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DK

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D 26.

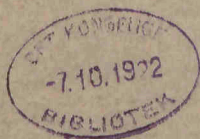
Hartmann-Bornebusch

KLAVERSKOLE

FOR

BØRN

HARTMANN-BORNEBUSCH METODENS
GRUNDLÆGGENDE ØVEMATERIALE



KØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.
KRISTIANIA & BERGEN. GÖTEBORG - STOCKHOLM - MALMÖ.
NORSK MUSIK-FORLAG. A. B. NORDISKA MUSIKFÖRLAGET

Det Kgl. Bibliotek



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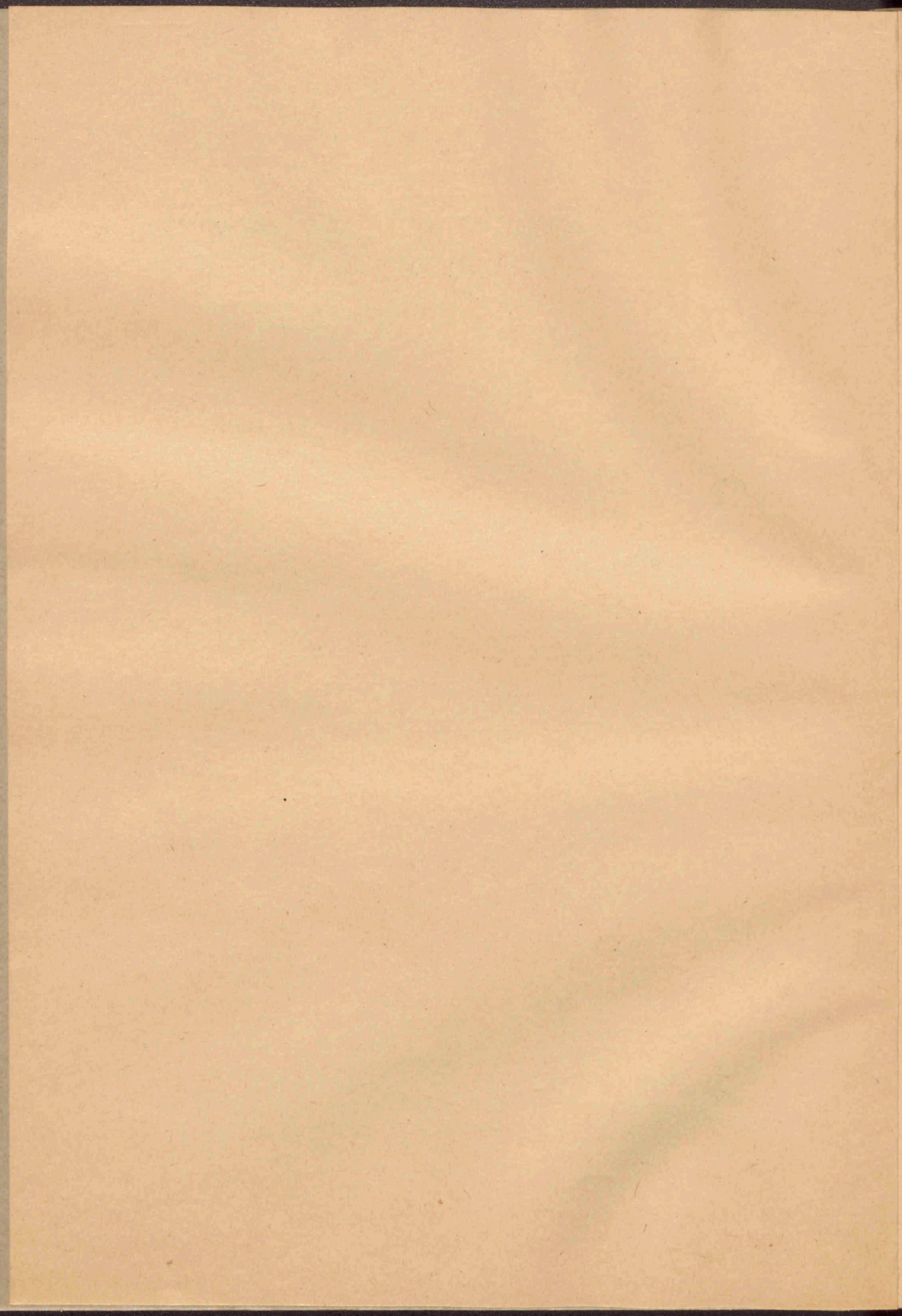
D. 26.

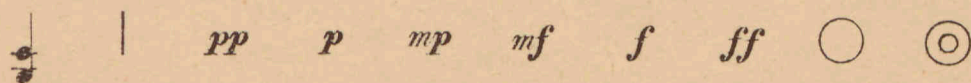
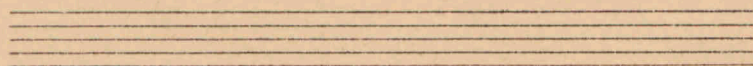
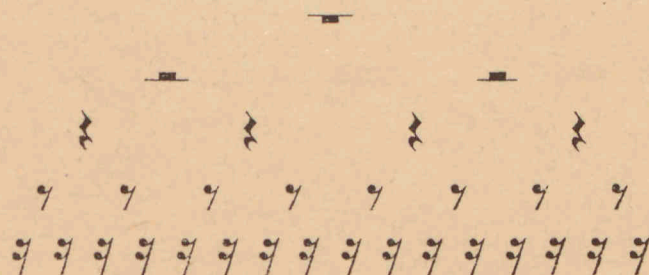
HARTMANN-BORNEBUSCH METODENS GRUNDLÆGGENDE ØVEMATERIALE

KLAVERSKOLE FOR BØRN

MDCDXXII

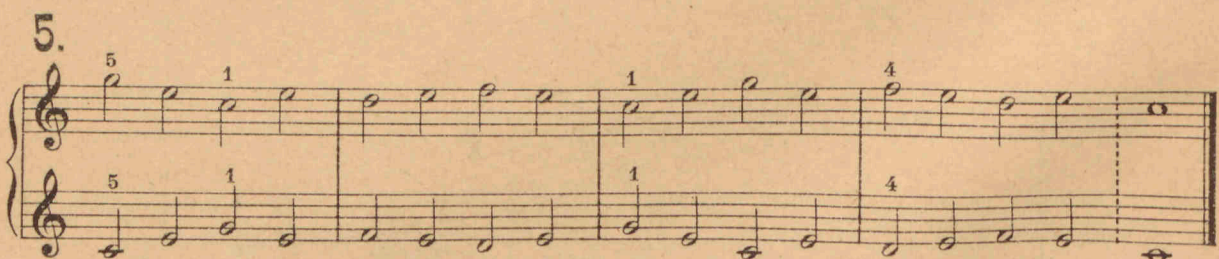
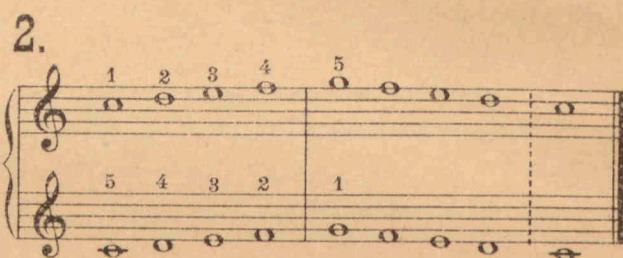
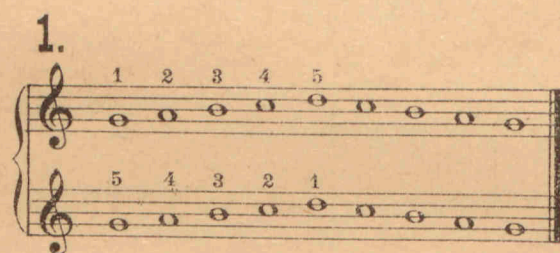
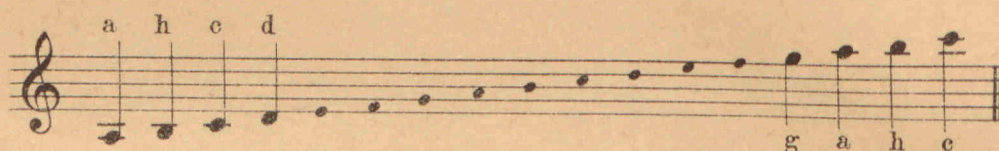
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H. Hartmann - Bornebusch

Klaverskole

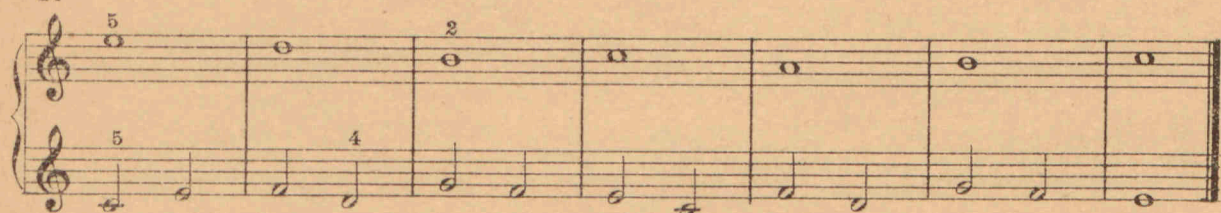


I de første 15 Stykker skal venstre Haand spille 1 Octav dybere end angivet paa Noderne

6.



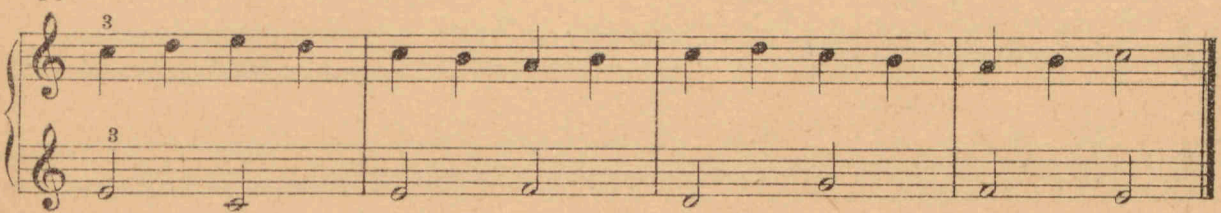
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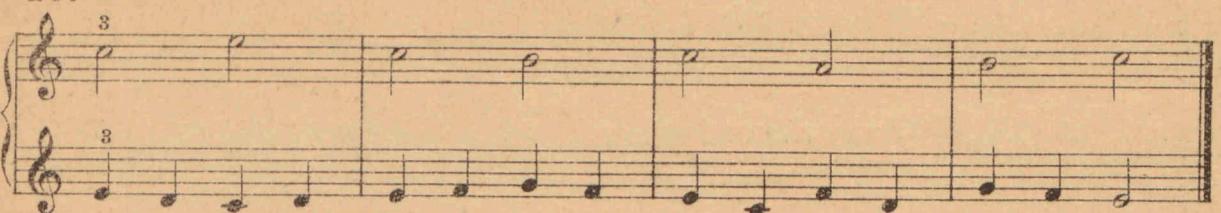
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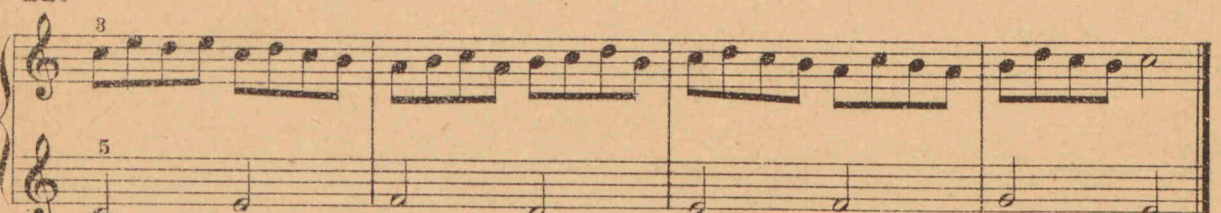
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10.



11.



12.



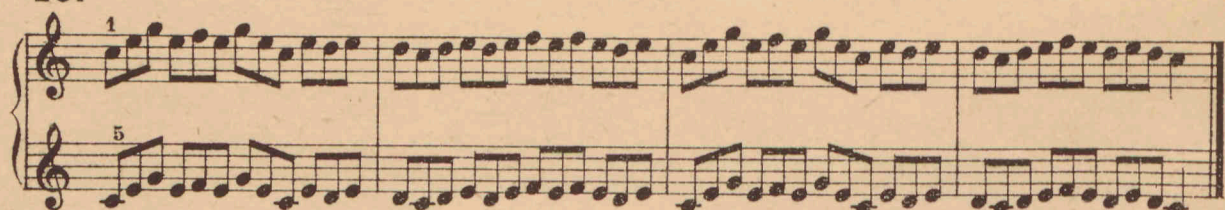
13.



14.



15.



16.



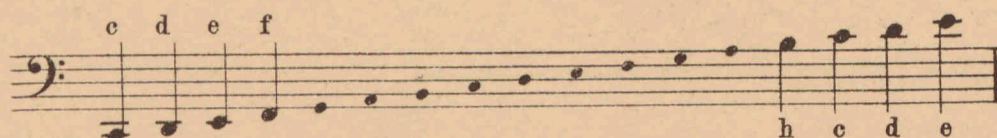
17.



Venstre 1 Octav dybere



18.



19.



20.



21.



22.



23.



24.



25.



26.



27.



28.



29.



30.



31.



32.



33.



34.



35.



10

36.



37.



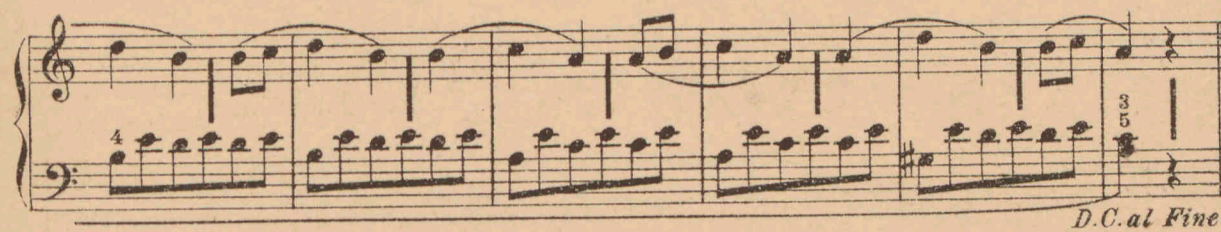
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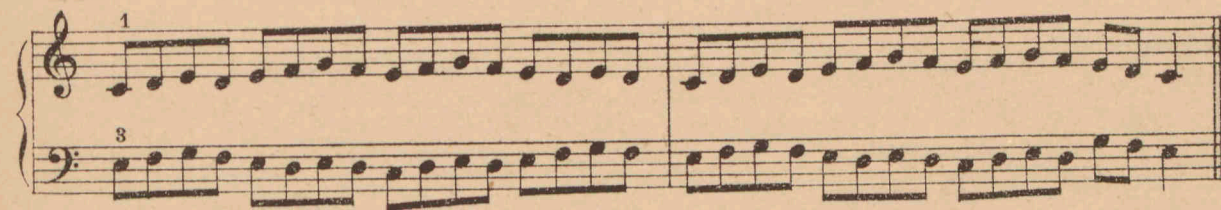
39.



40.



41.



42.



43.



44.

*Fine**D.C. al Fine*

45.



46.

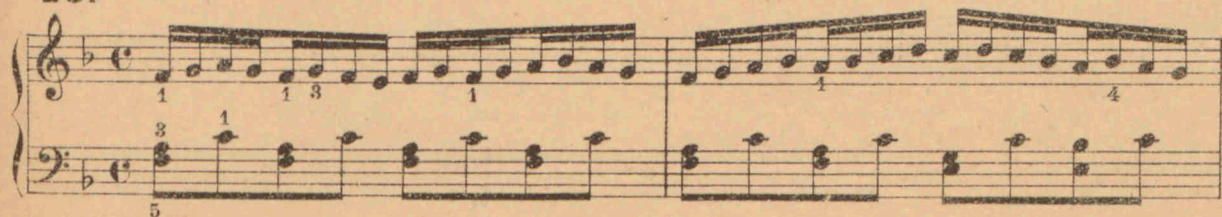


47.





48.



49.



50.



51.

Exercise 51 consists of two systems of two staves each. The first system (measures 1-4) features a treble staff with eighth-note runs and a bass staff with chords and single notes. The second system (measures 5-8) features a treble staff with chords and a bass staff with eighth-note runs. Fingering numbers are provided for the first system.

52.

Exercise 52 consists of two systems of two staves each. Both staves feature eighth-note runs. Fingering numbers are provided for the first system.

53.

Exercise 53 consists of two systems of two staves each. The first system (measures 1-4) features a treble staff with eighth-note runs and a bass staff with eighth-note runs. The second system (measures 5-8) features a treble staff with eighth-note runs and a bass staff with eighth-note runs. Fingering numbers are provided for the first system.

54.

Exercise 54 consists of two systems of two staves each. Both staves feature eighth-note runs. Fingering numbers are provided for the first system.

[illegible]

55.

Measures 1-8 of the waltz. The key signature is one sharp (F#). The time signature is 6/8. The melody in the treble clef consists of eighth and sixteenth notes, with fingerings 3, 2, 1, 2 indicated above the first four measures. The bass line in the bass clef features a continuous eighth-note accompaniment pattern.

56.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is in a common meter, with a 4/4 time signature indicated by the 8/8 notation.

A musical score for the song "The Rose Tree". The score is written on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody in the upper staff consists of eighth and quarter notes, with a final measure containing a sharp sign. The bass line in the lower staff is a continuous eighth-note accompaniment. A large bracket on the left side of the staves indicates the musical structure. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

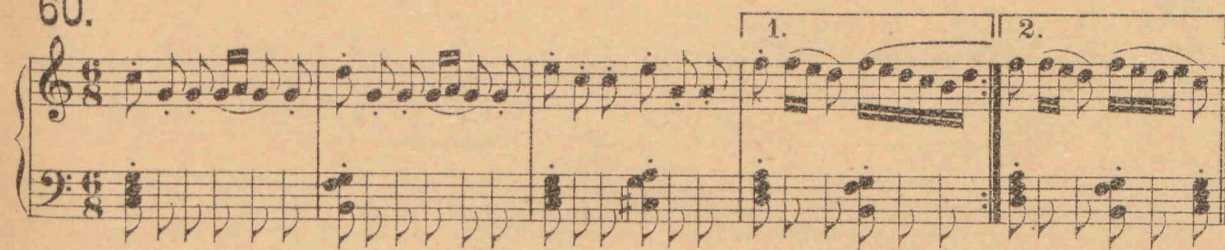
57.

A musical score for the song "The Rose Tree". It features two staves, Treble and Bass, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The score is divided into four measures. The first measure has a treble staff starting with a treble clef, a key signature of one flat, and a common time signature. The bass staff starts with a bass clef, a key signature of one flat, and a common time signature. The second measure has a treble staff starting with a treble clef, a key signature of one flat, and a common time signature. The bass staff starts with a bass clef, a key signature of one flat, and a common time signature. The third measure has a treble staff starting with a treble clef, a key signature of one flat, and a common time signature. The bass staff starts with a bass clef, a key signature of one flat, and a common time signature. The fourth measure has a treble staff starting with a treble clef, a key signature of one flat, and a common time signature. The bass staff starts with a bass clef, a key signature of one flat, and a common time signature.

Exercise 58 consists of four measures. The first two measures are marked with a '1' and a '3' in the treble clef, indicating fingerings. The last two measures are marked with a '1' and a '4' in the treble clef. The bass clef accompaniment consists of simple chords and single notes.

Exercise 59 consists of eight measures. The first measure is marked with a '*' and a '3' in the treble clef. The second measure is marked with a '2' in the treble clef. The third measure is marked with a '3' in the treble clef. The fourth measure is marked with a '3' in the treble clef. The fifth measure is marked with a '1' in the treble clef. The sixth measure is marked with a '5' in the bass clef. The seventh measure is marked with a '4' in the bass clef. The eighth measure is marked with a '7' in the bass clef. The bass clef accompaniment consists of simple chords and single notes.

60.



61.



62.



63.

Exercise 63, measures 1-4. The piece is in C major, 2/4 time. The right hand features a continuous eighth-note scale pattern, while the left hand plays a steady quarter-note accompaniment. Fingering numbers are provided for both hands.

64.

Exercise 64, measures 1-4. The piece is in B-flat major, 2/4 time. The right hand plays a quarter-note scale, and the left hand plays an eighth-note accompaniment. Fingering numbers are indicated throughout.

65.

Exercise 65, measures 1-8. The piece is in C major, 2/4 time. The right hand plays a continuous eighth-note scale, and the left hand plays a steady quarter-note accompaniment. Fingering numbers are provided for both hands.

67.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 6/8 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and fingerings. The lyrics are written below the bass staff.

A handwritten musical score on aged, yellowed paper. The score is written on two staves, a treble staff on top and a bass staff on the bottom, both with a brace on the left. The music is in 3/4 time, indicated by a '3' over the first measure. The key signature has one sharp (F#), indicated by a sharp sign on the F line of the treble staff. The notation is dense, featuring many chords and some melodic lines. The ink is dark brown. The paper shows signs of age, including some staining and a slightly uneven texture.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano part features a steady accompaniment of chords and single notes. The voice part has a melody that is simple and easy to sing. The lyrics are written below the voice staff.

68.

[illegible]

Fine

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with a strong rhythmic pattern. The score includes a repeat sign and a first ending bracket. The lyrics are written below the voice staff.

f *III*

1 2 5
5 4 3 2 1

D. C. al Fine

69.

Exercise 69, measures 1-4. The music is in treble and bass clefs. The right hand plays a continuous eighth-note scale starting on G4, with fingerings 1, 1, 1, 1. The left hand plays a steady eighth-note accompaniment starting on G3, with fingerings 1, 1, 1, 1.

70.

Exercise 70, measures 1-4. The music is in treble and bass clefs. The right hand plays a continuous eighth-note scale starting on G4, with fingerings 1, 1, 1, 1. The left hand plays a steady eighth-note accompaniment starting on G3, with fingerings 1, 1, 1, 1.

Exercise 70, measures 5-8. The music is in treble and bass clefs. The right hand plays a continuous eighth-note scale starting on G4, with fingerings 1, 1, 1, 1. The left hand plays a steady eighth-note accompaniment starting on G3, with fingerings 1, 1, 1, 1.

71.

Exercise 71, measures 1-4. The music is in treble and bass clefs. The right hand plays a continuous eighth-note scale starting on G4, with fingerings 1, 1, 1, 1. The left hand plays a steady eighth-note accompaniment starting on G3, with fingerings 1, 1, 1, 1.

Exercise 71, measures 5-8. The music is in treble and bass clefs. The right hand plays a continuous eighth-note scale starting on G4, with fingerings 1, 1, 1, 1. The left hand plays a steady eighth-note accompaniment starting on G3, with fingerings 1, 1, 1, 1.



72.

73.



74.

75.



76.



77.





Supplement

Dur-Skala

(Fingersætning for C. G. D. A og E-dur)



(Fingersætning for H. Fis. Des. As. B og F-dur)

H {	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	Fis {	2 3 4 1 2 3 1 2 3 4 1 2 3 4 5
	4 3 2 1 4 3 2 1 3 2 1 4 3 2 1		4 3 2 1 3 2 1 4 3 2 1 3 2 1 2
Des {	2 3 1 2 3 4 1 2 3 1 2 3 4 1 2	As {	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3
	3 2 1 4 3 2 1 3 2 1 4 3 2 1 2		3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
Es {	2 1 2 3 4 1 2 3 1 2 3 4 1 2 3	B {	2 1 2 3 1 2 3 4 1 2 3 1 2 3 4
	3 2 1 4 3 2 1 3 2 1 4 3 2 1 2		3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
F {	1 2 3 4 1 2 3 1 2 3 4 1 2 3 4		
	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1		

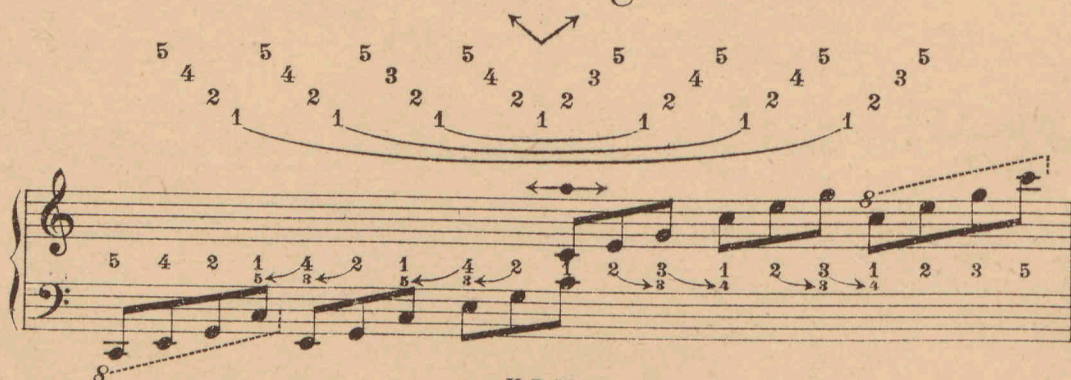
Moll-Skala



Chromatisk Skala



Treklang

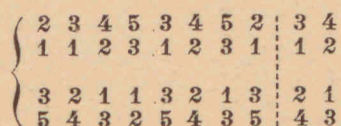


Terzskala

(Fingersætning for alle Durskalaer... undtagen F-dur)



(Fingersætning for Fdur)



Chromatisk Terzskala

(smaa Terzer)



Sexter

(legato)



Octaver

(non legato)



(legato)



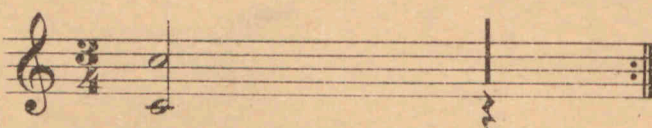
Ornamentik

Skrivemaade

Udførelse



Pedal



Haand
oppe — ned — op

tæl — 1 — 2 — 3

Pedal
nede — op — ned —

1.



2.

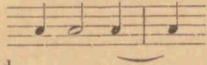


3.



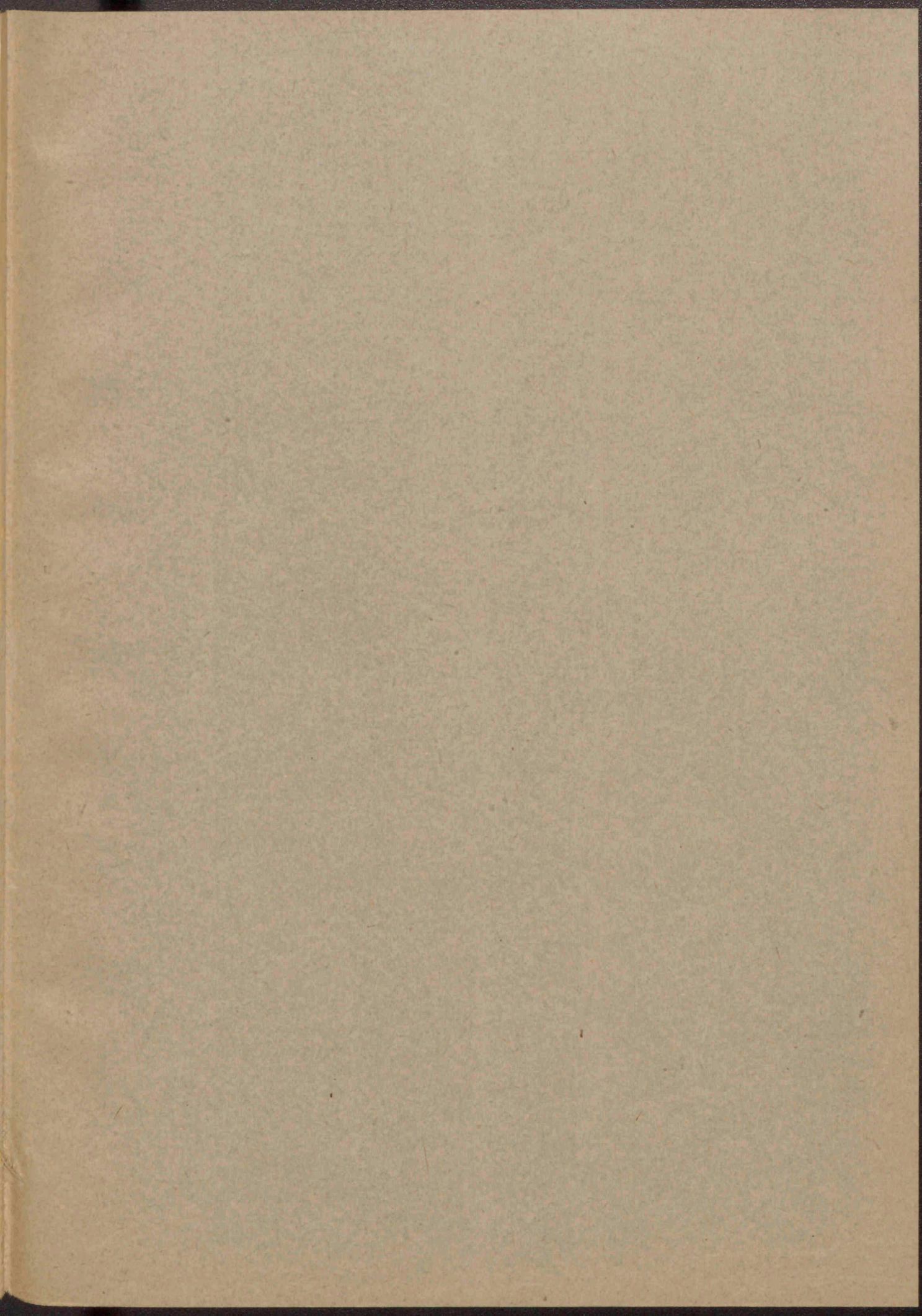
MUSIKUDTRYK.

Accelerando (*accel.*) — ilende.
 Adagio — langsomt.
 Ad libitum — efter Behag.
 Agitato — heftigt.
 Al Fine — til Slutningen.
 alla — ligesom.
 Allegretto — lidt hurtigt.
 Allegro — hurtigt.
 Andante — gaaende.
 Andantino — lidt hurtigere end Andante.
 Animato — livfuldt.
 A piacere — frit efter Behag.
 Appassionato — lidenskabeligt.
 Arioso — syngende.
 Assai — meget.
 A tempo — i Tempo.
 Cadence — Toneslutning. Fri Fantasi.
 Cantabile — syngende.
 Capriccioso — spøgfuldt.
 Coda — Slutning.
 Con — med.
 Crescendo — (*cresc.* $\curvearrowright$) — tiltagende i Styrke.
 Da capo (*D. C.*) — forfra, Gentagelse.
 Decrescendo ($\curvearrowleft$) — aftagende i Styrke.
 Diminuendo (*dim.*) — hensvindende.
 Dolce — blødt.
 Doloroso — smertefuldt.
 Elegi — Klage.
 Espressivo — udtryksfuldt.
 Fermat ($\frown$) — forlænger Noden el. Pausen.
 Forte (*f*) — kraftigt.
 Fortissimo (*ff*) — meget kraftigt.
 Forzando (*fz*) — forstærket.
 Fuoco — ild.
 Furioso — rasende.
 Glissando — glidende.
 Grave — alvorligt.
 Grazioso — yndefuldt.
 Intermezzo — Mellemspil.
 Lamentabile — klagende.
 Largo — langsomt og bredt.
 Larghetto — mindre langsomt end Largo.
 Legato ($\frown$) — sløjft, bundet.
 Leggiero — med let Haand.
 Lento — langsomt.
 Loco — paa Stedet (ophæver *8va*).
 Ma — men.
 Maestoso — majestætisk.
 Maggiore — Dur.
 Mano destra (*m. d.*) — højre Haand.
 Mano sinistra (*m. s.*) — venstre Haand.
 Marcato (*marc.*) — udhamret.
 Marcia funebre — Sørgemarsch.
 Marziale — krigerisk.
 Meno — mindre.
 Mezzo — halvt.

Mezzo forte (*mf*) — halvtærkt.
 Mezzo voce — dæmpet Stemme.
 Minore — moll.
 Moderato — maadeholdende.
 Molto — meget.
 Morendo — hendøende.
 Mosso — bevæget.
 Moto — Bevægelse.
 Non — ikke.
 Non legato ($\cdots$) — imellem legato og staccato.
 Non troppo — ikke formeget.
 Opus (*Op.*) — Værk.
 Ottava (*8va*) — En Octav højere, naar Tegnet
 staar over Noden — en Octav dybere, naar
 det staar under Noden.
 Passione — Lidenskab.
 Pesante — vægtigt.
 Piano (*p*) — svagt.
 Pianissimo (*pp*) — meget svagt.
 Piu — mere.
 Poco — lidt.
 Portamento — baaret.
 Possibile — muligt.
 Presto — meget hurtigt.
 Prestissimo — saa hurtigt som muligt.
 Quasi — som.
 Rallentando (*rall.*) } — efterhaanden langsommere.
 Ritardando (*rit.*) }
 Ritenuto — tilbageholdt.
 Rubato — frit i Tempoet.
 Scherzando — spøgende.
 Semplice — enkelt.
 Sempre — vedblivende.
 Senza — uden.
 Serioso — alvorlig.
 Sforzando (*sf*) — forstærket.
 Slentando — blivende langsommere.
 Smorzando — hendøende.
 Sostenuto — dvælende.
 Sotto voce — med sagte Stemme.
 Staccato ($\dot{\text{p}}$) — kort.
 Stretto — sammentrængt.
 Stringendo (*string.*) — ilende.
 Synkope — 
 Tempo — Tid.
 Tenuto (*ten.*) — udholdt.
 Tranquillo — roligt.
 Tre corde — Tre Strenge (*uden Pianopedal*).
 Tremolo — bævende.
 Una corde — En Streng (*med Pianopedal*).
 Un poco — en Smule (*lidt*).
 Veloce — hurtigt.
 Vivace } livligt.
 Vivo }

Octavernes Navne.

Kontra Oct.	Store Oct.	lille Oct.	Enstreget Oct.	Tostreget Oct.	Trestreget Oct.	Firestreget Oct.
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Metodens

videregaaende Studiemateriale

Hartmann-Bornebusch:

Øvelser. Etuder.

Sonatinealbum.

Pedalstudier. Musiklære.