

SUCCÈS D'UNIVERS

CHOIX

de Compositions

POUR PIANO.

- Wekerlin J. B. Brise des Alpes. Tyrolienne.
 Oesten Th. Alpenzauber. Tonstück. Op. 428.
 Heinemann C. Polsk Vuggevisse.
 Mend. Bartholdy. Efteraarssang og Vuggevisse. Transkr.
 Bohm C. Ved Solnedgang. Op. 11.
 Suppé Fr. La belle Galathée. Fantasi.
 Jungmann A. Serenade mauresque. Op. 136.
 Harmston J. W. Alpenglühén. Op. 101.
 Popp G. Blomsterpigén. Humoreske.
 Nauman. T. W. Chant des Alpes.
 Reber W. Berceuse. (Vuggesang.)
 Jungmann A. Le Mal du Pays. Tyrolienne.
 Bohm C. Süssets Ervarten. Op. 22.
 Berg J. Herdegossen. Transkription.
 Lange G. Zitherklänge. Ländliches Tonbild Op. 67.
 Jungmann A. Alpeviolen.
 Ketterer E. Invocation. Op. 272.
 Lysberg Ch. B. Bueskytternes Marsch.
 Jungmann A. Russisk Melodi. (Transk.) Op. 154. N^o 2.
 Kölling C. Harpepigens Elskovssang.
 Bohm C. Zitherständchen. Op. 113.
 A. J. Souvenir de Vienne.
 Hause C. Liebestraum. Romance. Op. 49.
 Mattiozzi G. „La Danse d'amour." Vals-Arie.
 Bohm C. Stilles Glück. Tonstück.
- Gerstenberg A. Den lille Landsbyklokke. Fantasi.
 Neustedt Ch. Gavotte favorite de Marie Antoinette. N^o 1 (1774)
 Neustedt Ch. Gavotte favorite de Marie Antoinette. N^o 2.
 Vienand P. En Sommernat ved Havet. Fantasi.
 Vienand P. En Sommeraften i Venedig. Fantasi.
 Negwer J. Den lille Solodandserinde. Characterstykke.
 Gregoire B. Chanson stirie.
 Egghard J. Den hvide Rose.
 Badarzewska Th. I Skoven.
 Egghard J. Langt fra Hjemmet.
 Richards Br. Den skjöne Æ paa Havet.
 Richards Br. Fiskerpigens Aftensang.
 Neldy. 2 Claverstykker. Foraarstoner. Echo fra Schweiz.
 Kölling Ch. Hyrdens Klagesang.
 Michaelis G. 2 Idyller.
 Fliege H. Gavotte Cirkus Renz.
 Vienand P. Forglemmigei.
 Soller A. Hjertets Stemme.
 Vienand P. Citharspilleren. Réverie. Op. 10.
 Bachmann Elise. Alfe-Drømme. Op. 24.
 Richards Br. „I Maaneskin." Serenade. Op. 11.
 Durand de Grau. Il Corricolo. Gr. Galop brill.
 Oesten Th. I Blomstergrotten. Op. 225.
 Hiller F. Ständchen, Albumsblad.
 Bendel F. Den lille Fændrik.

COPENHAGUE, WILHELM HANSEN.

Christiania C. Warmuth.

Stockholm. S. Levy.

Thekla Badarzewska.

Lento, ma non troppo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of chords.

The second system continues the piece. It includes a piano (*p*) dynamic marking and the instruction *dol. e con gravita* (dolce e con gravita). The musical texture remains consistent with the first system, featuring arpeggiated chords in the right hand and a supporting bass line.

The third system of notation includes the instruction *con dolore* (with pain). The dynamics are not explicitly marked in this system, but the tempo and mood are maintained as indicated by the previous markings.

The fourth system features a piano (*p*) dynamic marking. The musical notation continues with arpeggiated chords and a steady bass accompaniment.

The fifth system also includes a piano (*p*) dynamic marking. The piece continues with the same arpeggiated texture.

Con anima.

The sixth and final system on the page includes the instruction *divotamente ma semplice* (devotely but simple) and *legatissimo* (very legato). The music concludes with a series of chords in the right hand and a final bass line.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music features a variety of note values and chordal textures.

Second system of musical notation, including a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation, including dynamic markings of *f* (forte) and *p* (piano).

Fourth system of musical notation, including markings for *ten.* (tenuto), *Preligioso*, and *rit* (ritardando).

Fifth system of musical notation, including the tempo marking *Tempo I.*, dynamic markings of *p* (piano), and *dol* (dolce).

pp

pp

pp

pp

First system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics and a 7-measure rest.

pp

pp

Second system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics and a 7-measure rest.

pp

pp

p

Third system of musical notation, featuring treble and bass staves with piano (*pp*) and mezzo-piano (*p*) dynamics.

pp

Fourth system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics.

mf

Fifth system of musical notation, featuring treble and bass staves with mezzo-forte (*mf*) dynamics.

pp

mf

pp

Sixth system of musical notation, featuring treble and bass staves with piano (*pp*) and mezzo-forte (*mf*) dynamics, ending with a double bar line.