne har faa - et en Plet paasin Kra - ve. Nu faar hun rigtig - nok Skænd af sin Mor!

L.
(e o g h d b.)
1. 2. 3. 4. 5.

R.
(f. o o c. e.)
1. 2. 3. 4.

5

4.

E. Horneman

Højre Haand

Venstre Haand

5.

E. Horneman

5a.

E. Horneman

Øvelser

Venstre Haand skal spille en Oktav dybere end højre Haand; hver Øvelse gentages otte Gange

6

Smaastykker med Noder af forskellig Værdi og med Pauser

6.

E. Horneman

Sheet music example 6 consists of two staves of musical notation. The top staff has a tempo marking of 'c'. Fingerings are indicated above the notes: 5, 3, 1, 4, 2, 4, 8. The bottom staff has a tempo marking of 'c' and fingerings below the notes: 5, 8, 2, 4, 1, 2, 8. The notation uses a mix of open and closed circles for note heads.

7.

E. Horneman

Sheet music example 7 consists of two staves of musical notation. The top staff has a tempo marking of 'c'. Fingerings are indicated above the notes: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff has a tempo marking of 'c' and fingerings below the notes: 5, 8, 2, 4, 1, 2, 8. The notation uses a mix of open and closed circles for note heads.

8.

E. Horneman

Sheet music example 8 consists of two staves of musical notation. The top staff has a tempo marking of 'c'. Fingerings are indicated above the notes: 8, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff has a tempo marking of 'c' and fingerings below the notes: 5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4. The notation uses a mix of open and closed circles for note heads.

9.

E. Horneman

Sheet music example 9 consists of two staves of musical notation. The top staff has a tempo marking of 'c'. Fingerings are indicated above the notes: 3, 4, 5, 4, 3, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff has a tempo marking of 'c' and fingerings below the notes: 5, 8, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4. The notation uses a mix of open and closed circles for note heads.

10.

E. Horneman

Sheet music example 10 consists of two staves of musical notation. The top staff has a tempo marking of 'c'. Fingerings are indicated above the notes: 8, 2, 3, 5, 1, 2, 3, 4, 1, 2, 3, 4. The bottom staff has a tempo marking of 'c' and fingerings below the notes: 5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4. The notation uses a mix of open and closed circles for note heads.

De øvrige Noder i Violinnøglen og Pauserne

Foruden de allerede nævnte Noder i Violinnøglen, bruges endnu følgende

under Linierne: og over Linierne:

Pausen er et Tegn, der betyder at man i en vis Tid skal opøre at spille (pausere). Pauserne ere følgende:

svarende henholdsvis til hele, halve, fjerdedels, ottendedels, sekstendedels og toogtredivedels Noder.

L.
(e g h d f.)
1. 2. 3. 4. 5.

R.
(f a c e.)
1. 2. 3. 4.

7

11.

E. Horneman

12.

E. Horneman

13.

E. Horneman

14. (I dette Stykke findes både Optakt og Pausør)

E. Horneman

5 2 1 2 1 3 5

15.

Slummer Polka

Firhændige Smaastykker

16. Moderato

VUGGESANG

E. Horneman

Eleven

Læreren

Moderato

Sor-te-peer, Engle smaa

hankan væ-re ved din lil-le

her og der, Vug-gestaa,

rø-ve de Smaa-pi-ger, le-ge med min

Trul - le,

hvis de ik-ke vis-se-vis-se

lul - le.

17. Allegro moderato

NEGERDRENGEN

Allegro moderato

*Tegnet > betyder at vedkommende Tone skal fremhæves.

De chromatiske Fortegn

Kryds, × dobbelt Kryds, ♯ Be, ♭ dobbelt Be og ♮ Oplosningstegn eller Kvadrat, kaldes med et fælles Navn: chromatiske Fortegn. Staar der et ♯ foran en Node, saa forandres dennes Navn ved Tilfojelse af Stavelsen „is“ og Noden forhøjes en halv Tone : man tager i Stedet for den angivne Tone den, der ligger nærmest til højre, uden Hensyn til, om det er en Overtangent eller en Undertangent. Ved at sætte et ♮ foran vedkommende Node forandres altsaa c, d, e, f, g, a, h, til cis, dis, eis, fis, ais og his. Staar der et × foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „isis“ og Noden forhøjes to halve Toner. Ved at sætte et × foran vedkommende Node forandres altsaa c, d, e, f, g, a, h til cisis, disis, eisis, fisis, gisis, aisis og hisis. ♯ fordyber Noden en halv Tone : man tager i Stedet for den angivne Tone den, der ligger nærmest til venstre, uden Hensyn til, om det er en Overtangent eller en Undertangent, og forandrer dens Navn ved Tilføjelse af Stavelsen „es“. Ved at sætte et ♭ foran vedkommende Node forandres c, d, e, f, g, a, til ces, des, es, fes, ges, og as. ♭ for h danner en Undtagelse fra Reglen, idet det hedder b og ikke hes. Staar der et ♭ foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „eses“, og Noden fordybes to halve Toner. Ved at sætte et ♭ foran vedkommende Node forandres c, d, e, f, g, a, h til ceses, deses, eses, feses, geses, ases og bes.— #, ×, ♯ og ♭ gælder for alle efter et af disse Tegn følgende Noder af samme Højde i samme Takt. ♮ ophæver Virkningen af et forudgaaet # eller ♭, og ♯ af et forudgaaet × eller ♭.

Øvelser

Hver Øvelse gentages otte Gange

Handwritten musical score for Exercise 18, featuring two staves of music. The top staff is in common time (C) and the bottom staff is also in common time (C). Both staves have a treble clef. Fingerings are indicated above the notes, such as 1 3, 2 4, 3 5, etc. A tempo marking of 24 is written above the first staff. The music consists of eighth-note patterns.

18.

Handwritten musical score for Exercise 18, continuing from the previous page. The music is now in common time (C). A tempo marking of 92 is written above the staff. Fingerings like 1 2, 3 4, 5 6, etc., are shown above the notes. The score consists of eighth-note patterns.

E. Horneman

19.

Handwritten musical score for Exercise 19, continuing from the previous page. The music is now in common time (C). A tempo marking of 109 is written above the staff. Fingerings like 1 2, 3 4, 5 6, etc., are shown above the notes. The score consists of eighth-note patterns.

E. Horneman

10

20.

E. Horneman

1-oy-2-oy-1-oy-2-oy-

3 2 3 4 5
1 2 3 4 5
1 3 1 4 1 2 1
5 1 3 1

4 2 1 5 1 3 1 5

Øvelser

1 3 5 3 1 3 5 3 1 3 5 3 1 2 4 2
5 3 1 3 5 2 1 2
5 3 1 3 5 3 1 2 4 2

SAVOYARDEN

21.

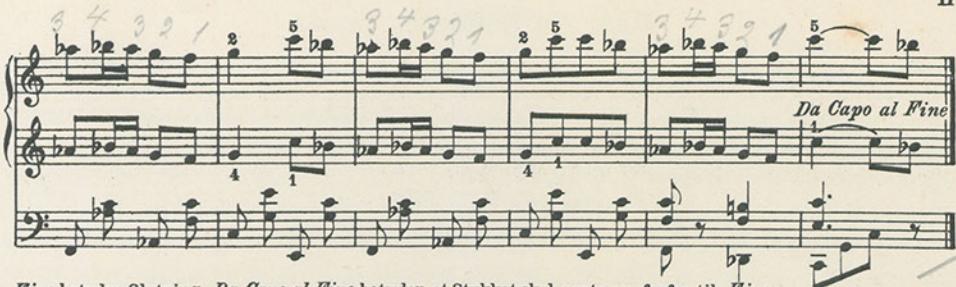
*E. Horneman**Eleven**Læreren*

3 5 2 4 3 2 3
1 5 2 5 3 1
3 5 2 4 3 2 3
1 5 2 5 3 1

mg

Fine

Fine



Fine betyder Slutning. *Da Capo al Fine* betyder, at Stykket skal gentages forfra til *Fine*

22.

DEN LILLE HORNBLÆSER

Ludvig Schytte

Mere om Nodernes Værdi

Staar der et Punkt bagved en Node, saa forlænges denne med det Halve af sin Værdi. o. bliver altsaa lig en hel Node og en halv Node, det er halvanden Node. d. bliver lig en halv Node og en fjerdedels Node, altsaa trefjerdedels Node. e. bliver lig tre ottendedels Node. f. bliver lig tre se sekstendedels Node, o.s.v. Staar der to Punkter bagved en Node, saa forlænger det andet Punkt Noden halvt saa meget, som det første gjorde det. o.. bliver altsaa lig $\frac{7}{4}$, d.. = $\frac{7}{8}$, d.. = $\frac{7}{16}$, f.. = $\frac{7}{32}$ o.s.v. Dele man en Node i tre lige Dele fremkommer Trioler, der betegnes ved et Tretal; f. Eks.  tilsammen lig med en hel Node,  tilsammen lig en halv Node,  tilsammen lig en fjerdedels Node,  tilsammen lig en ottendedels Node o.s.v. Dele man en Node i seks lige Dele fremkommer Sekstoler, der betegnes ved et Sekstal; f. Eks.  tilsammen lig en halv Node,  tilsammen lig en fjerdedels Node, o. s. v.

Øvelser

23.

Oluf Ring

*Ellingerne: Mor, Mor,
Anden: Snak, Snak,*

Eleven

Læreren

Ak, ak, Rap, rap;

Dren-gen vil ri - de os! men I maa rap - pe jer!

in - gen kan li - de os! in - gen vil nap - pe jer!

Se, se, Kom, kom,

He-sten vil bi - de os! saa skal jeg klap - pe jer.

søn - der og sam - men hver Se blot paa mig og saa

e - vi - ge en. brug je - res Ben.

L
 (e g h d f.) (f o o c e.)

R.
 Øvelser

13

Hver Øvelse gentages otte Gange. De fire første Øvelser spilles kun med hver Haand for sig
 (Venstre Haand en Oktav dybere end højre)

24.

25.

^{*)}Tegnet ⌂ hedder Fermat eller Hviletegn og betegner, at den Node over hvilken det staar, skal holdes noget længere end den ifølge sin Værdi skulde

Firhændige Smaastykker.

AVE MARIA

26. Andantino

Secondo

E. Horneman

26. Andantino Secondo E. Horneman

27. Andante con moto

DET KLOGE BARN

E. Horneman

27. Andante con moto DET KLOGE BARN E. Horneman

28. Andantino

EN LILLE PIGES KLAGESANG

E. Horneman

28. Andantino EN LILLE PIGES KLAGESANG E. Horneman

Fine mf

Da Capo al Fine

Firhændige Smaastykker

AVE MARIA

26.

Primo

E. Horneman

^{*)}Piano, der forkortes til *p*, betyder svagt ^{**)Pianissimo = meget svagt}

27.

DET KLOGE BARN

E. Horneman

^{*)}Tegnet δ - - - - (Oktava) betyder at de Noder over hvilke
det staar, skulle spilles en Oktav højere end de er noterede

<sup>**)diminuendo = aftagende i Styrke, —
lidt efter lidt svagere</sup>

28.

EN LILLE PIGES KLAGESANG

E. Horneman

Legato, staccato og portamento

Staar der en Bue over en Gruppe, af Noder, saa betegnes herved at disse skulle forbides til en Phrase (eller Sætning) saaledes, at der ikke paa noget Punkt finder nogen Afbrydelse Sted. Den sidste Node i en saadan Sætning kortes lidt af. Buen kaldes en Legato eller Phrasering-Bue, og den Spillemaade, som betegnes ved en saadan Bue, kaldes legato eller bundent Spil. Modsatningen til legato er staccato, hvor Noderne spilles ganske kort (stadt), saaledes at der i Virkeligheden bliver smaa Pauser mellem dem.

Staccato betegnes ved Punkter, der sættes over eller under vedkommende Node.

Foruden legato og staccato gives der endnu en tredje Anslagsmaade, — portamento, der er en Slags Mellemting mellem de to først nævnte Anslagsmaader. Portamento betegnes ved en Bue og Punkter ...; De enkelte Toner skiller ved en kort Pause og spilles med et noget større Eftertryk end ellers.

29. Allegro (hurtigt)

ETUDE

Ludvig Schytte

30. Andante

ETUDE

Ludvig Schytte

Firhændige Smaastykker

31. Moderato

LILLE TOMS POLKA

E. Horneman

(e g h d f.) (f a c e)

17



EN NEAPOLITANSK FISKERPIGE

Tarantell

Presto (meget hurtigt)

E. Horneman

A handwritten musical score for piano. The top staff is in common time (indicated by '8') and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. Measure 8 starts with a dynamic 'mf'. Measures 9 and 10 show eighth-note patterns. Measure 11 contains sixteenth-note patterns. Measure 12 ends with a dynamic 'f' followed by a repeat sign and the instruction 'Fine'. The manuscript includes handwritten numbers above the notes in measures 9 and 10.

A handwritten musical score for piano. The top staff is in common time (indicated by '8') and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. Measure 8 starts with a dynamic 'f'. Measures 9 and 10 show eighth-note patterns. Measure 11 contains sixteenth-note patterns. Measure 12 ends with a dynamic 'f' followed by a repeat sign and the instruction 'Da Capo al Fine'. The manuscript includes handwritten numbers above the notes in measures 9 and 10.

DEN LILLE SØMAND

Secondo

33. Allegro

E. Horneman

DET ARTIGE BARN

34. Andantino

E. Horneman

ALLE SMAABØRNS VALS

35. Tempo di Valse

E. Horneman

DEN LILLE SØMAND

33. Allegro *Primo* E. Horneman

DET ARTIGE BARN

34. Andantino (lidt hurtigere end Andante) dolce E. Horneman

ALLE SMAABØRNS VALS

35. Tempo di Valse (Vals Tempo) E. Horneman

DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcia

E. Horneman

f con energia

mf *f* *sf*

DEN LILLE TAMBOUR

37. Allegro marcato

E. Horneman

f

ff *ff*

DEN LILLE ITALIENERINDE

38. Tempo di Valse

E. Horneman

f *mf*

mf

f *ff* *ff*

DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcia (hurtigt Marschtempo) E. Horneman

DEN LILLE TAMBOUR

37. Allegro marcato (marcato = fremhævet) E. Horneman

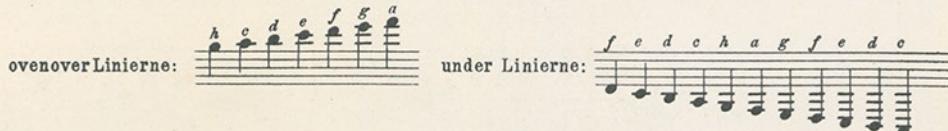
DEN LILLE ITALIENERINDE

38. Tempo di Valse E. Horneman

Et kort Forslag kaldes en lille Node, der staar umiddelbart foran en stjerne, f. Ex. . Den lille Node, igennem hvilken der gaar en skraa Linie, spilles hurtigt og den Tid som den udkræver, tages fra Hovednoden foran hvilken den staar.

Noderne i Bas-Nøglen

Tegnet ♫, der kaldes F-eller Bas-Nøglen, betegner, at den fjerde Linie, som omslynges af den, er Nodepladsen for det lille f.



Den hele Række af Basnoder er altsaa:



Øvelser med bundne Finger

Kraftigt

De hele Noder holdes nedtrykte hele Øvelsen igennem. (Hver Øvelse gentages fire Gange.)

Smaastykker med Basnoder

39. Allegretto

Oluf Ring

40. Moderato

Oluf Ring

41. Allegro

E. Horneman

*^{cresc.}, crescendo = tiltagende i Styrke. Tegnet — betyder det samme som crescendo, og Tegnet — betyder det samme som diminuendo.

42. Moderato

E. Horneman

43. Allegretto

E. Horneman

44. Vivo (livligt)

E. Horneman

Fine *f*

D. C. al Fine

45. Andante con moto (con moto = bevæget)

E. Horneman

46. Allegretto (mindre hurtigt end Allegro)

E. Horneman

Fingerings: 1, 5, 2; 3, 1, 4, 5; 2, 1, 2, 4; 3, 1, 2, 5
Dynamics: *p*, *mf*

47. Tempo di Valse

E. Horneman

Fingerings: 4, 2, 5; 5, 3; 5, 2; 4, 2, 5; 5, 3
Dynamic: *mf*

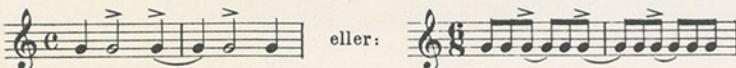
48. Allegro

E. Horneman

Fingerings: 1, 2; 1, 2; 5; 5
Dynamics: *p*

Synkoperede Noder

De Toner, der falde paa den første Taktdel, fremhæves lidt, for at Øret derved kan blive sat i Stand til at opfatte Stykkets Takt. Foruden de nævnte Toner betones endvidere i fire Fjerdedels Takt den Node, der falder paa den tredje Fjerdedel, og i sex Ottendedels Takt den Node, der falder paa den fjerde Ottendedels Takt. De Taktdeler, der faa særlig Betoning, kaldes gode Taktdeler, de øvrige kaldes daarlige eller lette Taktdeler. Naar en Node, der indtræder paa den lette Taktdel, er af en saadan Varighed, at den gaar ind i den efterfølgende gode Taktdel, opstaar Synkoper eller synkoperede Noder; f. Ex.



Den synkoperede Node maa fremhæves, saaledes som det ved Tegnet > er angivet.

ETUDE med SYNKOPER

49. Allegretto (gentages fire Gange)

Ludvig Schytte

DON JUAN

50. Andantino

Mozart

Øvelser i fremadskridende Figurer

Hver Øvelse gentages otte Gange

(Denne Øvelse maa læres med alle tre Fingersætninger)

EJA, POPEJA

51. Ej - a, po - pej - a, nu alt er til Ro; arr. af Oluf Ring

OP, LILLE HANS

52. op, lil - le Hans, op, lil - le Hans, nu syn - ger Lær - ken!

JOACHIM UTI BABYLON

53. Moderato Bellman

ETUDE

54. Allegro

Ludvig Schytte

Sheet music for Etude 54, Allegro by Ludvig Schytte. The music is in 2/4 time. The treble staff has dynamic *f* and fingerings 1-5 under notes. The bass staff has fingerings 1-5 under notes.

55. Andante

E. Horneman

Sheet music for Etude 55, Andante by E. Horneman. The music is in 8/8 time. The treble staff has dynamic *p* and fingerings 1-5 under notes. The bass staff has fingerings 1-5 under notes.

Over- og Undersætning

Haanden drejes lidt indad og holdes altsaa skævt, hvorved Over- og Undersætningen lettes. Man maa give neje Agt, at Bevægelsen af Haanden sker roligt og glat, uden pludselige Ryk.

Med begge Hænder



SPRINGDANS

56. Allegretto

Oluf Ring

Fingerings for the first system:

- Top staff: 2, 5, 3, 4, 2
- Bottom staff: 1

Fingerings for the second system:

- Top staff: 5, 3, 4, 1, 2, 3, 5
- Bottom staff: 1, 2, 3, 5

Fingerings for the third system:

- Top staff: 4, 1, 2, 3, 5, rit.
- Bottom staff: 3, 5

Fingerings for the fourth system:

- Top staff: 2, 5, 3, 4, 1, 2, 3, 5
- Bottom staff: 3, 5, 2, 1, 1, 1, 1, 1, 1

Om Skalaer, Tonearter og Intervaller

En op-eller nedadstigende Række af Toner, der er ordnede i et bestemt Forhold, kaldes en Skala. Den naturlige Skala er C-dur, fra hvilken alle de andre Skalaer afledes. Man har to Hovedtonearter, Dur og Moll. Dur er den haarde (-bedre den lyse) Toneart, Moll den bløde (-bedre den mørke) Toneart. Fra en hvilkensomhelst Tone kan der udgaa en Dur- og en Moll-Skala; man har som Følge heraf tolv Dur- og tolv Moll-Skalaer. Afstanden fra en Tone til en anden kaldes et Interval, og Intervallerne have Benævnelser efter deres Størrelse. Det første Trin i Skalaen, hvilket benyttes som Udgangspunkt for Bedømmelsen af Intervallerne, kaldes Prim, derefter følge Second, Terz, Kvart, Kvint, Sext, Septim og Oktav.

C-dur Skala

Prim, Second, Ters, Quart, Quint, Sext, Septim, Octav.

PRÆLUDIUM i C-dur

57. Moderato

Ludvig Schytte

SKRATTERAT

58. Con moto

Hvo ri-der gen-nem Sko - ven og blaæ-ser paa Trom-

pet? Skratte-rat, Skratte-rat - - te - bla - - - re!

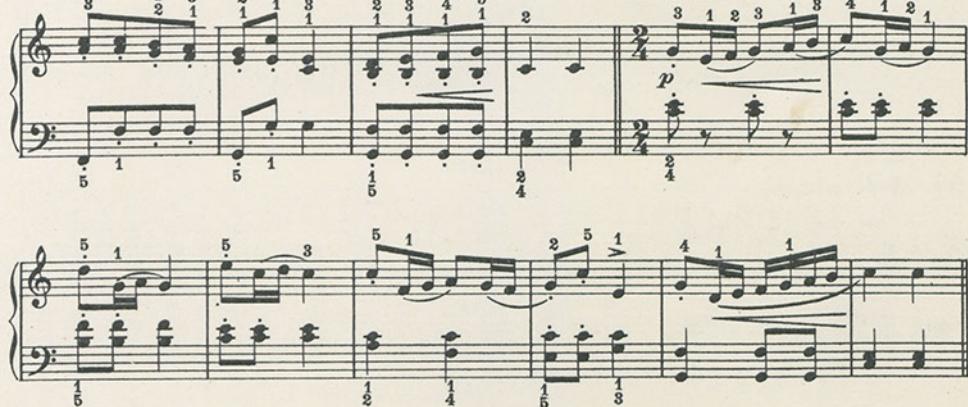
RIDE, RIDE, RANKE

59. Allegro

Melodi af Gebauer, varieret af E. Horneman



Variation I



Variation II



Variation III



TORNEROSE

60.

Sangleg

Torne - ro - se var et vak - kert Barn, vak - kert Barn,
vak - kert Barn, Torne - ro - se var et vak - kert Barn, vak - kert Barn.

Øvelser

Hver Øvelse gentages otte Gange.

A-moll Skala

PRÆLUDIUM i A-moll

61.

Ludvig Schytte

ETUDE i A-moll

62. Allegro

Ludvig Schytte

Fingerings above the notes:

- Measure 1: 1 5 3 2 1
- Measure 2: 2 5 4 3
- Measure 3: 3 1
- Measure 4: 5 1 3 4 5
- Measure 5: 3 2
- Measure 6: 3 2, 5

DEN NORSKE BJERGTROL

63. Moderato

E. Horneman

Treble Staff Fingerings:

- Measure 1: 1 3 8, 4 1
- Measure 2: 3 8, 4 1
- Measure 3: 1 3
- Measure 4: 2 5
- Measure 5: 4 3

Bass Staff Fingerings:

- Measure 1: 5 8
- Measure 2: 2 5
- Measure 3: 3 2
- Measure 4: 1 4
- Measure 5: 5 4

Alto Staff Fingerings:

- Measure 1: 2 1
- Measure 2: 4 2
- Measure 3: 5 1
- Measure 4: 3
- Measure 5: 5 2

G-dur Skala

G-dur har \sharp for f, det vil sige, at det \sharp som findes umiddelbart efter Nodensglen gælder for ethvert f i Stykket, saa at man altsaa istedet for f spiller fis.



PRÆLUDIUM

64. Moderato

Cramer

BARNET OG DUKKEN

65. Andantino

E. Horneman

SONATINE

66. Moderato

L. v. Beethoven



Romance

Musical score page 36, measures 5-6. The key signature is G major. Measure 5 starts with a piano dynamic (p) and includes eighth-note patterns. Measure 6 begins with a crescendo (cresc.) and ends with a diminuendo (dim.).

Musical score page 36, measures 7-8. The key signature is G major. Measure 7 starts with a piano dynamic (p) and includes eighth-note patterns. Measure 8 ends with a half note on G, followed by a repeat sign and a section ending.

Musical score page 36, measures 9-10. The key signature is G major. Measure 9 starts with a piano dynamic (p) and includes eighth-note patterns. Measure 10 ends with a half note on G, followed by a repeat sign and a section ending.

Musical score page 36, measures 11-12. The key signature is G major. Measure 11 starts with a piano dynamic (p) and includes eighth-note patterns. Measure 12 ends with a half note on G, followed by a repeat sign and a section ending.

1 2 3 4 5 6

cresc.

p

cresc.

dim.

p

cresc.

E = moll Skala

(E = moll har ligesom G = dur \sharp for f.)

PRÆLUDIUM i E=moll

67. Moderato

cantabile

Ludvig Schytte

Musical notation for Præludium i E=moll, marked Moderato and *cantabile*. The treble staff shows a melodic line with fingerings: 1, 4, 5, 1, 2, 1. The bass staff provides harmonic support with fingerings: 5 3 4, 5 3 4, 5, 5 3 1, 5 4 2 4 5.

Continuation of the musical notation for Præludium i E=moll. The treble staff continues with fingerings: 5, 2, 1, 2, 1. The bass staff continues with fingerings: 4 2 1, 5 3 1, 4 2 1, 5 3 1, 5 2 1, 1 5, 2 1, 2 4 5.

68. Allegro moderato

ETUDE

Ludvig Schytte

Musical notation for Etude, marked Allegro moderato. The treble staff shows a melodic line with fingerings: 1, 3, 2, 4, 3, 5, 4, 3, 2. The bass staff provides harmonic support with fingerings: 8, 5.

Continuation of the musical notation for Etude. The treble staff continues with fingerings: 1, 3, 2, 4, 3, 5, 4, 5, 1, 4, 3, 4, 5, 4, 1, 3, 1. The bass staff continues with fingerings: 8, 5, 4, 8, 4.

Final part of the musical notation for Etude. The treble staff shows a melodic line with fingerings: 4, 5, 4, 1, 3, 4, 4, 5, 4, 1, 3, 1, 3, 3, 3. The bass staff provides harmonic support with fingerings: 8, 5, 4, 8, 4, 8, 5, 4, 8, 4, 8, 5, 4, 8, 5.

D=dur Skala

(I D=dur er der \sharp for f og for e.)

Musical notation for the D=dur scale (D = dur Skala). The treble staff starts with D and ascends through E, F# (sharp), G, A, B, C# (sharp), D. The bass staff starts with D and ascends through E, F# (sharp), G, A, B, C# (sharp), D. Fingerings are indicated above the notes: 1, 1, 5, 3, 1.

69.

HAREN I GRØFTEN

Ha-ren hist i Grøf-ten sad og sov.
Er du syg, du lil - le Mand,
si-den du ej hop-pe kan? Ha - re hop, Ha - re hop, Ha - re hop!

70.

VAAGN OP

Tysk Melodi, arr. af Oluf Ring

Kuk - kuk! Kuk - kuk! Vaagn op, I Børn der - in - de, se blot paa Træ-ets
Top, hvor So-lens Straa-ler skin - ne: Syl - so - ve - re, vaagn op! Vaagn
op, vaagn op, hør, Gæ-gen har nu kaldt! Vaagn op, vaagn op, hør,
Gæ-gen har nu kaldt! Kuk - kuk! Kuk - kuk! Kuk - kuk! Kuk -
kuk! Kuk - kuk! Kuk - kuk! Kuk - kuk! Kuk -

DET KIMER NU TIL JULEFEST

71.

Melodi fra 16. Aarh.

Det ki - mer nu til Ju - le - fest, det

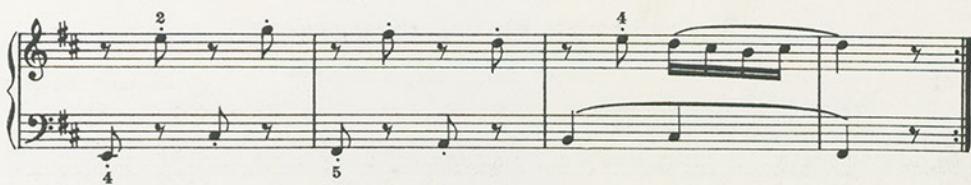
ki - mer for den høj - e Gæst, som steg til la - ve

Hyt - ter ned med Ny - aars - ga - ver, Fryd og Fred.

THEMA

72. Assai Allegro

J. Haydn



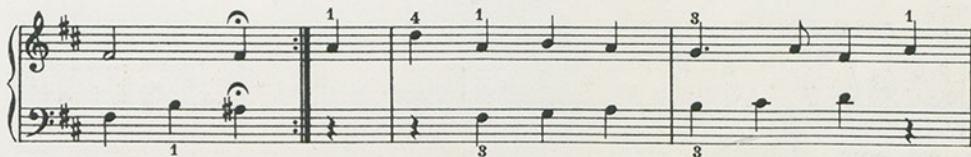
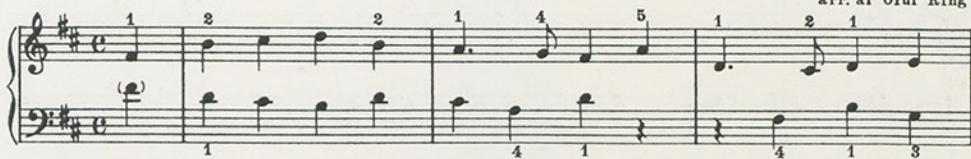
H-moll Skala

(H-moll har ligesom D-dur ♯ for fog for c.)



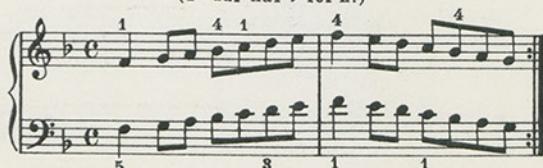
JULESANG

73.

J.S.Bach
arr. af Oluf Ring

F-dur Skala

(F-dur har ♯ for h.)



HERLIGT EN SOMMERDAG

74.

Fr. Kuhlau

Her - ligt en Som - mer - dag dra - ge i mun - tert Lag ud i de

lys - gran - ne Sa - le; her - ligt at hvi - le der

svalt un - der Sko - vens Trær, lyt - te til Fug - le - nes Ta - - - -

- le! Tral-la - la.

75.

C. E. F. Weyse

STORKEN SIDDER PAA BONDENS TAG

Stor - ken sid - der paa Bon - dens Tag, han ser o - ver Mark og

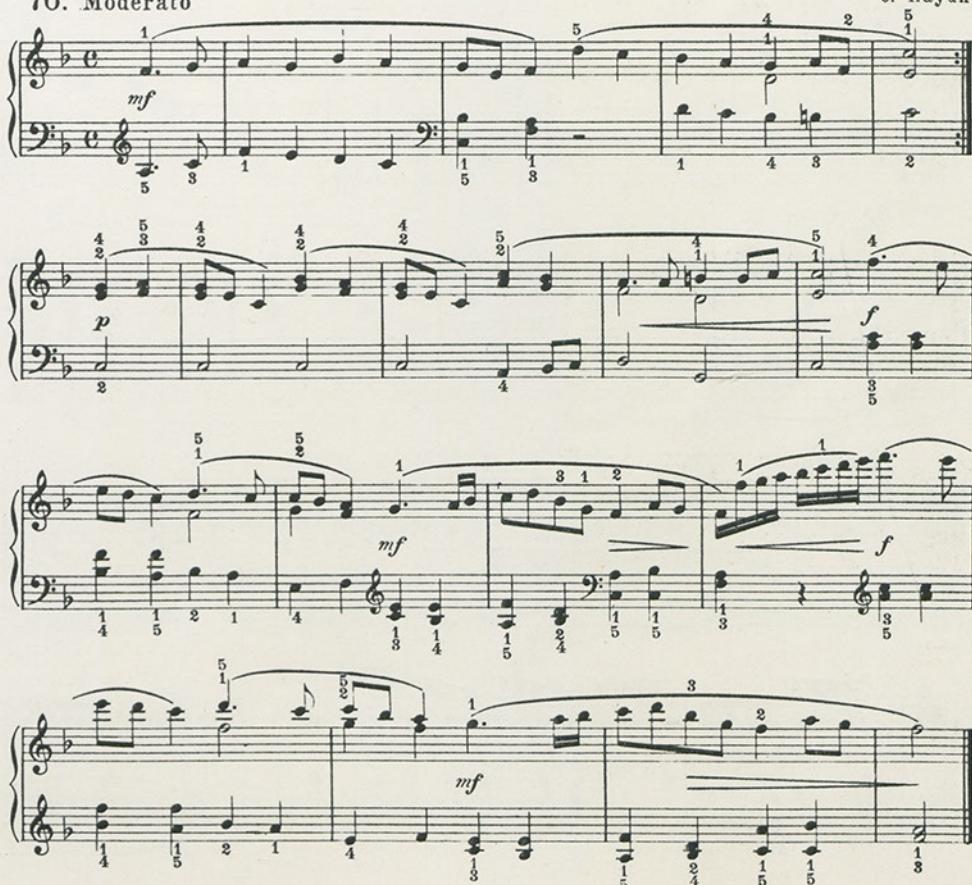
En - ge. Det bli - ver saa dej - lig en For - aars - dag, nu


kom-mer den fav - re Tid, jeg ven-ted' saa laen - - - ge.
B.S.Ingemann.

ØSTRIGSK NATIONALSANG

76. Moderato

J. Haydn



D = moll Skala
 (D = moll har ligesom F = dur \flat for h)



KONG VALDEMARS JAGT

77. Allegretto

N. W. Gade,
 varieret af E. Horneman

Musical score for Variation 77, Allegretto. The score consists of two staves. The top staff is in common time (G) and the bottom staff is in common time (G). Fingerings are indicated above and below the notes throughout the piece.

Variation I

Musical score for Variation I. The score consists of two staves. The top staff is in common time (G) and the bottom staff is in common time (G). Fingerings are indicated above and below the notes throughout the piece.

mf

f

p

Variation II

p $\frac{3}{5}$

mf

$\frac{3}{5}$

$\frac{2}{3}$

$\frac{2}{3}$

$\frac{1}{4}$

$\frac{1}{5}$

$\frac{1}{4}$

$\frac{1}{3}$

$\frac{1}{4}$

$\frac{8}{5}$

1 2 3 4 5 6 7 8

B=dur Skala

(I B=dur er der
b for h og for e)

SOLEN SYNKER

J. C. Gebauer

78.

So - len syn - ker nok saa smukt ned bag gren - ne Lin - de,
 5 1 5 1 4 2 3 2 5 1
 1 3 4 2 2 1 5
 5 5 4 2 5 1 4 2 2 3 4 5 1
 4 3 1 5 1 1 2 2
 2 1 5 2 1 4
 og i u - for - styr - ret Flugt dan - se let - te Vin - de.
 5 5 4 2 5 1 4 2 2 3 4 5 1
 4 3 1 5 1 1 2 2
 2 1 5 2 1 4

PIGEN PAA FUGLEFANGST

C. E. F. Weyse,
arr. af E. Horneman

79. Allegretto

8 1 3 5 5 4 2 4 3 5 4 5 2 1 2
 3 2 1 3 2 1 3 2 1 4 1 2 5 3 1 5
 5 3 1 3 1 4 5 4 5 1 4
 cresc.
 5 3 1 3 1 4 5 4 5 1 4
 4 2 1 5 3 5 4 2 1 3 5 5 3 2 1 8 2
 mfp p 5 3 2 1 8 2 5

VIIFT STOLT

47

R. Bay

80.

Viift stolt paa Ko-dans Bel - ge, blod - rø - de Da - ne - brog! Din Glans ej Nat skal

Sheet music for 'Viift Stolt' (Op. 80). The music is in common time, key signature is B-flat major (two flats). The vocal part has fingerings above the notes: 3 4 2 1 2 4 4 5 4 5 4 5 4 2 3 4 2. The piano accompaniment has fingerings below the notes: 1 3 5 1 3 2 2 1 4. The vocal line continues: del - ge, ej Ly - net dig ned - sleg. Du o - ver Hel-te svæ - ved', som sang i Dø - dens Favn, dit ly - se Kors har hæ - vet til Him - len Danmarks Navn. The piano accompaniment includes a dynamic instruction 'p' at the end of the first section. The vocal line concludes with 'R. S. Ingemann' written above the last note.

G:moll Skala

(G=moll har ligesom B=dur ♭ for h og for e.)

Sheet music for a G minor scale (G:moll Skala). The music is in common time, key signature is one sharp (G major). The vocal part consists of a continuous eighth-note scale on the treble clef staff. The piano accompaniment consists of a continuous eighth-note scale on the bass clef staff.

GAASEPIGENS SANG

81.

Hver Mør - gen gække mi - ne Gæs, gæk, gæk, gæk, gæk, gæk, gæk, saa fe - rer jeg dem

Sheet music for 'Gaasepigen's Sang' (Op. 81). The music is in common time, key signature is B-flat major (two flats). The vocal part has fingerings above the notes: 3 1 2 4 3 1 2 3 4 3 2 1 4 3 1 3 1. The piano accompaniment has fingerings below the notes: 4 5 3 5 1 1 5 3 2 1 4 1 4 1. The vocal line continues: ud paa Græs, gæk, gæk, gæk, gæk, gæk, og der jeg syn - ger Da - gen lang, gæk, gæk, gæk, gæk, gæk, gæk, og Gæs - se - ne for - staar min Sang, gæk, gæk, gæk, gæk, gæk!

Continuation of the sheet music for 'Gaasepigen's Sang'. The music is in common time, key signature is B-flat major (two flats). The vocal part has fingerings above the notes: 5 1 4 1 5 3 1 4 1 5 1. The piano accompaniment has fingerings below the notes: 4 1 5 1 4 1 5 1 4 1 1. The vocal line concludes with 'gæk, gæk, gæk, gæk!'.

A-dur Skala

(I A-dur er der
for f, c og g.)

I ØSTEN STIGER SOLEN OP

C.E.F. Weyse,
arr. af Oluf Ring

82.

I Ø - sten sti - ger So - len op; den spre - der Guld paa Sky, gaar

1 4 1 5 3 1 4 2 4

o - ver Hav og Bjer - ge - top, gaar o - ver Land og By.

2 1 3 5 3 1 2 3

R.S. Ingemann.

83. Andante grazioso

Af SONATE VI

W. A. Mozart

Variation

1 2 3 4 5 3 4 5 4 3 1 3 4

11485

50

Af „CHAMPAGNE-GALOP“

84.

H. C. Lumbye

1 2 3 4 5
1 2 3 4 5
1 2 3 4 5

THEMA

85. Allegretto

L. van Beethoven

p
5 3 2 5 3
3 4 1 4 2 5
f
2 3
5 4 2

86. Allegretto

NECKEREI

C. Czerny

Sheet music for piano solo, Op. 86, No. 86, titled "NECKEREI" by C. Czerny. The music is in 3/8 time, treble and bass staves, key of G major. It features various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. The first system ends with a repeat sign.

ALLEGRO

87.

W. A. Mozart

Sheet music for piano solo, Op. 86, No. 87, by W.A. Mozart. The music is in 8/8 time, treble and bass staves, key of G major. It features eighth-note patterns and hand positions (e.g., 1, 2, 3, 4, 5). The bass staff includes the instruction "legato".

MENUET af „DON JUAN“

88. Moderato

W. A. Mozart

The music is in common time and consists of eight staves of musical notation, divided into two systems by a vertical bar line. The top staff is treble clef, and the bottom staff is bass clef. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'mf'. Fingerings are indicated above the notes in some places. The piece concludes with a final cadence.

TAFFELMUSIK af „DER VAR ENGANG –“

P. E. Lange-Müller,
arr. af Oluf Ring

89. Allegro moderato

1 4 2 5 3
1 4 2 5 3
1 4 3 1 5 3
1 4 3 1 5 3

LYSETS ENGEL GAAR MED GLANS

C. E. F. Weyse,
arr. af Oluf Ring

90. Andante

Ly - sets En - gel gaar med Glans gen - nem Him - mel - por - te. For Guds En - gels

4 2 1 3
5 2 1
1 2 4 5 3
1 2 4 5 3

Straa - le-krans flyg - ter al - le Nat - tens Skyg-ger sor - - te.

B. S. Ingemann

2
5 1 3
1
2 1 3
1 1 1 2

I FJERNE KIRKETAARNE HIST

C.E.F. Weyse,
arr. af Oluf Ring

91. Andante

I fjer - ne Kir - ke - taar - ne hist nu Af - ten-klok-ker-ne rin - ge. Snart
 so - ver li - den Fugl paa Kvist med Ho - ve-det un - der sin Vin - ge. Nu
 sam - les Fræn - der kænt i - gen som Fug - le-un - ger paa Gre - ne; men
 den, som nar slet in - gen Ven, han sid - der ved Kvæld al - e - - ne.

B. S. Ingemann

BOLDTSPILLET

92. Allegro moderato

Ludvig Schytte

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and major key signature. Fingerings are indicated above the notes, and dynamics (mf, p) are shown. Measure numbers are present at the beginning of some staves.

- Staff 1 (Top Left):** Treble clef, 2 measures. Fingerings: 2 5, 2 1 1, 1. Measure 2 ends with a repeat sign.
- Staff 2 (Top Right):** Bass clef, 2 measures. Fingerings: 1 2 3, 2 5 3, 2 1 5 4. Measure 2 ends with a repeat sign.
- Staff 3 (Second Column, Top Left):** Treble clef, 2 measures. Fingerings: 1 2 3, 1 2 3, 1. Measure 2 ends with a repeat sign.
- Staff 4 (Second Column, Top Right):** Bass clef, 2 measures. Fingerings: 1 2 3, 1 2 3, 1. Measure 2 ends with a repeat sign.
- Staff 5 (Third Column, Top Left):** Treble clef, 2 measures. Fingerings: 3 2 3 1, 2 5, 1. Measure 2 ends with a repeat sign.
- Staff 6 (Third Column, Top Right):** Bass clef, 2 measures. Fingerings: 3 2 3 1, 2 5, 1. Measure 2 ends with a repeat sign.
- Staff 7 (Fourth Column, Top Left):** Treble clef, 2 measures. Fingerings: 4 5, 3 5 3, 2 1 3, 3. Measure 2 ends with a repeat sign.
- Staff 8 (Fourth Column, Top Right):** Bass clef, 2 measures. Fingerings: 4 5, 3 5 3, 2 1 3, 3. Measure 2 ends with a repeat sign.
- Staff 9 (Bottom Left):** Treble clef, 2 measures. Fingerings: 4 1, 1. Measure 2 ends with a repeat sign.
- Staff 10 (Bottom Right):** Bass clef, 2 measures. Fingerings: 4 1, 1. Measure 2 ends with a repeat sign.
- Staff 11 (Bottom Left):** Treble clef, 2 measures. Fingerings: 2 5, 3 1 1, 1. Measure 2 ends with a repeat sign.
- Staff 12 (Bottom Right):** Bass clef, 2 measures. Fingerings: 2 5, 3 1 1, 1. Measure 2 ends with a repeat sign.

LYGTEMÆND

93. Allegretto misterioso

Ludvig Schytte

The sheet music contains eight staves of musical notation for piano. The notation is characterized by note heads containing numbers (1, 2, 3, 4, 5) and rests, which likely represent specific fingerings or performance instructions. The piano keys are also labeled with numbers (1, 2, 3, 4) below them. The music is in 3/8 time and major key. The dynamics include 'pp' (pianissimo) and 'p' (piano). The piece is titled 'LYGTEMÆND' and is numbered 93.



BALLETMUSIK af „ELVERHØJ“

94. Allegro moderato

Fr. Kuhlau

p dolce

Fr. Kuhlau

Four staves of musical notation for piano, showing hands 1 and 5 playing eighth-note patterns. The first staff includes a dynamic instruction *p dolce*. Fingerings are indicated above the notes.

TAGFAT

95. Allegro moderato

Ludvig Schytte

The sheet music contains five staves of musical notation for piano. The top staff uses a treble clef and has a dynamic marking 'f'. The bottom staff uses a bass clef. Fingerings are written above the notes in some measures, like '3 2 1 2 3 4 5' and '1 2 3 2 1 8 2 4'. Measure numbers are placed at the start of each staff. The music features various chords and rhythmic patterns, with a dynamic marking 'mf' in the middle section.

Sheet music for piano, page 59, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. Fingerings are indicated above the notes, and dynamic markings (e.g., *f*) are present. The key signature changes between staves.

Staff 1: Treble clef, key of G major. Fingerings: 5 3, 4 1, 5 2, 3 1, 5 2, 4 2. Measures 1-6.

Staff 2: Bass clef, key of G major. Fingerings: 2 1 2 3, 1 2 3 4, 5, 1 5, 1, 1 5, 1. Measures 1-6.

Staff 3: Treble clef, key of G major. Fingerings: 5 1, 3 1, 5 4 3 2 1 2. Measures 1-6.

Staff 4: Bass clef, key of G major. Fingerings: 1, 1 3 4 5, 3, 3 1, 3 2 1, 1. Measures 1-6.

Staff 5: Treble clef, key of G major. Fingerings: 3 2 1 2 3 4 5, 4 3 2 1 4 3 2, 1 2 3 2 1. Measures 1-6.

Staff 6: Bass clef, key of G major. Fingerings: 4 5, 4 1, 5 4, 1, 1 3 4 5, 1 3 4, 1, 1 3 4, 1, 1 3 4, 1. Measures 1-6.

WOHIN?

Fr. Schubert

96. Allegro

FRED HVILER OVER LAND OG BY

97.

R. Bay

Fred hvi - ler o - ver Land og By, ej Ver - den lar - mer mer:

fro smi - ler Maa - nen til sin Sky, til Stjer - ne Stjer - ne ser.

B. S. Ingemann

DU DANSKE MAND

98.

Carl Nielsen

Du dan - ske Mand! af al din Magt syng ud om vor gam - le Mor! En Krans af Hav og

Fjord blev lagt om Hu-set, hvor hun bor. Mod grøn-ne, si - de Strand - degaard ster-ke, stri - de

Van - de, og o - ver Kornets Guld - glans staar Vi - kinge - ste nen Vagt, staar Vi - kinge - ste - nen Vagt.

Holger Drachmann

HEDEROSEN

99. Andantino

Fr. Schubert

Sheet music for piano solo, labeled 99. Andantino, Fr. Schubert. The music consists of three staves of musical notation with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (pp, cresc.). The key signature is A major (two sharps). The tempo is Andantino.

„VI BINDER DIG EN JOMFRUKRANS“ af „JÆGERBRUDEN“

100. Allegretto

C. M. v. Weber

Sheet music for piano solo, labeled 100. Allegretto, C. M. v. Weber. The music consists of three staves of musical notation with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (mf). The key signature is A major (two sharps). The tempo is Allegretto.



Af „VILDE ROSER“

101. Allegro

E. Horneman

Piano sheet music for measures 6-11. The key signature changes to A major (two sharps). The melody continues in the treble clef, and the bass line provides harmonic support. Fingerings are shown above the notes. Measure 6 begins with a piano dynamic. Measures 7-11 show a continuation of the melodic line with various dynamics and fingerings.

SONATINE

Op. 55. Nr. 2.

102. Allegretto

Fr. Kuhlau

mf dolce

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

f

molto

mf

Ped. *1 3*

Cantabile (Andante)

Sheet music for piano, page 66, featuring six staves of musical notation:

- Staff 1:** Treble clef. Fingerings: 1, 5, 3, 2, 4; 2, 3, 1, 8, 1; 3, 4, 5, 9. Measure endings: 1, 2, 3.
- Staff 2:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Measure endings: 1, 2, 3.
- Staff 3:** Treble clef. Fingerings: 1, 5, 3, 2. Measure ending: 1, 2, 3.
- Staff 4:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Measure ending: 1, 2, 3.
- Staff 5:** Treble clef. Fingerings: 1, 2, 3, 4, 5. Measure endings: 1, 2, 3.
- Staff 6:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Measure endings: 1, 2, 3.

dimin.

Allegro

p scherz

legg.

Fingerings: 1, 2, 3, 4, 5 throughout the Allegro section.

Sheet music for piano, page 67, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins again with a dynamic of *p*. The second system begins with a dynamic of *pp*. Fingerings such as 2 3 4 3, 2 1 4 3, 2 3 2 1, etc., are indicated above the notes. Dynamics include *p*, *pp*, *p*, *cresc.*, *sempre cresc.*, *f*, *dolce*, and *Ad.* Measure numbers 1 through 5 are marked above the staves.

1 2 1 3 1

4 1 2 1

1 2 3 4

p

poco rall.

a tempo

cresc.

f

p

cresc.

f

p

dimin.

Sheet music for piano, page 69, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). Various dynamics are indicated throughout, including *ritard.*, *p a tempo*, *pp*, *mf*, *cresc.*, and *f*. Fingerings are also present above certain notes. The music includes eighth-note patterns, sixteenth-note patterns, and sustained notes.

ALLA TURCA

W. A. Mozart

103. Allegro

The score consists of five systems of music. System 1 starts with a forte dynamic (sf) and includes fingerings 1, 2, 3, 4, 5. System 2 begins with a basso continuo line marked 'Ad.' and includes fingerings 1, 2, 3, 4, 5. System 3 includes fingerings 1, 2, 3, 4, 5. System 4 includes fingerings 1, 2, 3, 4, 5. System 5 includes fingerings 1, 2, 3, 4, 5.

SARABANDE

G. Fr. Händel

104.

The score consists of four systems of music. System 1 starts with a basso continuo line marked 'Ad.' and includes fingerings 1, 2, 3, 4, 5. System 2 includes fingerings 1, 2, 3, 4, 5. System 3 includes fingerings 1, 2, 3, 4, 5. System 4 includes fingerings 1, 2, 3, 4, 5.

LÆNGSELS - VALS

105. Moderato

Fr. Schubert

8

8

MUSSETTE

J. S. Bach

106.

Piano sheet music in 2/4 time, key of G major (two sharps). The music consists of ten staves of musical notation, each staff featuring a treble clef and a bass clef. Measure 5 starts with a forte dynamic (f) and a tempo marking (2. Gang p). Measures 6 through 10 show various melodic patterns and dynamics, including a piano dynamic (p) and a forte dynamic (f). Measure 10 concludes with a repeat sign and a three-measure repeat, followed by a final section.

MENUET

107.

J. S. Bach

The musical score consists of six staves of piano music, arranged in two systems of three staves each. The key signature is one sharp (F# major). The time signature is common time (indicated by '2'). The first system begins with a dynamic of *mf*. The second system begins with a dynamic of *p*.

Staff 1 (Top): Treble clef. Measures 1-4. Dynamics: *mf*, *p*.

Staff 2 (Second System): Treble clef. Measures 5-8. Measure 5 has a melodic line with grace notes. Measure 6 has a bass line with grace notes. Measure 7 has a treble line with grace notes. Measure 8 has a bass line with grace notes.

Staff 3 (Third System): Treble clef. Measures 9-12. Measures 9-10 have grace notes. Measures 11-12 have grace notes.

Staff 4 (Fourth System): Treble clef. Measures 13-16. Measures 13-14 have grace notes. Measures 15-16 have grace notes.

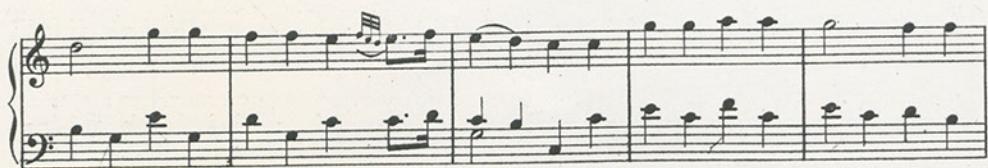
Staff 5 (Fifth System): Treble clef. Measures 17-20. Measures 17-18 have grace notes. Measures 19-20 have grace notes.

Staff 6 (Bottom): Bass clef. Measures 21-24. Measures 21-22 have grace notes. Measures 23-24 have grace notes.

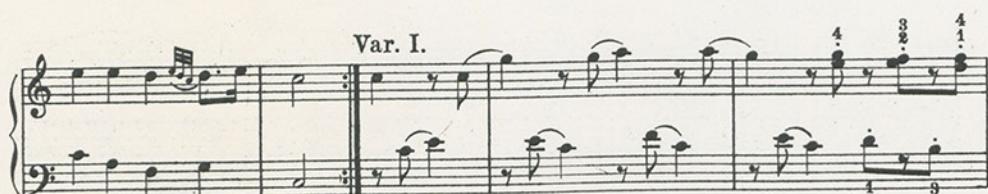
A. B. C.

108.

Variationer af W. A. Mozart



Var. I.



SERENADE

109.

J. Haydn

The sheet music consists of six staves of musical notation. The top two staves are for the Soprano voice, and the bottom two staves are for the Alto/Tenor voice. The piano part is represented by the bottom two staves. The notation is in common time. Fingerings are indicated above the notes, and dynamic markings (p, pp) are present. Measure numbers 1 through 10 are implied by the fingering patterns.

VALS

Fr. Schubert

110.

Sheet music for Vals by Fr. Schubert, Op. 110, No. 1. The music is in 3/4 time, key of G major. The piano part features two staves: treble and bass. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2-3-4-5. Measure numbers 1 through 5 are shown above the staff. The music consists of five staves of musical notation.

FANG MIG!

Paul Zilcher

111. Vivo

Sheet music for FANG MIG! by Paul Zilcher, Op. 111, No. 1. The music is in 3/8 time, key of G major. The piano part features two staves: treble and bass. Dynamics include cresc. and dim. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-3-2-4. Measure numbers 1 through 5 are shown above the staff. The music consists of three staves of musical notation.

1
2
3

mf

p

mf

Rit.

THEMA

112. Presto, ma non troppo

J. Haydn

p

p

f

A. B. C.

113. Andantino

Finí Henriques

The sheet music contains eight staves of musical notation for piano, arranged in two systems of four staves each. The first system starts in common time (indicated by 'c') and moves to 3/4 time. The second system starts in 3/4 time and moves to 2/4 time. The notation includes various dynamics such as *p*, *pp*, *mf*, *cresc.*, and *rit.*. Performance instructions like '1 2 3 4' and '1 2 3 4 5' are placed above certain notes. The music is composed of eighth and sixteenth note patterns, often with grace notes and slurs. The final staff ends with a repeat sign and a double bar line.

DUKKE-DANS

Fini Henriques

114. Moderato

The musical score for 'DUKKE-DANS' is composed of eight staves of piano music. The key signature is A major (two sharps). The tempo is 'Moderato'. The score includes dynamic markings such as *mf*, *f*, *p*, *cresc.*, *rit.*, *dim.*, *mf a tempo*, and *Allegro*. Articulation marks like dots and dashes are used throughout. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5'. Rests are also present. The music is divided into measures by vertical bar lines.

DEN LILLE SOLDAT

Fini Henriques

115. Tempo di marcia

The musical score for 'Den Lille Soldat' (No. 115) is a piece for piano, composed by Fini Henriques. The score is divided into five systems of music. The key signature is G major, and the time signature is 2/4. The tempo is marked as 'Tempo di marcia'. The music features a single melodic line in the upper staff, with the bass staff providing harmonic support. The melody consists of eighth-note and sixteenth-note patterns, often grouped by brackets with numbers 1, 2, 3, or 4. Dynamic markings include forte (f), fortissimo (ff), and sforzando (sf). The score is written in a clear, legible hand, with some numbers written below the staff to indicate specific note values.

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking *p* and a crescendo instruction *cresc.*. The bottom system begins with a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads with numerical subscripts (e.g., 1, 2, 3, 4, 5) and bar numbers (e.g., 1, 2, 3, 4). The notation is characterized by its rhythmic complexity and use of grace notes. The piano part includes bass and treble staves with various chords and notes.

BOLDEN

116. Allegretto

Fini Henriques

The musical score for piano solo, page 82, contains five staves of music. The first staff begins with a melodic line, marked 'mf', with measure numbers 1 through 25 above the notes. The second staff continues the melodic line, with measure numbers 26 through 50 above the notes. The third staff begins with a melodic line, with measure numbers 51 through 75 above the notes. The fourth staff continues the melodic line, with measure numbers 76 through 100 above the notes. The fifth staff concludes the piece, with measure numbers 101 through 125 above the notes.

A musical score for piano, showing measures 3 through 5. The score consists of two staves: a treble staff and a bass staff. The key signature changes from B-flat major in measure 3 to A major in measure 5. Measure 3 starts with a half note in B-flat major followed by a rest. Measure 4 begins with a half note in A major. Measure 5 begins with a half note in A major. The music features various dynamics like forte and piano, and includes several grace notes and slurs.

A musical score for piano, showing four staves of music. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, A major, common time. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a eighth note. Measure 3 starts with a half note followed by a eighth note. Measure 4 starts with a half note followed by a eighth note.

A musical score for piano, showing four measures of music. The key signature is one flat. Measure 1: Treble clef, B-flat note, dynamic 'p'. Bass clef, eighth-note chords. Measure 2: Treble clef, B-flat note, dynamic 'fz'. Bass clef, eighth-note chords. Measure 3: Treble clef, B-flat note, dynamic 'pp rit.'. Bass clef, eighth-note chords. Measure 4: Treble clef, B-flat note, dynamic 'mf'. Bass clef, eighth-note chords.

A musical score for piano and voice. The top staff is for the piano, showing two staves with black keys. The bottom staff is for the voice, with lyrics in German. The music is in common time, key signature of B-flat major. Measure 11 starts with a piano dynamic of forte (f) and a vocal entry with a quarter note 'G'. Measure 12 continues with eighth-note patterns in both parts.

A musical score page showing two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The bottom staff is for the voice, also with a treble clef and a key signature of one flat. Measure 11 starts with a piano dynamic of forte (f). Measure 12 begins with a piano dynamic of mezzo-forte (mf). The vocal line consists of eighth-note chords.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with a single eighth note in the treble staff, followed by a sustained note with a fermata in the bass staff.

VUGGESANG

117. Andante tranquillo

Emil Hartmann

The sheet music for 'VUGGESANG' by Emil Hartmann, Op. 117, No. 117, is a piano piece in common time. It features two staves: a treble staff and a bass staff. The music is marked with the dynamic *p*. Fingerings are indicated above the notes, such as 5-1-4-5-1-4, 4-3-2-1, and 5-5-5-5. Pedal markings include \circ , p , and pp . The piece includes several slurs and grace notes. A performance instruction 'smors.' is placed between the eighth and ninth measures. The score is divided into eight staves, each containing four measures of music.

JULESALME

118. Andantino

N. W. Gade

Barn Je - sus i en Kryb - be laa, skønt
 Hver sorg - fuld Sjæl, bliv karsk og glad, ryst

Him - len var hans Ej - e; hans Pu - de her blev Hø og Straa, mørkt var der om hans
 af din tun - ge Smer - te! Et Barn er født i Da - vid's Stad til Trøst for hvert et

Red. *

Lej - e! Men Stjer - nen o - ver Hu - set stod, og Ok - sen kys - sed Bar - nets Fod, Hal -
 Hjer - te; til Bar - net vil vi sti - ge ind og bli - ve Børn i Sjæl og Sind, Hal -

*Red. **

le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!
 le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!

H. C. Andersen

*Red. ** *Red.* *Red. ** *Red. **

SONATINE

119. Allegro assai

L. v. Beethoven

119. Allegro assai

L. v. Beethoven

1 2 1 5
2 1 3 1 2 8 2 1

dim.

4

2 1

2 4

2

2

Sheet music for piano, page 87, featuring six staves of musical notation. The music is in common time and consists of six staves, likely for two hands. Fingerings are indicated above the notes, and dynamics such as *f*, *p*, *dolce*, *cresc.*, and *dim.* are used. The music includes various note values like eighth and sixteenth notes, and rests. Measure numbers 1 through 5 are visible at the beginning of some staves.

88

RONDO
Allegro

Piano sheet music for Rondo Allegro, page 88. The music is in 2/4 time, key signature is B-flat major (two flats). The score consists of two staves: treble clef (right hand) and bass clef (left hand). Fingerings are indicated above the notes. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic. Measures 5-6 show sixteenth-note patterns. Measure 7 begins with a forte dynamic. Measures 8-9 show eighth-note patterns. Measure 10 begins with a piano dynamic. Measures 11-12 show sixteenth-note patterns. Measure 13 begins with a forte dynamic. Measures 14-15 show eighth-note patterns. Measure 16 begins with a piano dynamic. Measures 17-18 show sixteenth-note patterns. Measure 19 begins with a forte dynamic. Measures 20-21 show eighth-note patterns. Measure 22 begins with a piano dynamic. Measures 23-24 show sixteenth-note patterns. Measure 25 begins with a forte dynamic. Measures 26-27 show eighth-note patterns. Measure 28 begins with a piano dynamic. Measures 29-30 show sixteenth-note patterns. Measure 31 begins with a forte dynamic. Measures 32-33 show eighth-note patterns. Measure 34 begins with a piano dynamic. Measures 35-36 show sixteenth-note patterns. Measure 37 begins with a forte dynamic. Measures 38-39 show eighth-note patterns. Measure 40 begins with a piano dynamic. Measures 41-42 show sixteenth-note patterns. Measure 43 begins with a forte dynamic. Measures 44-45 show eighth-note patterns. Measure 46 begins with a piano dynamic. Measures 47-48 show sixteenth-note patterns. Measure 49 begins with a forte dynamic. Measures 50-51 show eighth-note patterns. Measure 52 begins with a piano dynamic. Measures 53-54 show sixteenth-note patterns. Measure 55 begins with a forte dynamic. Measures 56-57 show eighth-note patterns. Measure 58 begins with a piano dynamic. Measures 59-60 show sixteenth-note patterns. Measure 61 begins with a forte dynamic. Measures 62-63 show eighth-note patterns. Measure 64 begins with a piano dynamic. Measures 65-66 show sixteenth-note patterns. Measure 67 begins with a forte dynamic. Measures 68-69 show eighth-note patterns. Measure 70 begins with a piano dynamic. Measures 71-72 show sixteenth-note patterns. Measure 73 begins with a forte dynamic. Measures 74-75 show eighth-note patterns. Measure 76 begins with a piano dynamic. Measures 77-78 show sixteenth-note patterns. Measure 79 begins with a forte dynamic. Measures 80-81 show eighth-note patterns. Measure 82 begins with a piano dynamic. Measures 83-84 show sixteenth-note patterns. Measure 85 begins with a forte dynamic. Measures 86-87 show eighth-note patterns. Measure 88 begins with a piano dynamic.

89

mf

f

cresc.

ad lib.

mf

p

p

mf

f

DRENGENES RUNDDANS

Niels W. Gade

120. Allegro vivace

* *Re.* * *Re.* *

* *Re.* * *Re.* * *Re.* *

RONDO

121 Allegro

Seconda

Fr. Kuhlau

sim.

p

f

p

mf

1

1

1

mf

RONDO

Primo

Fr. Kuhlau

121 Allegro

The musical score for Op. 121, No. 1, Allegro, Rondo Primo, features ten staves of musical notation for piano. The music is in 2/4 time and major key. The first staff shows a treble clef and a bass clef, indicating a four-hand performance. The subsequent staves show various melodic and harmonic patterns, with dynamic markings like *p*, *f*, and *mf*. Fingerings are indicated above the notes throughout the piece. The score concludes with a final dynamic marking of *f*.

Seconda

The sheet music contains eight staves of musical notation for piano. The notation is primarily for the right hand, with occasional bass notes from the left hand. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2-3-4. Measure numbers 1 through 5 are placed below specific measures. The key signature changes between measures, and the time signature is mostly common time.

Primo

95

Sheet music for piano, Primo part, page 95. The score consists of eight staves of musical notation. The first staff shows a treble clef, a key signature of one flat, and a tempo marking 'mf'. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. Various dynamics like 'f' and 'p' are indicated, along with fingerings such as '1', '2', '3', '4', and '5'.

RONDO

122 Allegro

L. v. Beethoven

The musical score for Beethoven's Rondo, Op. 122, No. 2, Allegro, is presented in two staves. The top staff is for the treble voice, and the bottom staff is for the bass voice. Both staves are in common time. The treble staff begins with a dynamic of *p*, followed by a crescendo. The bass staff also begins with a dynamic of *p*. Fingerings are marked above the notes throughout the piece. The bass staff features continuous sixteenth-note patterns. The music concludes with a bass line consisting of eighth notes.

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and consists primarily of eighth-note patterns. Fingerings are indicated above the notes, such as '3 1' and '5'. Dynamics include 'p' (piano), 'f' (forte), and 'pp' (pianissimo). The bass staff uses a bass clef, while the other staves use a treble clef. Measure numbers like 53 are present. The page number '97' is located at the top right.

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time.

- Staff 1 (Top Left):** Treble clef, key signature of one flat (B-flat). Measures show eighth-note patterns.
- Staff 2 (Top Right):** Bass clef, key signature of one sharp (F-sharp). Measures show eighth-note patterns.
- Staff 3 (Second Column, Top Left):** Treble clef, key signature of one sharp (F-sharp). Measures show eighth-note patterns.
- Staff 4 (Second Column, Top Right):** Bass clef, key signature of one sharp (F-sharp). Measures show eighth-note patterns.
- Staff 5 (Third Column, Top Left):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns. The instruction "cresc." appears below the staff.
- Staff 6 (Third Column, Top Right):** Bass clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns.
- Staff 7 (Fourth Column, Top Left):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns.
- Staff 8 (Fourth Column, Top Right):** Bass clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns.
- Staff 9 (Bottom Left):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) above the notes.
- Staff 10 (Bottom Middle):** Bass clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) below the notes. The instruction "p dolce" appears below the staff.
- Staff 11 (Bottom Right):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) below the notes.
- Staff 12 (Bottom Far Right):** Bass clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) below the notes.
- Staff 13 (Bottom Far Left):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) above the notes.
- Staff 14 (Bottom Far Right):** Bass clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) below the notes. The instruction "cresc." appears below the staff.
- Staff 15 (Bottom Far Left):** Treble clef, key signature of one sharp (F-sharp). Measures show sixteenth-note patterns with fingerings (1, 2, 3, 4) above the notes. The instruction "p" appears below the staff.

1 4821 4 3
4 2 5 1 5 2 5 1
4 3 1 3 4 3 4
cresc. p 4 4 f 2 1 5 3
4 5 3 2 1 4 3 2 1
p cresc. p 2 3 2 1 1 4
15 1 2 3 2 5 3 1 2 4 5 1 5 3 5 1 5
ff

RONDO

123 Allegretto

Seconda

A. Diabelli

The sheet music contains ten staves of musical notation for piano. The first two staves are in 2/4 time with a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff returns to a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. Various dynamics such as *f*, *p*, *cresc.*, and *mf* are indicated throughout the piece. Fingerings like 1, 2, 3, 4, 5, and 5/2 are shown above the notes. The piece concludes with a final cadence and the instruction *D.C. al Fine*.

RONDO

Primo

123 Allegretto

A. Diabelli

123 Allegretto

A. Diabelli

Primo

123 Allegretto

Forte (f)

Piano (p)

Crescendo (cresc.)

Fine

p

mf

p

f

D.C. al Fine

CARMEN

124 Allegro moderato

G. Bizet.
arr. af G. C. Bohlmann

124 Allegro moderato

G. Bizet.
arr. af G. C. Bohlmann

p

ff marcato

Fine

GAVOTTE

125 Allegro

Paul Zilcher, Op. 134. Nr. 3.

The sheet music consists of eight staves of piano music. The first staff shows a treble clef, a key signature of one flat, and common time. Fingerings like 3, 2, 5, 1 are shown above the notes. Dynamics include *mp*, *p*, and *mf*. The second staff continues with similar patterns. The third staff introduces a bass clef and a key signature of one sharp. The fourth staff returns to a treble clef and one flat. The fifth staff features a treble clef and one sharp. The sixth staff has a bass clef and one flat. The seventh staff returns to a treble clef and one sharp. The eighth staff concludes with a bass clef and one flat. Various dynamics and fingerings are consistently placed above the notes throughout the piece.

AUF FLÜGELN DES GESANGES

Romance

126 Andante tranquillo

Mendelssohn

126 Andante tranquillo

Mendelssohn

pp

dolce, espressivo

** Pd.*

** Pd.*

** Pd.*

sforzando

p

** Pd.*

** Pd.*

mf

** Pd.*

Musical score for piano, page 105, featuring six staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *cresc.*, *logato*.
- Staff 2:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *tranquillo*, *dim.*
- Staff 3:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *3 2*, *5*.
- Staff 4:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *pp*, *1 2*.
- Staff 5:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *cresc.*, *dim.*
- Staff 6:** Dynamics: Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$, Ped. , $*\text{Ped.}$. Performance: *smorz.*

MENUET

Paul Zilcher, Op. 129. Nr. 7.

127 Moderato

BRYLLUPSMARSCH
af
„En Skærsommernatsdrøm.“

Mendelssohn-Bartholdy

128 Allegro

The sheet music consists of eight staves of musical notation for two pianos. The first staff shows a rhythmic pattern of eighth and sixteenth notes. Subsequent staves feature various melodic and harmonic patterns, including a section with a basso ostinato. Fingerings are indicated above the notes throughout the piece.

SCHERZO

129 Allegretto

C. M. Weber

129 Allegretto

C. M. Weber

TRIO I

p sostenuto

mf

sf

p

Dette Stykke er oprindelig komponeret for Guitar og Piano.

11485

TRIO II
pp poco meno mosso
CODA
Tempo I
ff giocoso
ff
ff
ff
rit.
a tempo
a tempo
Bc.

Bc.

Bc.

BRUDEKOR AF „LOHENGRIN“

130. Moderato

R. Wagner



MAJ AF „AARSTIDERNE“

131. Andantino

P. Tschaikowsky, Op. 37
(Ludwig Schytte)

11485

SOMMERFUGLEN

Hen over Blomsterbed, Græsplet og Gange
 Gjøres der Jagt, trods den fredende Hæk,
 Der en Sommerfugl, Drengen vil fange,
 Nu har den sat sig, - nej nu flei den væk!
 Roserne dukke med Hovedet i Hækken:
 „Sommerfugl, frels dig! flyv hen over Bækken!“

132. Allegro molto

J. P. E. Hartmann, Op. 50 Nr. 2
 Ny Udgave af Adolf Ruthardt

Sheet music for piano, page 113, featuring six staves of musical notation. The music is divided into sections by vertical bar lines and includes the following dynamics and performance instructions:

- Staff 1:** *dolce*, *Rit.*
- Staff 2:** *Rit.*
- Staff 3:** *Rit.*
- Staff 4:** *Rit.*
- Staff 5:** *smores.*
- Staff 6:** *smores.*
- Staff 7:** *p*, *dim.*
- Staff 8:** *p*, *dim.*
- Staff 9:** *p*, *dim.*
- Staff 10:** *1.* *2.*
- Staff 11:** *1.* *2.*

SLUTNINGSKOR AF „ELVERHØJ“
Beskærm vor Konge store Gud.

Secondo

133. Maestoso

F. Kuhlau

The musical score for page 114 features six staves of music. The top two staves represent the piano's right hand, the middle two staves represent the soprano voice, and the bottom two staves represent the piano's left hand. The key signature shifts between common time and 3/4 time. Dynamics such as *ff*, *cresc.*, and *ff* are marked throughout. The piece ends with a *Fine* at the end of the sixth staff.

SLUTNINGSKOR AF „ELVERHØJ“

Beskærm vor Konge store Gud.

Primo

133. Maestoso

F. Kuhlau
(Nicolaj Hansen.)

cresc.

ff

Fine

EN LILLE LANGSAM VALS

af Humoreske Bagateller

134. Valse lento

Carl Nielsen, Op. XI

Musical score page 117 featuring six staves of piano music. The score includes dynamic markings such as *cresc.*, *e*, *accel.*, *dim.*, *rit.*, *a tempo*, *poco rall.*, *dim.*, *f espress.*, *string.*, *rubato*, and *pp*. Fingerings are indicated above the top staff. The music consists of six staves, with the bottom staff being the bass clef.

BRITTA POLKA

135.

H. C. Lumbye

135.

H. C. Lumbye

f

dolce

1. 2.

VÆGTERSANG

136. Molto Andante e semplice

Edvard Grieg

136. Molto Andante e semplice

Edvard Grieg

p

f

Sheet music for piano, page 119, featuring ten staves of musical notation. The music is in common time and consists of two systems. Fingerings are indicated above the notes, and dynamics (pp, f, ritard.) are shown. The first system ends at measure 124. The second system begins with a dynamic of *f* and ends with a dynamic of *p*. Measure 124 contains a dynamic of *pp* and a tempo marking of 124. Measures 125-126 contain a dynamic of *pp* and a tempo marking of 1845. Measures 127-128 contain a dynamic of *pp* and a tempo marking of 1845.

RONDO ALL' ONGARESE

137. Presto

Haydn

The sheet music contains six systems of music for piano. The first system starts with a dynamic marking 'mf'. The second system begins with a forte dynamic 'f'. The third system begins with a forte dynamic 'f'. The fourth system begins with a forte dynamic 'f'. The fifth system begins with a forte dynamic 'f'. The sixth system begins with a forte dynamic 'f'. Various numbers (1, 2, 3, 4, 5) are placed above or below the notes and rests in each system, likely indicating fingerings or performance techniques.

Sheet music for piano, 12 staves long, featuring two treble clef staves and one bass clef staff. The music is in common time, with various dynamics like *f*, *p*, and *s*. Fingerings are indicated above the notes. The key signature changes from B-flat major to E major.

Staff 1: Treble clef, B-flat major, common time. Dynamics: *f*, *p*. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 2: Treble clef, B-flat major, common time. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 2; 1, 2, 3, 4, 2; 1, 2, 3, 4, 2; 1, 2, 3, 4, 2; 1, 2, 3, 4, 2.

Staff 3: Bass clef, B-flat major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 4: Treble clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 5: Bass clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 6: Treble clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 7: Bass clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 8: Treble clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 9: Bass clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 10: Treble clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 11: Bass clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Staff 12: Treble clef, E major, common time. Fingerings: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5.

Øvelser

Hver Øvelse gentages otte Gange

CROMATISK SKALA

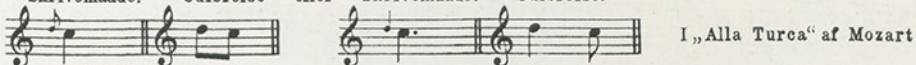
Øvelser

Hver Øvelse gentages otte Gange

Det lange Forslag, Trillen, Praltrillen, Snelleren, Mordenten
og Dobbeltslaget

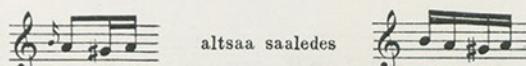
Foruden det korte Forslag gives der endnu en anden Art af Forslag, nemlig det lange Forslag. Ligesom det korte skrives ogsaa det lange Forslag med en lille Node, der dog mangler den skraa Streg igennem Fagen. Det lange Forslag erholder den halve Værdi af den efterfølgende Node, eller hvis denne er en Node med Punkt ved, de to Trediede.

Skrivemaade: Udførelse eller Skrivemaade: Udførelse:



I „Alla Turca“ af Mozart

Side 70 udføres Figuren:

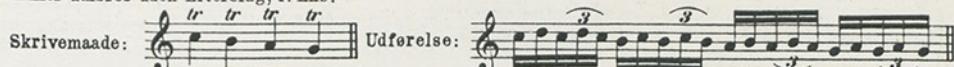


altsaa saaledes

Trillen bestaar i den hurtige Gentagelse af to Toner,— Hovedtonen og den ovenover denne liggende Bitone, og betegnes ved Tegnet tr . Trillen afdeltes med et Efterslag ved Bitonen fra neden og slutter med Hoved-

noden, f. Eks: udføres: En Række af nedadstigende

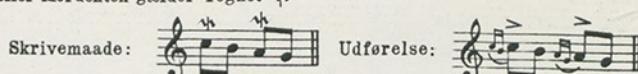
Triller udføres uden Efterslag, f. Eks:



For Praltrillen gælder Tegnet \sim



For Snelleren eller Mordenten gælder Tegnet m



Dobbeltslaget udføres forskelligt efter som Tegnet m staar over eller efter Noden.

EKSEMPLER



Brudte Akkorder

Fingersætningen over Noderne gælder for højre Haand, Fingersætningen under Noderne gælder for venstre Haand.

The sheet music contains 12 staves of musical notation, each consisting of 12 measures. The notation is divided into two parts: the top half for the right hand and the bottom half for the left hand. Each measure is preceded by a double bar line. Fingerings are indicated above the notes, and hand positions are shown below the notes. The music is in common time and uses a treble clef for both hands.

Brudte Akkorder. (Fortsættelse)

The sheet music consists of 15 staves of musical notation for a single instrument, likely a harp or mandolin. Each staff is in common time (indicated by a 'C') and uses a treble clef. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4 5'. The music is divided into measures by vertical bar lines. The key signature changes frequently, indicated by sharps (#) and flats (b). The notation includes various note heads (solid black, hollow black, solid white, hollow white) and stems pointing up or down. Measure numbers are present at the beginning of some staves: (4), 5, 4, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Supplement
DUR - SKALAER

1. C-dur 2. G-dur

3. D-dur 4. A-dur

5. E-dur 6. H-dur

7. Ges-dur 8. Des-dur

9. As-dur 10. Es-dur

11. B-dur 12. F-dur

MELODISKE MOLL-SKALAER

13. A-moll 14. E-moll

15. H-moll 16. Fis-moll

17. Cis-moll 18. Gis-moll

19. Es-moll 20. B-moll

21. F-moll 22. C-moll

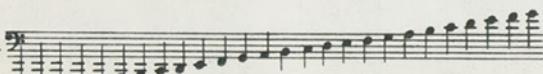
23. G-moll 24. D-moll

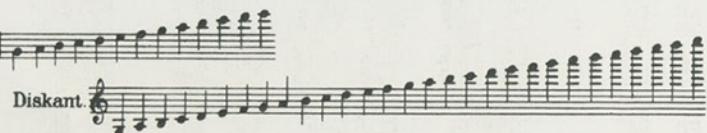
A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts begin with a melodic line consisting of eighth-note patterns such as 1 8 1 8 1 8 1 8 1. The piano part provides harmonic support with eighth-note chords. Measure numbers 1 through 8 are indicated above the vocal parts.

Brudte Oktaver

KLAVIATURET.



Bas. 

Diskant. 

De hyppigst forekommende musikalske Fremmedord.

Accelerando (accel:) — <i>hænde.</i>	Col sordini — <i>med Dæmperen.</i>
Adagio — <i>langsamt.</i>	Come — <i>ligesom.</i>
Ad libitum — <i>efter Behag.</i>	Come prima — <i>som første Gang.</i>
Affabile — <i>venligt.</i>	Come sopra — <i>som ovenfor.</i>
Agitato — <i>heftigt.</i>	Comodo — <i>mageligt.</i>
Al fine — <i>indtil Slutningen (ved Gentagelser).</i>	Con abbandone — <i>med Hengivelse.</i>
All, alla — <i>ligesom.</i>	Con amore — <i>med Kærlighed.</i>
Alla breve — <i>i forkortet Takt.</i>	Con anima — <i>sjælfuldt.</i>
Alla marcia — <i>i Marschtempo.</i>	Con dolore ell. con duolo — <i>smerteligt.</i>
Alla militare — <i>militærisk.</i>	Con espressione — <i>udtryksfuldt.</i>
All' antico — <i>i gammel Stil.</i>	Con forza — <i>med Kraft.</i>
Alla Polacca — <i>i Polonaise-Tempo.</i>	Con grazia — <i>med Ynde.</i>
Allegamente — <i>hurtigt.</i>	Con passione — <i>lidenskabeligt.</i>
Allegretto — <i>lidt hurtigt (mindre hurtigt end Allegro).</i>	Corda — <i>Stræng.</i>
AllegriSSimo — <i>meget hurtigt (Superlativ af Allegro).</i>	Crescendo — <i>tiltagende i Styrke.</i>
Allegro — <i>hurtigt.</i>	Crescendotegn: 
Allegro molto ell. assai — <i>meget hurtigt.</i>	Da Capo — <i>forfra.</i>
" con brio ell. con fuoco — <i>hurtigt, ildfuldt.</i>	Decrescendo — <i>aftagende i Styrke.</i>
" furioso — <i>lidenskabeligt, vildt.</i>	Decrescendotegn: 
" giusto — <i>passende hurtigt.</i>	Diluendo — <i>hendøende.</i>
" ma non tanto }	Diminuendo — <i>aftagende i Styrke.</i>
" ma non troppo } ikke altfor hurtigt.	Dolce — <i>blødt.</i>
" maestoso — <i>majestæisk.</i>	Dolcissimo — <i>meget blødt.</i>
" moderato }	Dolente — <i>klagende.</i>
" comodo } <i>maadeholdende hurtigt.</i>	Doloroso — <i>smertefuldt.</i>
" risoluto }	Elegi — <i>Klagesang.</i>
" energico } <i>hurtigt, bestemt.</i>	Elégiaque — <i>klagende.</i>
" scherzando — <i>spøgende.</i>	Espressivo — <i>udtryksfuldt.</i>
" vivace — <i>livligt.</i>	Fanatico — <i>svermerisk.</i>
" di bravura }	Fantastico — <i>fantastisk.</i>
" concertante } <i>hurtigt, glimrende.</i>	Feroce — <i>voldsomt, vildt.</i>
Al piacere — <i>efter Behag.</i>	Festivamente — <i>højtideligt, festligt.</i>
Amabile }	Fieramente — <i>stormende.</i>
Amorevole } <i>indsmigrende.</i>	Fine — <i>Slutning.</i>
Amoroso — <i>inderligt, blidt.</i>	Forte (f) — <i>stærkt.</i>
Andante — <i>gaaende.</i>	Fortissimo (ff) — <i>meget stærkt. Forte fortissimo (fff) — saa stærkt som muligt.</i>
Andantino — <i>lidt hurtigere end Andante.</i>	Forzato (fz ell. >, l) — <i>forstærket.</i>
Animato — <i>besjælet.</i>	Fugato — <i>fugeret.</i>
Animoso — <i>modigt, livligt.</i>	Fuge ell. Fuga — <i>et Stykke i polyphon Stil,</i> <i>ø: et Stykke, i hvilket alle Stemmer ere af lige stor Betydning. Modsatningen er den homophone Stil, hvor en Melodi-stemme er den vigtigste.</i>
Appassionato — <i>lidenskabeligt.</i>	Fuoco — <i>ild.</i>
A quatre mains — <i>firhændig.</i>	Furioso — <i>rasende.</i>
Assai — <i>meget.</i>	Giocoso — <i>muntert.</i>
A tempo — <i>betyder, at man efter en forbigaende Tempoforandring vender tilbage til Stykkets oprindelige Tempo.</i>	Giusto — <i>passende.</i>
Aubade — <i>gammelfransk Morgensang.</i>	Glissando — <i>glidende.</i>
Ben, bene — <i>godt.</i>	Grave — <i>alvorligt.</i>
Bis — <i>to Gange (Gentagelsesbetegnelse).</i>	Gravita — <i>Alvor.</i>
Bolero — <i>spansk Nationaldands i $\frac{3}{4}$ Takt.</i>	Grazioso — <i>yndefuldt.</i>
Brillante — <i>glimrende.</i>	Impetuoso — <i>voldsomt.</i>
Cantabile }	Innocente — <i>uskyldig.</i>
Cantando } <i>syngende.</i>	Inquieto — <i>urolig.</i>
Cantilena — <i>en lille Sang, en simpel Melodi.</i>	Intermezzo — <i>Mellemspil.</i>
Canto — <i>Sang.</i>	Krakowiak — <i>polsk Nationaldands.</i>
Col ell. con — <i>med.</i>	Lamentabile — <i>klagende.</i>
Coll' ottava — <i>betyder, staaende over Noden. at den højere Oktav skal spilles med, staaende under Noden: at den dybere Oktav skal spilles med.</i>	Languente — <i>smægtende.</i>
	Larghetto — <i>mindre langsomt end largo.</i>
	Largo — <i>langsomt. Larghissimo — meget langsomt.</i>

Legato — <i>bundet</i> . Legatissimo — <i>meget bundet</i> .	Quasi — <i>ligesom</i> .
Leggiere — <i>let</i> .	Rallentando (rall.) — <i>nølende, lidt efter lidt langsommere</i> .
Lento — <i>langsomm.</i>	Rapidamente — <i>hurtigt</i> .
Libitum (ad libitum) — <i>efter Behag</i> .	Rigoroso — <i>strængt</i>
Loco — <i>paa Stedet</i> . ophæver Virkningen af et forudgaaet 8va-Tegn.	Rinforzato — <i>forstærket</i> .
Lugubre — <i>mørkt, bedrevet</i> .	Risoluto — <i>bestemt</i> .
Lusingando — <i>kælende</i> .	Ritardando (rit.) — <i>lidt efter lidt langsommere</i> .
Ma — <i>men</i> .	Ritenuto — <i>tilbageholdt, pludseligt langsommere</i> .
Maestoso — <i>majestæisk</i> .	Rubato — <i>Frihed i Tempoet</i> .
Maggiore — <i>Dur</i> .	Scherzando — <i>spøgende</i> .
Mano — <i>Haand</i> .	Sciolti — <i>ubunden</i> .
Mano destra (m. d.) — <i>højre Haand</i> .	Segno — <i>Tegnet. Dal Segno — fra Tegnet</i> .
Mano sinistra (m. s.) — <i>venstre Haand</i> .	Semplice — <i>simpelt</i> .
Marcato (marc.) — <i>fremhævet</i> .	Sempre — <i>bestandig</i> .
Marcia funebre — <i>Sørgemarsch</i> .	Sentimento — <i>Følelse</i> .
Marziale — <i>krigerisk</i> .	Senza — <i>uden</i> .
Meno — <i>mindre</i> .	Serioso — <i>alvorlig</i> .
Meno forte — <i>mindre stærkt</i> .	Sforzando (sf. sfz. sfzz.) — <i>stærkt betonet</i> .
Mezzo — <i>halvt</i> .	Slentando — <i>blivende langsommere</i> .
Mezzo forte (m. f.) — <i>halvstærkt</i> .	Smorzando — <i>hendærende</i> .
Mezzo voce (m. v.) — <i>med halv Stemme</i> .	Sopra — <i>over</i> .
Minore — <i>Moll</i> .	Sordini — <i>Dæmper</i> .
Moderato — <i>maadeholdende</i> .	Sostenuto — <i>udholdt, slæbende</i> .
Molto — <i>meget</i> .	Sotto voce — <i>med sagte Stemme</i> .
Morendo — <i>hendærende</i> .	Spanato — <i>simpelt, ligefrem</i> .
Mosso — <i>bevæget</i> . Più mosso — <i>mere bevæget</i> .	Spiccato — <i>tydelig adskilt</i> .
Moto } Bevægelse.	Spirito — <i>Aand</i> .
Movimento } Bevægelse.	Staccato — <i>stødt, afkortet</i> .
Nocturne — <i>Natsykke</i> .	Strepidoso — <i>larmende</i> .
Non — <i>ikke</i> .	Stretta — <i>hurtig Slutsats</i> .
Opus (Op.) — <i>Værk</i> .	Stringendo — <i>ilende</i> .
Ossia — <i>eller</i> .	Tempo — <i>Tid, Tidsmaal</i> .
Ottava (8va) — <i>betyder en Oktav højere, naar det staer ovenover Noden; — en Oktav dybere, naar det staer under Noden</i> .	Teneramente ell. con Tenerezza — <i>blidt</i> .
Parlando — <i>talende</i> .	Tenuto — <i>holdt</i> .
Passione — <i>Lidenskab</i> .	Tonica — <i>Grundtonen i en Toneart</i> .
Pesante — <i>vægtigt</i> .	Tranquillo — <i>roligt</i> .
Placere (a placere) — <i>efter Behag</i> .	Tremolo — <i>bævende</i> .
Placevole — <i>indsmigrende</i> .	Tropo — <i>formeget. Non troppo — ikke for meget</i> .
Piano (p) — <i>svagt</i> . Pianissimo (pp) — <i>meget svagt</i> . Piano pianissimo (ppp) — <i>saa svagt som muligt</i> .	Tutto — <i>den hele. Tutto la forza — med ai Kraft</i> .
Plu — <i>mere</i> .	Un — <i>en. Un poco — en Smule</i> .
Pizzicato — <i>afkortet</i> .	Unisono — <i>Enklang</i> .
Placido — <i>roligt</i> .	Veloce — <i>hurtigt</i> .
Poco — <i>lidt</i> .	Verte — <i>vend om</i> .
Poco a poco — <i>lidt efter lidt</i> .	Vibrato — <i>sitrende</i> .
Portamento — <i>bærende</i> .	Vigoroso — <i>kraftigt</i> .
Possibile — <i>muligt</i> .	Violente — <i>heftigt</i> .
Precipitando — <i>ilende</i> .	Vivace ell. Vivo — <i>livligt</i> .
Precisione — <i>Nejagtighed</i> .	Vivacissimo — <i>meget livligt</i> .
Presto — <i>hurtigt. Prestissimo — meget hurtigt</i> .	Voce — <i>Stemme</i> .
Prima — <i>første</i> .	Volta — <i>Gang. 1ma volta — første Gang</i> .
Prima volta — <i>første Gang</i> .	Volti subito (v. s.) — <i>vend hurtigt om</i> .
	Zoppo — <i>haltende</i> .

INDHOLDSFORTEGNELSE

	Pag.
Indledning. Om Klaviaturet og Oktaverne. Noder i Violinnøglen. Om Nodeværdier og Takt.	2—5
De første Øvelser	4—5
Smaastykker med Noder af forskellig Værdi og med Pauser	6—7
Firehændige Smaastykker (E. Horneman)	8
De chromatiske Fortegn	9—10
Firehændige Smaastykker (E. Horneman og Ludv. Schytte)	10—11
Mere om Nodernes Værdi. Øvelser	12
Øvelser	13
Firehændige Smaastykker (E. Horneman)	14—15
Legato, staccato og portamento. Etuder af Schytte	16
Firehændige Smaastykker (E. Horneman)	16—21
Noderne i Bas-Nøglen. Øvelser med bundne Fingre	22
Smaastykker med Basnoder (E. Horneman og Oluf Ring)	22—25
Synkoperede Noder (Etude af Schytte, Melodi af Mozarts „Don Juan“)	26
Øvelser i fremadskridende Figurer	26
Smaastykker (Horneman, Schytte, Bellman og Oluf Ring)	27—28
Over- og Undersætning. Springdans (Oluf Ring)	29
Om Skalaer, Tonearter og Intervaller.	30
C-Dur Skala. Præludium (Schytte). Skræterat.	30
Ride, ride, Ranke (Gebauer, varieret af E. Horneman). Tornerose	31—32
A-moll Skala. Præludium (Schytte). Etude (Schytte). Den norske Bjergtrold (E. Horneman)	32—33
G-Dur Skala. Præludium (Cramer). Barnet og Dukken (E. Horneman)	34
Sonatine, G-Dur (Beethoven)	35—37
E-moll Skala. Præludium og Etude (Schytte)	38
D-Dur Skala. Tre Børnesange. Tema (Haydn)	38—40
H-moll Skala. Julesang (J. S. Bach). F-Dur Skala	41
Herligt en Sommerdag (Kuhlau). Storken sidder (Weyse)	42
Østerrigsk Nationalsang (Haydn)	43
D-moll Skala. Kong Valdemars Jagt (N. W. Gade)	44—45
B-Dur Skala. Solen synker (Gebauer). Pigen paa Fuglefangst (Weyse)	46
Vift stolt (Bay). G-moll Skala. Gaasepigens Sang	47
A-Dur Skala. I Østen stiger Solen op (Weyse)	48
Af Sonate Nr. 6, A-dur (Mozart)	48—49
Af Champagne Galop (H. C. Lumbye). Tema (Beethoven)	50
Neckerei (Czerny). Allegro (Mozart)	51
Menuet af „Don Juan“ (Mozart)	52
Tafelmusik af „Der var engang —“ (P. E. Lange-Müller). Lysets Engel gaar med Glans (Weyse)	53
I fjerne Kirkegaardne hist (Weyse). Boldspillei (Schytte)	54—55
Lygtmænd (Schytte)	56—57
Balletmusik af „Elverhøj“ (Kuhlau)	57
Tagfat (Schytte)	58—59
Wohin? (Fr. Schubert)	60
Fred hviler over Land og By (R. Bay). Du danske Mand (Carl Nielsen)	61
Hederosen (Fr. Schubert), Vi binder dig en Jomfrukrans (Weber)	62
Af „Vilde Roser“ (E. Horneman)	63
Sonatine, G-Dur, Op. 55 Nr. 2 (Kuhlau)	64—69
Alla Turca (Mozart). Sarabande (Händel)	70

	Pag
Længsels-Vals (Fr. Schubert)	71
Musette (J. S. Bach)	72
Menuet, G-Dur (J. S. Bach)	75
A. B. C., Variation (Mozart)	74
Serenade (Haydn)	75
Vals (Fr. Schubert). <i>Fang mig!</i> (Paul Zilcher)	76
Tema (Haydn)	77
A. B. C., (Fini Henriques)	78
Dukkedans (Fini Henriques)	79
Den lille Soldat (Fini Henriques)	80—81
Bolden (Fini Henriques)	82—85
Vuggesang (Emil Hartmann)	84
Julesalme (Niels W. Gade)	85
Sonatine, F-Dur (Beethoven)	86—89
Drengenes Runddans (Niels W. Gade)	90—91
Rondo for 4 Hænder (Kuhlau)	92—95
Rondo i G-Dur (Beethoven)	96—99
Rondo for 4 Hænder (A. Diabelli)	100—101
„Carmen“, Marsch (G. Bizet)	102
Gavotte, Op. 154 Nr. 3 (Paul Zilcher)	103
Auf Flügeln des Gesanges (F. Mendelssohn)	104—105
Menuet, Op. 129 Nr. 7 (Paul Zilcher)	106
Bryllupsmarsch (F. Mendelssohn)	107
Scherzo (Weber)	108—109
Brudekor af „Lohengrin“ (Rich. Wagner)	110
Maj, af „Aarstiderne“ (P. Tschaikowsky)	111
Sommerfuglen, Op. 50 Nr. 2 (J. P. E. Hartmann)	112—113
Slutningskor af „Elverhøj“ for 4 Hænder (Kuhlau)	114—115
En lille langsom Vals (Carl Nielsen)	116—117
Britta Polka (H. C. Lumbye)	118
Vægtersang (Edv. Grieg)	118—119
Rondo all' Ongarese (Jos. Haydn)	120—121
Øvelser og Skalaer	122—128

WILHELM HANSEN, MUSIK-FORLAG

Oluf Ring: Undervisnings-Musik



For Klaver

Min egen Spillebog. 35 Smaastykker for Begyndere.

1. Vinter Farvel (*Tysk Folkemelodi*). 2. Dans. 3. Scherzo (efter *Diabelli*). 4. Vildgæs. 5. *Rinck*. Aftensang. 6. Oldenborre. 7. Se, se, saa faar du mig (Sangleg). 8. Lege Soldat. 9. *O. Ring*. Lærkereden. 10. Børnesang. 11. Offer og Ædelig (Sangleg). 12. Mine Gedebukke (Norsk). 13. *J. P. E. Hartmann*. Stork, Stork, Langeben. 14. De gode, gamle Ægyptere. 15. *B. A. Weber*. Skytte. 16. *E. Horneman*. Tordenskjold. 17. *Czerny*. Vals. 18. Bjerget i Skoven. 19. Povl sine Høns. 20. *Breidahl*. Sørens Far har Penge. 21. Lille Ellen (*E. B.*). 22. *Fini Henriques*. Abel Spendabel. 23. *Gebauer*. Pandeben. 24. Og Ræven lakked. 25. Visen om Palle. 26. *Strauss*. Donausange. 27. *Bay*. Fred hviler. 28. *Ivanovici*. Donaubølger. 29. Roselil. 30. *Beethoven*. Tema af 7. Symfoni. 31. Tyrkisk Marsch (efter *Diabelli*). 32. *Kuhlau*. Balletmusik af „Elverhøj“. 33. *Wanhal*. Allegretto. 34. *Pleyel*. Menuet. 35. *Kuhlau*. Allegretto.



Den flinke Pianist. 35 lette Klaverstykker.

1. *C. C. Møller*. Aarhus Tappenstreg. 2. Blindebuk. 3. *Ludvig Schytte*. Bondegildet. 4. *H. C. Lumbye*. Cither-Solo af „Drømmebilleder“. 5. *O. Ring*. Drengelæg. 6. *N. W. Gade*. Drengenes Runddans af „Børnenes Jul“. 7. *O. Ring*. Duet. 8. *O. Ring*. Dukke-Menuet. 9. Eja, Popeja! 10. Et Barn er født i Bethlehem (Dansk Folkemelodi). 11. Fald paa Knæ, min Rose. 12. *G. Lange*. Filippine. 13. Folkedans. 14. *Doppler*. Gyngehesten. 15. *Schulz*. Her kommer, Jesus, dine smaa. 16. *Kuhlau*. Herligt en Sommernat. 17. *Bi-shop*. Hjemmet. 18. *Chr. Jensen*. I Kongelunden. 19. Jeg svinger mine Kyllinger. 20. Jeg vil sjunge om en Helt. 21. Kukkuk! 22. Lille Lise. 23. Melodi. 24. *Boccherini*. Menuet. 25. *O. Ring*. Polka. 26. *Frehlich*. Riberhus-Marsch. 27. *Oesten*. Sommerfuglejægeren. 28. *O. Ring*. Staccato. 29. Sur, sur, sur! 30. Tornerose var et vakkert Barn. 31. *O. Ring*. Vals. 32. Videvidevit. 33. Vil du? 34. Vinde, vinde Nøglegarn. 35. *Hervé*. Visen om den store Tromme, af „Frøken Nitouche“.

Den kendte Ribe-Organist og Komponist Oluf Ring har her dels arrangeret, dels komponeret en Række lette Stykker — med Udeladelse af Oktaver og andre svære Greb — egnede til Brug ved Undervisningen, musikalsk underholdende og tillige teknisk udviklende. Til Indholdsfortegnelsen er føjet en Anvisning paa, i hvilken Rækkefølge Stykkerne helst bør indstuderes.

Et enestaaende prisbilligt Studieværk for Klaver!

— 45 —

SONATINER

og
Foredragsstykker
for
KLAVER
af

Bach — Beethoven — Clementi — Diahelli — Doppler —
Dussek — Field — Godard — Haberbier — Händel — Haydn —
Henriques — Horneiman — Kuhlau — Mayer — Mozart —
Paradies — Rameau — Schmitt — Schubert — Schumann —
Schytte — Steibelt og Tschaikowsky.

Revideret og udgivet af

Ludvig Schytte.

Ludvig Schytte: 45 Sonatiner for Klaver. Den bekendte Klaverpædagog har udgivet denne Samling, der strækker sig fra Bach til Tschaikowski, til Brug ved Undervisningen. Men den vil også være udmærket paa sin Plads i mangt et klavordyrkende Hjem, hvor der sættes Prismaa virkelig god Musik, som ikke stiller for store tekniske Forderinger till de udsvende.

(Aarhus Amtstid. d. 21/4 1908.)

I overordentlig billig Udgave er der paa Wilhelm Hansens Forlag udkommet 45 Sonatiner og Foredragsstykker af *Ludvig Schytte*.

Man finder her samlede mindre Ting af de berømte Klassikere, af Klaverpædagoger fra den ældste Tid op til Nutidens unge og yngre Komponister.

Hela Samlingen er forsynet med Fingeræstning, Hurtleheds- og Styrkebelegnelser, og Trykket er saa fint og klart, som man kun finder det paa de allerdyreste Nutidsudgaver.

Samlingen egnar sig fortrinlig for Klaverspillere, der er uddover deres første musikaliske Ungdom.

S. A. (København d. 16/4 1908.)

KJØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.

Foredragsstykker

i progressiv Orden

Hefte 1

1. Göran Elverström: Fra Värmlands Dale - 2. F. Burgmüller: Arabeske, Op. 100 Nr. 2 - 3. E. Horneman: Vilde Roser, Op. 40 Nr. 1, 2, 3, 5. - 4. F. Burgmüller: Pastorale, Op. 100 Nr. 5 - 5. J. H. Doppler: Op. 255 Nr. 8, Trommen - 6. Th. Oesten: Op. 65, Barndomsdrømme Nr. 2 - 7. L. v. Beethoven: Længsels Vals - 8. Fini Henriques: Dukke-Dans - 9. Fini Henriques: Dukkens Vuggevise - 10. W. A. Mozart: Menuet - 11. Paul Zilcher: Op. 184 Nr. 6, Menuet - 12. Paul Zilcher: Op. 184 Nr. 4, Vals - 13. Edmund Parlow: Op. 122 Nr. 8, Gavotte - 14. Edmund Parlow: Op. 122 Nr. 6, Tinsoldatens Marsch - 15. Charles Godard: Op. 45 Nr. 1, Morgen - 16. Carl Nielsen: Op. 11 Nr. 5, Dukke-Marsch.

Hefte 2

1. L. van Beethoven: Farvel til Pianoet - 2. Fr. Burgmüller: Op. 100 Nr. 21, L'harmonie des anges - 3. Fr. Burgmüller: Op. 100 Nr. 15, Ballade - 4. Ludvig Schytte: Op. 95 Nr. 6, Soldaterne kommer - 5. Ludvig Schytte: Op. 95 Nr. 1, Troleddans - 6. Ludvig Schytte: Op. 95 Nr. 5, Sylfiden - 7. Fini Henriques: Den lille Soldat - 8. Fini Henriques: Frikyrteret - 9. Fini Henriques: Bolden - 10. C. M. v. Weber: Iægerbruden - 11. Th. Oesten: Op. 225, 1 Blomstergrøten - 12. Paul Zilcher: Op. 184 Nr. 8, Gavotte - 13. Schubert-Ruthardt: Rosemunde - 14. Per Lasson-Oluf Ring: Crescendo - 15. Fr. Schubert: Marche militaire - 16. Edvard Grieg: Springdans - 17. Ambr. Thomas-G. C. Bohlmann: Mignon - 18. Carl Nielsen: Op. 11 Nr. 5, En lille langsom Vals - 19. Richard Wagner-Edmund Parlow: Brudekor af „Lohengrin“.