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1924

# OPERN-REVUE.

## Ausgewählte Melodien

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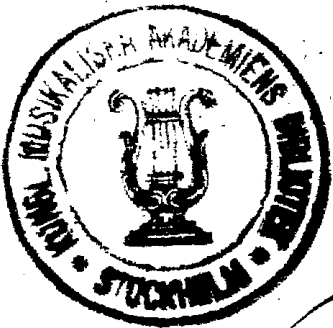
# GITARE.

Übertragen

VON

# J. K. MERTZ.

8<sup>tes</sup> Werk.



|  |  |
|--|--|
| N <sup>o</sup> 1. Donizetti, Lucrezia Borgia | N <sup>o</sup> 2. Donizetti, Lucia di Lammermoor |
| 3. Bellini, J. Puritani                      | 4. Bellini, la Sonnambula                        |
| 5. Donizetti, Belisario                      | 6. Donizetti, Anna Bolena                        |
| 7. ———, Marie                                | 8. ———, l'Elisir d'amore                         |
| 9. Balfe, Haimonskinder                      | 10. Bellini, Straniera                           |
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## **Opern-Revue.**

### **Ausgewählte Melodien**

für die

## **GUITARE.**

Übertragen von

**J. K. MERTZ.**

**N<sup>o</sup> 1. Donizetti, Lucrezia Borgia.**

.. 2. \_\_\_\_\_ *Lucia di Lammermoor.*

.. 3. Bellini, *I. Paritani.*

.. 4. \_\_\_\_\_ *La Sonnambula.*

.. 5. Donizetti, *Belisario.*

.. 6. \_\_\_\_\_ *Anna Bolena.*

.. 7. \_\_\_\_\_ *Marie, die Regimentstochter.*

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.. 18. Suppé, *Das Mädchen vom Lande.*

.. 19. Auber, *Des Teufels Antheil.*

.. 20. \_\_\_\_\_ *Hydée, ou le secret.*

.. 21. Verdi, *Rigoletto.*

.. 22. \_\_\_\_\_ *Nabuccodonosor.*

.. 23. Rossini, *Der Barbier von Sevilla*

.. 24. \_\_\_\_\_ *Moses.*

.. 25. Boieldieu, *Die weisse Frau.*

.. 26. Auber, *Marco Spola.*

.. 27. Verdi, *Il Trovatore.*

.. 28. Pagni, *Satanella.*

.. 29. Verdi, *La Traviata.*

.. 30. Weber, *Euryanthe.*

.. 31. Verdi, *Die sizilianische Vesper.*

.. 32. Meyerbeer, *Der Nordstern.*

.. 33. Nipoti, *Die lustigen Weiber von Windsor.*

.. 34. Wagner, *Der fliegende Holländer.*

.. 35. Offenbach, *Die Hochzeit bei Laternenschein.*

.. 36. \_\_\_\_\_ *Orpheus in der Hölle.*

**N<sup>o</sup> 37. Offenbach, Fortunios Lied.**

.. 38. \_\_\_\_\_ *Herr u. Madame Denis.*

# Lucrezia Borgia

G. DONIZETTI.



## GUITARE.

*Maestoso.* *cresc.*

*Allegro moderato.*

*a piacere* *a tempo*

*Vivace.*

*Più mo-  
derato.*

This musical score is written for guitar and consists of ten systems of two staves each. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *f* (forte), *p* (piano), *sf* (sforzando), and *rit.* (ritardando). The tempo is marked *a tempo* in several places. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the tenth system.

QUINTAB. 2

*a tempo*  
*a piacere*

*p* *p* *f*

*Vivace.*  
*rit.* *p* *ff* *p*

Detailed description: This is a musical score for guitar, consisting of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'a tempo' and the performance instruction is 'a piacere'. The first staff contains a melodic line with a downward slur and a fermata over the first measure. The second and third staves are accompaniment lines, with the third staff starting with a piano (*p*) dynamic. The fourth and fifth staves continue the accompaniment, with the fifth staff ending in a forte (*f*) dynamic. The sixth staff is a new section marked 'Vivace.' and 'rit.' (ritardando), starting with a piano (*p*) dynamic. The seventh and eighth staves feature a melodic line with accents and a forte (*ff*) dynamic. The ninth and tenth staves are accompaniment lines, with the ninth staff starting with a piano (*p*) dynamic. The score concludes with a final chord in the tenth staff.

The image shows a page of guitar sheet music, numbered 6, titled "GUITARE." The music is written on ten systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 2/4. The music is a mix of chords and melodic lines. Dynamics include *ff*, *p*, and *rit.* The piece concludes with a double sharp sign.

*Più moderato.*

The first section of the score, titled "Più moderato," consists of ten staves of music. The notation is in treble clef with a key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and a melodic line in the upper register. The bass line provides a steady accompaniment. Dynamics progress from *p* to *mf* and then to *f*. The tempo is marked as "Più moderato." The section concludes with a *rit.* (ritardando) marking.

*Allegro vivace.*

The second section of the score, titled "Allegro vivace," begins with a *f* (forte) dynamic and a 3/4 time signature. The tempo is significantly faster than the first section. The melody is more rhythmic and active. The piece concludes with a *rit.* marking and a final chord.

The musical score consists of ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- System 1:** Starts with a treble clef and a key signature of two sharps (F# and C#). It features a mix of eighth and sixteenth notes, with a forte (*ff*) dynamic marking.
- System 2:** Contains several triplet markings (indicated by a '3' over a bracket) and a series of *sf* (sforzando) markings.
- System 3:** Marked with *calando* (ritardando) and includes *ff*, *sf*, and *f* dynamics. It also features a *cal.* marking at the end of the system.
- System 4:** Begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. It includes a *ritard.* (ritardando) marking.
- System 5:** Marked *Allegretto.* and features a forte (*f*) dynamic.
- System 6:** Continues with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.
- System 7:** Includes detailed fingering numbers (1, 2, 3, 4) above the notes and a *rall.* (rallentando) marking.
- System 8:** Features a fortissimo (*ff*) dynamic marking.



The musical score is arranged in ten systems, each consisting of two staves. The upper staff of each system is in treble clef, and the lower staff is in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings are present: *ff* (fortissimo) at the beginning of the first system, *p* (piano) in the second system, and *dol.* (dolce) in the fourth and seventh systems. The piece ends with a final cadence in the tenth system.

The sheet music consists of ten systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a *ritard.* instruction. The first system includes a triplet of eighth notes. The second system features a *p* dynamic marking. The third system has a *f* dynamic marking and a *rall.* instruction. The fourth system includes a *ff* dynamic marking. The fifth system has a *f* dynamic marking. The sixth system has a *f* dynamic marking. The seventh system has a *p* dynamic marking. The eighth system has a *f* dynamic marking. The ninth system has a *p* dynamic marking. The tenth system has a *f* dynamic marking. The music concludes with a *f* dynamic marking.

The sheet music is arranged in ten systems. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music includes various textures and dynamics. The first system starts with a *p* dynamic. The second system features a *cresc.* marking. The third system has a *f* dynamic. The fourth system has a *sf* dynamic. The fifth system has a *f* dynamic. The sixth system has a *f* dynamic. The seventh system has a *f* dynamic. The eighth system has a *f* dynamic. The ninth system has a *f* dynamic. The tenth system has a *f* dynamic. The piece concludes with a double bar line and a final chord.

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Ausgewählte Melodien

für die

## GUITARE.

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von

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8<sup>tes</sup> Werk.

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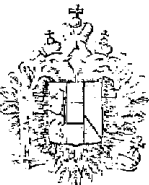
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G. DONIZETTI.

GUITARE.



*Maestoso.*

Introduction.

The first staff of music, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It begins with a forte (f) dynamic and features a series of eighth notes in the right hand and a bass line in the left hand. The dynamic shifts to piano (p) and then sfzando (sf) towards the end of the staff.

The second staff of music, continuing the introduction. It features a similar rhythmic pattern to the first staff, with a forte (f) dynamic and a shift to piano (p) and sfzando (sf) dynamics.

The third staff of music, featuring triplet markings (3) over groups of notes in both hands. The dynamics include piano (p) and sfzando (sf).

The fourth staff of music, continuing the triplet patterns and dynamic markings.

The fifth staff of music, featuring a more complex rhythmic pattern with slurs and accents.

*Moderato.*

The first staff of the Moderato section, starting with a treble clef, a key signature of two sharps, and a common time signature. It begins with a piano (p) dynamic and includes a "ritar." (ritardando) marking.

The second staff of the Moderato section, continuing the melodic and harmonic development.

The third staff of the Moderato section, concluding the piece with a final cadence.

(9022.)

GUITARE.

*Più mosso.*

*cresc. e string.*

*f* *sf* *ritar.* *a tempo.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with a guitar-specific bass line indicated by a double bar line. Dynamics include *crese.* (crescendo) on the third staff, *p* (piano) and *f* (forte) on the fourth staff, and *f* on the fifth staff. The sixth staff features a *p* dynamic and a triplet of eighth notes. The seventh staff includes a *f* dynamic and a *dot.* (accent) marking. The eighth staff has a *p* dynamic. The ninth staff features a *f* dynamic. The tenth staff concludes with a *f* dynamic and a final double bar line.

*Allegretto.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line with a guitar-specific bass line indicated by '7' symbols. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *sf*, and *p*. The piece concludes with a double bar line.



GUITARE.

The image displays a musical score for guitar, consisting of ten staves of music. The notation is written in a single system, with each staff containing a melodic line and a corresponding bass line. The key signature is one sharp (F#), and the time signature is 7/8. The score includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. The dynamics range from piano (p) to forte (f), with several instances of a crescendo (cresc.) marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex rhythmic patterns. The overall style is characteristic of early 20th-century guitar music.

GUITARE.

The musical score consists of eight systems, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as dynamics (f, sf, p, ritard.), accents, and slurs. The music is written in a style typical of early 20th-century guitar sheet music.

This page of musical notation is for guitar and consists of ten systems of staves. Each system typically has two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano). The notation includes various rhythmic values, slurs, and guitar-specific symbols such as '7' for barre and 'V' for vibrato. The piece concludes with a final cadence marked with *p*.

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff features a series of chords with accents. The second staff continues with similar chordal patterns. The third staff introduces a melodic line with a dynamic marking of *p*. The fourth staff features a melodic line starting with a dynamic marking of *f*, followed by a *p* marking. The fifth staff continues the melodic line with a *f* marking. The sixth staff features a melodic line with a *f* marking. The seventh staff features a melodic line with a *sf* marking. The eighth staff features a melodic line with a *p* marking and a *cresc.* marking.

The sheet music consists of eight systems of staves. The first system has six staves. The second system has six staves, with a *p* dynamic marking in the second staff and a *cresc.* marking in the fifth staff. The third system has six staves. The fourth system has six staves, with a *p* dynamic marking in the second staff and an *f* dynamic marking in the fifth staff. The fifth system has six staves, with a *p* dynamic marking in the first staff and an *f* dynamic marking in the second staff. The sixth system has six staves, with an *ff* dynamic marking in the first staff. The seventh system has six staves, with an *f* dynamic marking in the second staff and an *ff* dynamic marking in the fifth staff. The eighth system has six staves, with an *f* dynamic marking in the first staff and an *ff* dynamic marking in the fifth staff. The music concludes with a double bar line.

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Flag. XII.

*Larghetto*  
*maestoso.*

VII.

1 4 4 2 1 4 0

*p* *sf* *f* *p* *f* *sf*

(9023.)

Moderato.

The image displays a musical score for guitar, consisting of ten staves of music. The tempo is marked as "Moderato." The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a piano (*p*) dynamic marking. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and a 4-measure rest. The piece features dynamic contrasts, with a forte (*f*) section in the lower half and a fortissimo (*ff*) section. The score concludes with a piano (*p*) dynamic marking. The notation is clear and well-organized, typical of a standard musical score.



The musical score consists of ten systems of notation, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. The score is marked with dynamic instructions: *crese.* (crescendo) appears in the first and third systems; *p* (piano) is used in the second system; *fp* (fortissimo piano) is used in the fourth, fifth, sixth, and seventh systems; and *f* (forte) and *sf* (sforzando) are used in the eighth system. The piece concludes with a double bar line and a final chord in the tenth system.

*Largo.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The first measure is marked with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a forte (*f*) dynamic. The fourth staff features a fortissimo (*ff*) dynamic. The fifth staff includes a triplet of eighth notes and a double bar line. The sixth staff is marked with a fortissimo (*f*) and pianissimo (*pp*) dynamic. The seventh staff contains a complex fingering sequence: 3 1, 4 2 1 0 1 2. The eighth staff includes a fingering sequence: 4 3 2, 4 3. The ninth and tenth staves continue the piece with various rhythmic and melodic motifs.

First musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It features a melodic line with eighth and sixteenth notes and a bass line with dotted half notes. Dynamics include *f* and *p*. A slur covers the first two measures.

Second musical staff, continuing the piece with similar melodic and bass line patterns. Dynamics include *f* and *p*.

Third musical staff, featuring more complex melodic figures and bass line patterns. Dynamics include *f* and *p*.

Fourth musical staff, including dynamic markings *sf*, *p*, and *f*. It features a prominent seven-fingered chord (7) in the bass line.

Fifth musical staff, starting with *sf* and *cresc.* markings. It includes a *f* dynamic and a seven-fingered chord (7) in the bass line.

Sixth musical staff, featuring a *sf* dynamic and a seven-fingered chord (7) in the bass line.

Seventh musical staff, starting with *sf* and *cresc.* markings, and including a *f* dynamic and a seven-fingered chord (7) in the bass line.

Eighth musical staff, concluding the piece with a *sf* and *p* dynamic. It ends with a double bar line and a 2/4 time signature.

GUITARE.

*Allegro.*

The first section of the music is marked *Allegro* and is written in 2/4 time. It consists of six staves of music. The key signature has two sharps (F# and C#). The first staff begins with a dynamic marking of *sf* (sforzando) and features several triplet chords. The second staff contains a triplet of eighth notes followed by a half note. The third and fourth staves continue with rhythmic patterns, including triplets and accents. The fifth staff ends with a dynamic marking of *f* (forte). The section concludes with a final chord and a double bar line.

*Moderato.*

The second section of the music is marked *Moderato* and is written in 3/4 time. It consists of three staves of music. The key signature remains two sharps. The first staff begins with a dynamic marking of *p* (piano) and features a series of eighth-note chords. The second and third staves continue with similar rhythmic patterns, including slurs and accents. The section concludes with a final chord and a double bar line.

GUITARE.

The musical score consists of eight systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first system features a melodic line with eighth and sixteenth notes and a bass line with chords. The second system includes dynamic markings *f*, *p*, and *dot.* (accented). The third system starts with *f* and *p*. The fourth system has a *4* above the staff. The fifth system is marked *VII.* and includes fingerings 0, 1, 2, 4. The sixth system has a *f* dynamic. The seventh system has *p* and *f* dynamics. The eighth system ends with a *rit.* (ritardando) marking and a final chord.

*Più maestoso.*

The first section of the score, titled "Più maestoso," consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The first staff starts with a forte dynamic marking (*f*). The second staff includes a trill-like figure in the upper staff and a triplet of eighth notes in the lower staff. The third and fourth staves continue the rhythmic and melodic patterns, with dynamic markings of *sf* and *f* appearing. The section concludes with a double bar line.

*Più mosso.*

The second section of the score, titled "Più mosso," consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The first staff starts with a forte dynamic marking (*f*). The second staff includes a trill-like figure in the upper staff and a triplet of eighth notes in the lower staff. The third and fourth staves continue the rhythmic and melodic patterns, with dynamic markings of *f* and *p* appearing. The fifth and sixth staves continue the rhythmic and melodic patterns, with dynamic markings of *f* and *p* appearing. The section concludes with a double bar line.

The image displays a musical score for guitar, consisting of ten staves of notation. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The first three staves feature a melodic line with eighth-note patterns and a bass line with chords and single notes. The fourth staff is marked *Presto.* and begins with a series of sixteenth-note runs. The fifth and sixth staves continue these runs with increasing complexity. The seventh staff introduces dynamic markings, with *f* (forte) and *sf* (sforzando) appearing under the notes. The eighth and ninth staves show further development of the melodic and harmonic material, with the final staff concluding with a series of chords and a final cadence.

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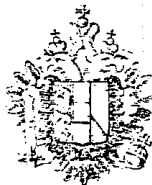
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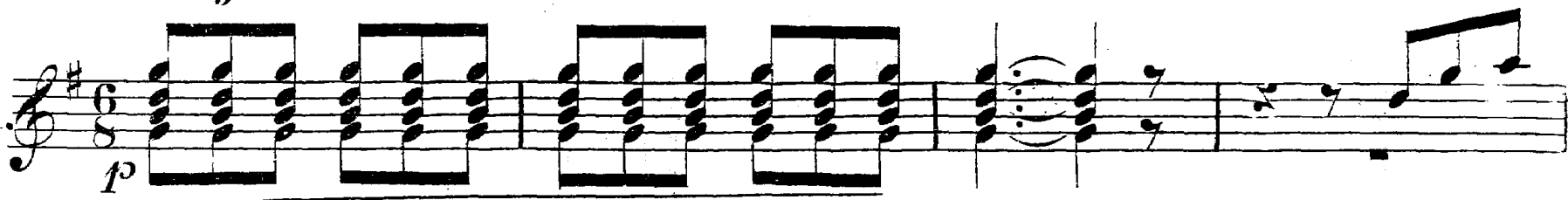
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*Allegro.*

Introduction.



(9024.)

*a tempo.*

*sf sf sf sf sf sf*

*p*

*cresc.*

*p*

*rit.*

*Andante cantabile.*

*p*

2 3 4 1

1 4 3

3 3 3 3 3 3

*sf* *pp* *p*

*morendo.*

*Piu Allegro.*

The image displays a page of guitar sheet music for a piece titled "Piu Allegro." The music is written on ten staves, each containing a melodic line and a guitar-specific accompaniment line. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a piano (*p*) dynamic. The second staff includes fingering numbers (0, 3, 1, 4) and a trill-like symbol. The seventh staff features a forte (*f*) dynamic. The final staff concludes with a *rit.* (ritardando) marking. The music is characterized by a consistent rhythmic pattern of eighth notes and chords, typical of a guitar exercise or a light piece.

*Più lento.*

Musical notation for the first section, 'Più lento.' It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and melodic lines, with a dynamic marking of *f* (forte) in the second measure. The second staff continues the piece with similar chordal textures and melodic fragments, ending with a double bar line.

*Andante.*

Musical notation for the second section, 'Andante.' It consists of six staves. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano) with *dol.* (dolce). The music is characterized by a steady, flowing melody with frequent triplets, indicated by a '3' over a bracket. The accompaniment consists of chords and rhythmic patterns. The piece concludes with a double bar line at the end of the sixth staff.

*Agitato.*

Musical score for guitar, Agitato section, measures 1-24. The score is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The second staff begins with a dynamic marking of *sf* (sforzando). The music is characterized by rapid sixteenth-note passages and slurs. The section concludes with a dynamic marking of *sf* and a *ritar.* (ritardando) marking.

*Andante.*

*ben marcato il canto.*

Musical score for guitar, Andante section, measures 25-30. The score is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a dynamic marking of *p* (piano) and includes the instruction *ben marcato il canto.* The second staff includes fingering numbers (3, 4, 3, 0, 0) and a Roman numeral chord marking (VII). The music is slower and more melodic than the previous section.

The sheet music consists of seven systems of notation. Each system typically has a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early 20th-century guitar repertoire, featuring intricate melodic lines and complex rhythmic patterns. Fingerings are indicated by numbers 0-4 below the notes. Dynamic markings include *sf* (sforzando), *cresc.* (crescendo), and *ff* (fortissimo). The piece concludes with a double bar line and a '6' in a box, indicating the final measure.

*Più Allegro.*

The musical score consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a forte (*f*) dynamic. The second system includes accents (*>*) over certain notes. The third system continues with similar rhythmic patterns. The fourth system starts with a piano (*p*) dynamic and includes a *cresc.* marking. The fifth system also features a *cresc.* marking and includes a slur over a group of notes. The sixth system begins with a forte (*f*) dynamic and includes fingering numbers 3, 4, 3, 4, 3, 4. The seventh system continues with similar rhythmic patterns. The eighth system concludes the piece with various chordal textures and fingering.



The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, rhythmic style with many beamed notes and chords. The second staff includes a dynamic marking of *f* (forte) and several accents (*>*). The third staff features a dynamic marking of *sf* (sforzando) and includes fingerings for the right hand: 2, 4, 1, 3, 1, 4. The fourth staff has a dynamic marking of *f*. The fifth staff continues the complex rhythmic patterns. The sixth staff has a dynamic marking of *sf* and includes fingerings 4, 1, 4. The seventh staff has a dynamic marking of *sf*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *dim* (diminuendo). The tenth staff concludes the piece with a final chord and a fermata.



Ausgewählte Melodien

für die

GUITARE.

Übertragen

von



J. K. MERTZ.

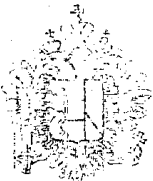
8<sup>tes</sup> Werk.

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| 7. _____, Marie                             | 8. _____, l'Elisir d'amore                       |
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für die

## **GUITARE.**

Übertragen von

**J. K. MERTZ.**

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| .. 13. Adam, <i>Le Postillon.</i>                         |  |
| .. 14. Verdi, <i>Ernani.</i>                              |  |
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| .. 17. Bellini, <i>Norma.</i>                             |  |
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| .. 19. Auber, <i>Des Teufels Anteil.</i>                  |  |
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| .. 22. _____ <i>Nabuccodonosor.</i>                       |  |
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| .. 32. Meyerbeer, <i>Der Nordstern.</i>                   |  |
| .. 33. Nibel, <i>Die lustigen Weiber von Windsor.</i>     |  |
| .. 34. Wagner, <i>Der fliegende Holländer.</i>            |  |
| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |  |
| .. 36. _____ <i>Orpheus in der Hölle.</i>                 |  |

**Belisario**  
von  
**GAETANO DONIZETTI.**



**GUITARE.**

*Allegro  
moderato.*

(9025.)

The first system of music consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The middle and bottom staves provide harmonic accompaniment with chords and single notes.

*Moderato.*

The second system of music consists of eight staves. The top staff begins with a double bar line and a key signature change to two sharps (D major). The notation continues with a melodic line and accompaniment, featuring various rhythmic patterns and articulations.

*crese.*

*Larghetto.*

The musical score consists of ten staves of music. The first staff is in 3/8 time and features a treble clef with a key signature of one sharp (F#). It includes a dynamic marking of *p* and a 7th fret barre. The second staff continues the melody with a 7th fret barre. The third staff features a *sf* dynamic marking and a 7th fret barre. The fourth staff includes a *cresc.* marking and a 7th fret barre. The fifth staff is marked *calando.* and features a *f* dynamic marking. The sixth staff has a 4/2 time signature and a 2nd fret barre. The seventh staff starts with a *p* dynamic marking and a 4th fret barre, followed by a *f* dynamic marking and a 2nd fret barre. The eighth staff continues with a 7th fret barre. The ninth and tenth staves conclude the piece with a 7th fret barre.

The first system of the musical score consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, including a trill. The middle staff features a bass line with chords and some melodic fragments. The bottom staff provides a bass line with chords and rests, marked with a forte 'f' dynamic. Fingering numbers (1-4) are visible on the middle staff, and a '7' is written below the bottom staff.

*Allegro marziale.*

The second system of the musical score consists of six staves. The top staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It features a melodic line with a forte 'ff' dynamic. The middle and bottom staves provide a bass line with chords and rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings like 'f'.



*Maestoso.*

Maestoso section of the guitar score. It consists of three staves of music in C major, 4/4 time. The first staff begins with a forte (*f*) dynamic and the instruction *ben marcato.* The music features a series of chords and single notes, with several accents (*>*) placed over notes. The second staff continues the chordal texture. The third staff concludes the section with a final chord and a fermata over a whole note.

*Allegro.*

Allegro section of the guitar score. It consists of five staves of music in A major, 2/4 time. The first staff begins with a forte (*f*) dynamic. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with many accents (*>*) throughout. The second and third staves continue this rhythmic motif. The fourth and fifth staves conclude the section with a final chord and a fermata over a whole note.

The image displays a page of musical notation for guitar, consisting of ten systems of two staves each. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, chords, and melodic lines. Key features include:

- Accents (v) placed above several notes in the first system.
- A dynamic marking of *f* (forte) in the second system.
- A tempo marking of *Moderato.* in the third system.
- A dynamic marking of *p* (piano) in the third system.
- A triplet of eighth notes in the third system.
- First fingerings (1) indicated above notes in the fifth system.
- A dynamic marking of *f* (forte) in the tenth system.

*Più mosso.*

The musical score consists of ten staves of music. The first two staves begin with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff starts with a dynamic marking of *p* (piano) and features a triplet of eighth notes. The second staff begins with the instruction *crese.* (crescendo) and contains dynamic markings of *sf* (sforzando). The remaining staves continue the piece with various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The notation includes slurs, accents, and dynamic hairpins.

This musical score is for guitar and consists of ten staves. The music is written in a key with two sharps (D major) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Dynamics such as *f*, *ff*, *sp*, *p*, and *crese.* are used throughout. There are also several instances of fingerings (1, 2, 3, 4) and accents (>) placed over notes. The piece concludes with a final chord and a double bar line.



# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

von



# J. K. MERTZ.

8<sup>tes</sup> Werk.

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| 5. Donizetti, Belisario.                      | 6. Donizetti, Anna Bolena.                        |
| 7. ———, Marie.                                | 8. ———, l'Elisir d'amore.                         |
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| .. 36. _____ <i>Orpheus in der Hölle.</i>                 |  |

GUITARE.

*Maestoso.*

Introduction.

The musical score is written for guitar in G major (one sharp) and 3/4 time. It is marked *Maestoso*. The piece begins with a forte (*f*) dynamic. The first staff shows a series of chords and a melodic line starting with a piano (*p*) dynamic. The second staff includes fingerings (1, 2, 3, 4) and a fortissimo (*ff*) dynamic. The third staff features a decrescendo (*dim.*) marking. The fourth staff starts with a piano (*p*) dynamic. The fifth staff includes a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The sixth staff continues with fortissimo dynamics. The seventh staff concludes with a ritardando (*ritard.*) marking and a final chord.

(9026.)

*Larghetto.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Larghetto*. The first staff starts with a dynamic marking of *p* (piano). The second staff includes a first ending bracket labeled '2'. The third staff features a triplet of eighth notes marked with a '3'. The fourth staff has a dynamic marking of *pp* (pianissimo). The fifth staff includes a *rall.* (rallentando) marking and a *cresc.* (crescendo) marking. The sixth staff has a dynamic marking of *fp* (fortissimo piano). The seventh staff includes another *rall.* marking and a *cresc.* marking. The eighth staff begins with a dynamic marking of *f* (forte) and contains a complex rhythmic pattern with a '4' and '2' above it. The ninth staff is marked *Più mosso.* (faster) and starts with a dynamic marking of *p*. The tenth staff continues the piece with various rhythmic patterns.



This musical score is for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several guitar-specific markings are present: fingering numbers (1, 2, 3, 4) are placed above notes; accents (^) are placed above notes; and dynamics such as *cresc.* and *f* are used. Fingering numbers are also placed below notes in some measures. The score concludes with a double bar line and a final chord.

Moderato.

The sheet music consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a style typical of 19th-century guitar music, featuring a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *sf* (sforzando) and *p* (piano). Fingerings are indicated with numbers 1, 2, 3, and 4. A triplet of eighth notes is marked with a '3' in the third measure of the first staff. A slur covers a group of notes in the fourth measure. The second staff continues the melodic line, with a *sf* marking in the fifth measure. The third staff features a triplet of eighth notes in the second measure, marked with a '3'. The fourth staff has a triplet of eighth notes in the second measure, marked with a '3', and a slur in the third measure. The fifth staff begins with a *crese.* (crescendo) marking and a slur. The sixth staff has a *crese.* marking and a slur. The seventh staff continues the melodic line. The eighth staff has a *crese.* marking and a slur. The ninth staff continues the melodic line. The tenth staff concludes the piece with a double bar line.

The musical score consists of eight staves of music. The first three staves feature a complex rhythmic pattern with many chords and arpeggios. The fourth staff has a dynamic marking of *sf* (sforzando) and includes a key signature change to one flat (Bb). The fifth staff continues with similar rhythmic patterns. The sixth staff includes a *Moderato.* tempo marking and a dynamic marking of *p* (piano). The seventh and eighth staves conclude the piece with sustained chords and melodic lines.

This musical score is for guitar and consists of eight staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff begins with a *rall.* marking. The second staff contains a *V* marking above a note. The third staff features several *V* markings above notes. The fourth staff includes two triplet markings, each with a circled '3' above it. The fifth staff starts with a *sf* (sforzando) marking. The sixth staff has a *7.* marking below a note. The seventh staff continues the melodic and harmonic development. The eighth staff concludes the piece with a final chord and a fermata over the last note.

*Allegretto.*

This musical score is for guitar, page 10, in the tempo of *Allegretto*. It consists of ten systems of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Dynamics include *p* (piano), *sf* (sforzando), and *crese.* (crescendo). There are also accents and slurs throughout the piece.

This musical score is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by *sf* (sforzando), *f* (forte), and *ff* (fortissimo). An *cresc.* (crescendo) marking is present in the fourth staff. There are also several accents and slurs. The piece concludes with a double bar line and repeat dots.



OPERN-REVUE.

Ausgewählte Melodien

für die

GUITARE.

Übertragen

VON



J. K. MERTZ.

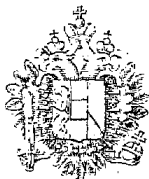
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MARIE,  
die Tochter des Regiments  
von  
G. DONIZETTI.



Larghetto. *p* *ff* *cal.*

*cal.* *fz*

*crese.* *f*

*rit.*

*Andante cantabile.* *il canto espressivo.* *p*

*loco* *loco* IX

*sul H*

(9027)

GUITARE.

*p*

*rit.* *accel.* *a tempo.*

*cal.*

*Moderato.*

*f* *p*

*f*

The sheet music consists of ten systems of staves. The first system begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music is written in a style typical of 19th-century guitar repertoire, featuring a mix of single-note lines and chordal textures. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions such as *a tempo.* and *rit.* (ritardando) are used to guide the performer's tempo. A section marked *lucro* (lucro XII) is indicated with a bracketed measure number. The score includes various musical notations such as treble and bass clefs, notes, rests, and articulation marks. Fingerings and articulation marks are present throughout the score.

GUITARE.

*Andante.*

The sheet music is for guitar and is titled "GUITARE." It is in 3/4 time and marked "Andante." The piece begins with a piano (*p*) dynamic. The first staff includes a "loco" section. The second staff is marked with a forte (*f*) dynamic. The third staff includes a "loco" marking. The fourth staff has a "loco" marking. The fifth staff has a "loco" marking and includes a forte (*f*) dynamic. The sixth staff includes a "loco" marking and features several triplets. The seventh and eighth staves continue the melodic and harmonic development. The music is written in treble clef with a key signature of one sharp (F#).

GUITARE.

*Allegretto.*

GUITARE.

The sheet music consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several triplet markings (3) and a 4-measure rest. The second staff continues the melodic line with slurs and accents. The third staff includes a *psf* (pizzicato sforzando) marking. The fourth staff features a series of slurs and accents, with a *p* (piano) marking at the end. The fifth staff has a *f* (forte) marking and a *sf* (sforzando) marking, along with a *marcato.* instruction. The sixth staff continues with slurs and accents. The seventh staff has a *f* marking. The eighth staff concludes with a *rit.* (ritardando) marking, followed by a *poco a poco.* section.

*Allegro moderato.*

GUITARE.

The image displays a page of musical notation for guitar, consisting of six systems of two staves each. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as *Allegro moderato.* at the beginning of the page. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents (v) and a forte marking (f) in the fifth system. A *accelerando.* instruction is placed above the first staff of the fifth system. The sixth system features a complex rhythmic pattern with fingerings indicated by numbers 1, 2, and 0. The page number 7 is located in the top right corner.

GUY, A.B.E.

The musical score consists of eight systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The music is primarily composed of eighth and sixteenth notes, often beamed together. Performance markings include 'f' (forte) in the second and sixth systems, 'dim.' (diminuendo) in the seventh system, and 'p' (piano) in the seventh and eighth systems. A 'cresc.' (crescendo) marking is present in the eighth system. Fingerings are indicated by numbers 1-4 on the right hand and 1-3 on the left hand. The piece concludes with a double bar line.



# OPERN-REVUE.

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für die

## GUITARE.

Übertragen

von



# J. K. MERTZ.

8<sup>tes</sup> Werk.

|  |  |
|--|--|
| N <sup>o</sup> 1. Donizetti, Lucrezia Borgia | N <sup>o</sup> 2. Donizetti, Lucia di Lammermoor |
| „ 3. Bellini, J. Puritani                    | „ 4. Bellini, la Sonnambula                      |
| „ 5. Donizetti, Belisario                    | „ 6. Donizetti, Anna Bolena                      |
| „ 7. ———, Marie                              | „ 8. ———, l'Elisir d'amore                       |
| „ 9. Balfe, Haimonskinder                    | „ 10. Bellini, Straniera                         |
| „ 11. Donizetti, Marino Falliero             | „ 12. Flotow, Alessandro Stradella               |

*Eigenthum des Verlegers.*

N<sup>o</sup> \_\_\_\_\_

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Preis 45 Kr. C.M.

Wien, bei Tobias Haslinger,  
k. k. Hof- u. priv. Kunst- u. Musikalienhändler.  
Kohlmarkt N<sup>o</sup> 281.

1924  
818

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für die

**GUITARE.**

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**J. K. MERTZ.**

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| .. 2. _____ <i>Lucia di Lammermoor.</i>                    | .. 38. _____ <i>Herr u. Madame Denis.</i>                  |
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| .. 13. Adam, <i>Le Postillon.</i>                          |  |
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| .. 36. _____ <i>Orpheus in der Hölle.</i>                  |  |



GUITARE.

Allegretto.

Introduction.

Larghetto.

(9028.)

The first system of music consists of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff provides a harmonic accompaniment with chords and single notes. There are some fingerings indicated above the notes in the upper staff.

*Piu Allegro.*

The second system continues the piece with a faster tempo. It features more complex rhythmic patterns and includes dynamic markings such as *f* (forte) and *pp* (pianissimo). A *cresc.* (crescendo) marking is also present. Fingerings are clearly indicated throughout the system.

*Moderato.*

The third system marks a change to a moderate tempo. It includes a *ritard.* (ritardando) marking and a *molto legato.* instruction. The music features a triplet of eighth notes and a slur over a group of notes. Fingerings are provided for the melodic line.

The fourth system continues the melodic and harmonic development. It features a triplet of eighth notes and various rhythmic patterns. Fingerings are indicated above the notes.

The fifth system shows further melodic and harmonic progression. It includes a triplet of eighth notes and various rhythmic patterns. Fingerings are indicated above the notes.

The sixth system continues the piece with similar rhythmic and melodic motifs. It includes a triplet of eighth notes and various rhythmic patterns. Fingerings are indicated above the notes.

The seventh system features a melodic line with a triplet of eighth notes and various rhythmic patterns. Fingerings are indicated above the notes.

The eighth system concludes the piece with a melodic line and harmonic accompaniment. It includes a triplet of eighth notes and various rhythmic patterns. Fingerings are indicated above the notes.

*f* *ritard.*

*f* *a tempo.*

0304 13,04

*Andante.*  
*loco.*

First system of guitar music. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef. The music begins with a dynamic marking of *p* (piano). The tempo is *Andante* and the style is *loco*. The first measure contains a complex chord with a 4-finger barre on the top string and a 3-finger barre on the bottom string. The piece continues with various chordal textures and melodic lines.

Second system of guitar music. It continues from the first system. The tempo is *Andante* and the style is *loco*. The music features a variety of chordal patterns and melodic fragments. A *rit.* (ritardando) marking appears towards the end of the system.

Third system of guitar music. It continues from the second system. The tempo is *Andante* and the style is *loco*. A *V4* marking is present above a measure. The music includes several measures with complex chordal structures and melodic lines.

Fourth system of guitar music. It continues from the third system. The tempo is *Andante* and the style is *loco*. The music features a variety of chordal patterns and melodic fragments.

Fifth system of guitar music. It continues from the fourth system. The tempo is *Andante* and the style is *loco*. A *rit.* (ritardando) marking appears towards the end of the system.

Sixth system of guitar music. It continues from the fifth system. The tempo is *Andante* and the style is *loco*. The music features a variety of chordal patterns and melodic fragments.

Seventh system of guitar music. It continues from the sixth system. The tempo is *Andante* and the style is *loco*. The music features a variety of chordal patterns and melodic fragments.

*Presto.*

GUITARE.

First staff of music, featuring a melodic line with slurs and accents, and a bass line with chords. Includes a forte (*f*) dynamic marking and fingering numbers 1, 1, 1, 4, 3, 0, 4, 1, 3, 2.

Second staff of music, continuing the melodic and harmonic material from the first staff.

Third staff of music, including a triplet of eighth notes and a four-measure rest. Fingering numbers include 3, 4, 1, 2, 3.

Fourth staff of music, featuring a series of chords and a melodic line. Fingering numbers include 1, 2, 3, 4.

Fifth staff of music, continuing the chordal and melodic patterns.

Sixth staff of music, featuring a series of chords and a melodic line.

Seventh staff of music, continuing the musical material, ending with a final chord.

*Un poco Allegretto.*

GUITARE.

VII

*loco*

*Brillante.*

*loco*





*Andantino.*

First system of musical notation for the *Andantino* section. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff begins with a bass clef. A dynamic marking of *p* (piano) is placed below the first measure of the bass staff. The notation includes various chords and melodic lines with fingerings such as 4, 3, 2, 1, and 0.

Second system of musical notation for the *Andantino* section, continuing the treble and bass staves with various chords and melodic lines.

Third system of musical notation for the *Andantino* section. It includes a Roman numeral **VII** above the treble staff, indicating the seventh measure of the section. The notation continues with chords and melodic lines.

*Con moto.*

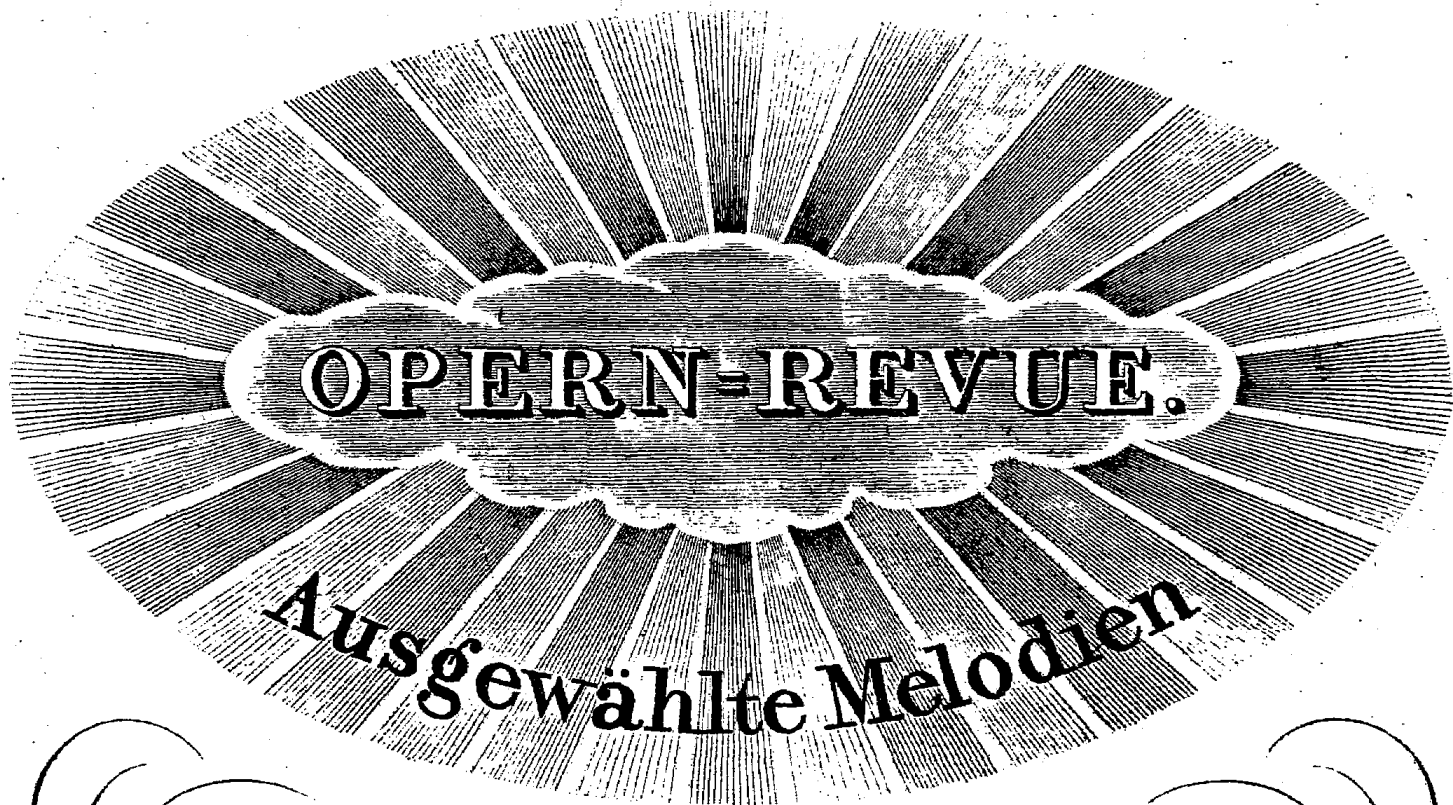
First system of musical notation for the *Con moto* section. It features a treble staff with a treble clef and a key signature of one sharp (F#). The notation includes triplets of eighth notes, indicated by a '3' above the notes, and various chords in the bass staff.

Second system of musical notation for the *Con moto* section, continuing the treble and bass staves with triplets and chords.

Third system of musical notation for the *Con moto* section, continuing the treble and bass staves with triplets and chords.

Fourth system of musical notation for the *Con moto* section, continuing the treble and bass staves with triplets and chords.





für die

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Berlin, SCHLESINGER sche Buch- u. Musikhandlung.

1924  
818

N<sup>ro</sup>



GUITARE.

*Maestoso.*

VII

*p* *rit.* *f* *dim.*

*p*

*p*

*cresc.* *f*

*pp*

*cresc.*

*f* *cresc.* *f*

( 9 0 2 9 . )

*Allegro moderato.*

The sheet music is arranged in ten systems, each consisting of a treble and bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked *Allegro moderato.* at the beginning. The music features a variety of rhythmic figures, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *p* (piano), *f* (forte), *sf* (sforzando), *dol.* (dolce), and *rit.* (ritardando). A section marked with the Roman numeral **VII** begins with the tempo change *a tempo.* The piece concludes with a final *sf* marking.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex melodic line with many accidentals and dynamic markings such as *sf* (sforzando) and *f* (forte). Fingerings are indicated by numbers 1-4 above notes. The second staff continues the melodic development, including a *rit.* (ritardando) marking. The third staff shows a change in texture with more rhythmic accompaniment. The fourth staff is marked *Allegro.* and features a more active melodic line. The fifth staff includes a section labeled *VII* with a specific fingering sequence: 0 4 1 2 3 4 2. The sixth staff continues the *Allegro* section with intricate melodic patterns. The seventh staff shows a shift in the bass line with more sustained notes. The eighth and ninth staves continue the melodic and harmonic progression. The tenth staff concludes the piece with a final melodic flourish.

GUITARE.

The sheet music consists of ten systems, each with a treble clef staff and a guitar-specific staff below it. The key signature is two sharps (F# and C#). The music includes various techniques and markings:

- System 1:** Starts with a dynamic marking of *sf sf*. The guitar staff has a *dol.* marking. Fingerings like 0 1 0 4 and 4 1 1 are shown.
- System 2:** Continues the melodic line with slurs and fingerings.
- System 3:** Features several triplet markings (3) over groups of notes.
- System 4:** Similar to System 3, with multiple triplet markings.
- System 5:** Shows a triplet (3) and continues the melodic development.
- System 6:** Includes a triplet (3) and continues the piece.
- System 7:** Features a triplet (3) and continues the melodic line.
- System 8:** Shows a triplet (3) and continues the melodic line.
- System 9:** Includes a triplet (3) and continues the melodic line.
- System 10:** Ends with a *marcato* marking and a series of slurs.



GUITARE.

The sheet music consists of eight systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#). The music includes various guitar techniques such as triplets, slurs, and dynamic markings like 'cresc.' and 'f'. The notation includes chords, single notes, and complex rhythmic patterns.

Moderato. *p*

*p*

*p*

*sf*

*f*

*f*

The musical score is written for guitar and consists of eight systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Moderato.' and the initial dynamic is 'p' (piano). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). Dynamic markings include 'p', 'sf' (sforzando), and 'f' (forte). The piece concludes with a final cadence.

*Moderato.*

*Piu mosso.*

GUITARE.

The main body of the score consists of seven systems of musical notation. Each system typically has a treble clef on the left and a bass clef on the right. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *cresc.*. There are also some fingerings indicated by numbers 1, 2, 3, and 4. The music is written in a key with one sharp (F#) and a 2/4 time signature.

*Allegro.*

The final section of the score is marked *Allegro.* and consists of two systems of musical notation. It begins with a treble clef and a bass clef. The notation includes notes, rests, and dynamic markings like *p*. There are also some fingerings indicated by numbers 1, 2, and 3. The music is written in a key with one sharp (F#) and a 2/4 time signature. The section ends with a double bar line.

The musical score consists of ten systems of notation, each with a treble and bass staff. The first system includes fingerings (1, 4, 1, 3, 4, 2, 2) and a V-shaped fingering. The second system features a *p* dynamic marking. The third system is marked *crese.* and *f*. The fourth system is marked *p*. The fifth system is marked *f*. The sixth system is marked *f* and includes the tempo marking *Allegro.*. The seventh system is marked *f* and *p*. The eighth system is marked *f*, *p*, *f*, and *ff*. The score concludes with a double bar line and repeat dots.

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| <b>Giuliani, M., u. Hummel, J. N.</b> , Grand Potpourri national, f. Guit. u. Klavier op. 93 . . . . .         | 9    |
| <b>Klitzing, F. v.</b> , Fantasie f. Guit. u. Flöte op. 2 . . . . .  | 1    |
| — Divertissement desgl. op. 3 . . . . .  | 80   |
| <b>Krähmer, E.</b> , Adagio u. Rondo brillant f. Guit. u. Csakan (Stockflöte) op. 14 . . . . .                 | 1 50 |
| <b>Mayseder, J.</b> , Variations sur un thème grec, f. Guit. u. Violine op. 4 . . . . .                        | 1 50 |
| <b>Romberg, B.</b> , Divertissement über österreichische Volkslieder, f. Guit. u. Violoncello op. 46 . . . . . | 1 50 |
| <b>Weber, C. M. v.</b> , Divertimento assai facile per la Chitarra ed il Piano op. 38 . . . . .                | 2 50 |
| — Der Freischütz. Oper, f. Guit. u. Violine (oder Flöte) . . . . .   | 5    |
| — Ouverture desgl. . . . .   | 1 50 |
| <b>Weiss, J. A.</b> , 6 Duos faciles, f. 2 Gitarren . . . . .  | 2 30 |

## Übungsstücke und Schulen für Gitarre.

Etudes et Méthodes pour Guitare.

|   |      |
|---|------|
| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule. Nebst Übungsstücken und Liedern. Neue umgearbeitete Ausgabe von F. Chotek . . . . .                             | 2    |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische Gitarre-Schule. Vollständiger Unterricht nach leichter Methode. Neue Ausgabe (deutsch-italienisch) . . . . . | 3    |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 8 kleinen Präludien und Modulationen f. Anfänger . . . . .  | 1 80 |
| <b>Harder, A.</b> , Neue praktische u. theoretische Gitarre-Schule . . . . .  | 7    |
| — Neue fortschreitende Etuden . . . . .   | 1 50 |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gitarre-Schule mit 15 Übungsstücken . . . . .  | 4    |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte Stücke für den Unterricht op. 6 . . . . .   | 1    |

## Lieder und Gesänge mit Begleitung der Gitarre.

|  |      |
|--|------|
| <b>Auber, F.</b> , Die Stumme von Portici. Oper . . . . .                            | 4 80 |
| Barcarolle: Es wehen . . . . .   | 50   |
| Barcarolle: Seht, seht . . . . .   | 1    |
| <b>Curschmann, F.</b> , Bächlein, lass dein Jägerlied. Wie lieb, aus op. 3 . . . . . | 1    |
| — Dein ist mein. Willkommen. Waldesgruss, aus op. 3 . . . . .                        | 1    |
| — Dein ist mein Herz op. 3 No. 6 . . . . .   | 50   |
| — 2 Lieder: Der kleine Hans, u. Komm lieber Schatz, aus op. 11 . . . . .             | 1    |
| — Canzonetta. Abend ist's — Già la notte . . . . .                                   | 80   |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 . . . . .                         | 50   |
| — In den Augen liegt das Herz op. 2 No. 6 . . . . .                                  | 50   |
| — Das Meer hat seine Perlen op. 10 . . . . .   | 50   |
| — O bitt' euch, liebe Vögelein op. 43 . . . . .                                      | 80   |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . . .                               | 1    |
| — Das Lied von der Lanze op. 29. Br. . . . .   | 1    |
| — In den Augen liegt des Herz. T. . . . .  | 1    |
| — Der gute Rath. S. . . . .  | 1    |
| — Die Schildwache . . . . .  | 1    |
| <b>Huth, L.</b> , Das Hindumädchen . . . . .   | 50   |
| <b>Kücken, Fr.</b> , Sylvesterlied . . . . .   | 80   |
| — Tscherkessisches Lied op. 27 . . . . .   | 80   |

|   |    |
|---|----|
| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24, 26 u. 28: . . . . .                       |    |
| Heft I. Blumen und Sterne. Im Mai. Lauf der Welt . . . . .                                | 1  |
| Heft II. Schummerlied. Flieg' Vögelein durch den Böhmerwald . . . . .                     | 1  |
| Heft III. Herein! — Wenn der West . . . . .   | 1  |
| Heft IV. Hier in Gottes freiem Garten. Gern willst du wissen. Ach wie glücklich . . . . . | 1  |
| Heft V. Ueber die Berge. Wenn sonst im goldnen Strahl. Wir müssen gehen (Duet) . . . . .  | 1  |
| Heft VI. Frühlingswanderschaft. Vögelein mein . . . . .                                   | 1  |
| — Mei Dirndel ist harb auf mi . . . . .   | 50 |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1, No. 2 . . . . .                         | 50 |
| — Mein Herz ich will dich fragen op. 86 . . . . .   | 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert der Teufel . . . . .                   | 2  |
| No. 1. Romanze: Geh, geh, so sagte sie . . . . .  | 80 |
| 2. Sicilienne: Nun o Glück . . . . .  | 80 |
| 3. Romanze: Eh ich die Normandie . . . . .  | 50 |

|   |      |
|---|------|
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert der Teufel . . . . . |      |
| No. 4. Cavatine: Näher denn, wie sie schön . . . . .                    | 50   |
| 5. Cavatine: Robert! mein Geliebter . . . . .                           | 50   |
| <b>Schubert, Fr.</b> , Aufenthalt . . . . .                             | 1    |
| — Das Fischermädchen . . . . .  | 1    |
| — Liebesbotschaft . . . . .   | 1    |
| — Die Post . . . . .  | 1    |
| — Ständchen . . . . .   | 1    |
| — Die Taubenpost . . . . .  | 1    |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzeload: . . . . .               |      |
| Wie i bin verwichen . . . . .   | 30   |
| Mädel schau mir in's Gesicht . . . . .                                  | 50   |
| Preciosa. Lied: Einsam bin ich . . . . .                                | 50   |
| Der Freischütz. Oper . . . . .  | 3    |
| Walzer u. Arie: Hier im ird'schen . . . . .                             | 50   |
| Ariette: Kömmt ein schlanker Bursch . . . . .                           | 80   |
| Arie: Durch die Wälder . . . . .  | 50   |
| Cavatine: Und ob die Wolke . . . . .                                    | 50   |
| Brautjungfern-Lied: Wir winden dir . . . . .                            | 50   |
| Jägerchor: Was gleichet auf Erden . . . . .                             | 1    |
| Gebet: Leise, leise . . . . .   | 50   |
| Oberon . . . . .  | 3 80 |
| Ariette: Arabien's einsam Kind . . . . .                                | 50   |
| Meermädchenlied: O! wie woest es . . . . .                              | 50   |

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Ausgewählte Melodien

für die

## GUITARE.

Übertragen

VON



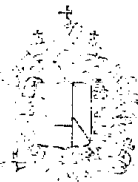
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| 5. Donizetti, Belisario.                      | 6. Donizetti, Anna Bolena.                        |
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| „ 2. „ <i>Lucia di Lammermoor.</i>                       | „ 38. „ <i>Herr u. Madame Denis.</i>                 |
| „ 3. Bellini, <i>I. Puritani.</i>                        |  |
| „ 4. „ <i>La Sonnambula.</i>                             |  |
| „ 5. Donizetti, <i>Belisario.</i>                        |  |
| „ 6. „ <i>Anna Bolena.</i>                               |  |
| „ 7. „ <i>Marie, die Regimentstochter.</i>               |  |
| „ 8. „ <i>L'Elisir d'Amore.</i>                          |  |
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| „ 10. Bellini, <i>La Straniera.</i>                      |  |
| „ 11. Donizetti, <i>Marino Faliero.</i>                  |  |
| „ 12. Flotow, <i>Alessandro Stranella.</i>               |  |
| „ 13. Adam, <i>Le Pastilleur.</i>                        |  |
| „ 14. Verdi, <i>Ernani.</i>                              |  |
| „ 15. Balfe, <i>Die Zigeunerin.</i>                      |  |
| „ 16. Donizetti, <i>La Favorite.</i>                     |  |
| „ 17. Bellini, <i>Norma.</i>                             |  |
| „ 18. Suppé, <i>Das Mädchen vom Lande.</i>               |  |
| „ 19. Auber, <i>Des Teufels Antheil.</i>                 |  |
| „ 20. „ <i>Haylee, ou le secret.</i>                     |  |
| „ 21. Verdi, <i>Rigoletto.</i>                           |  |
| „ 22. „ <i>Nabuccodonosor.</i>                           |  |
| „ 23. Rossini, <i>Der Barbier von Sevilla</i>            |  |
| „ 24. „ <i>Moses.</i>                                    |  |
| „ 25. Boiellien, <i>Die weisse Frau.</i>                 |  |
| „ 26. Auber, <i>Marco Sparta.</i>                        |  |
| „ 27. Verdi, <i>Il Trovatore.</i>                        |  |
| „ 28. Pagni, <i>Satanella.</i>                           |  |
| „ 29. Verdi, <i>La Traviata.</i>                         |  |
| „ 30. Weber, <i>Euryanthe.</i>                           |  |
| „ 31. Verdi, <i>Die sizilianische Vesper.</i>            |  |
| „ 32. Meyerbeer, <i>Der Nordstern.</i>                   |  |
| „ 33. Noddi, <i>Die lustigen Weiber von Windsor.</i>     |  |
| „ 34. Wagner, <i>Der fliegende Holländer.</i>            |  |
| „ 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |  |
| „ 36. „ <i>Orpheus in der Hölle.</i>                     |  |



STRANIERA  
von  
V. BELLINI.  
GUITARE.



**Maestoso.**

*ten.*

*imit. del Arpa.*

*sul H.*

*espressivo.*

*imit. del Arpa.*

*sul H.*

*Andantino can-*

*tabile.*

*p*

*dol.*

*p*

*pp*

*pp*

*pp*

3

(9030.)

GUITARE .

*Più lento.  
espressivo il canto.*

GUITARE.

*p*  
*affettuoso.*

*Più Allegro.*  
*dol.* *sul H* *legato*  
*p*

GUITARE.

Musical staff 1: Treble clef, 7/8 time signature, continuous eighth-note patterns.

Musical staff 2: Treble clef, 7/8 time signature, includes guitar fingering (0 0, 4 4, 4 1, 0 0 3, 3 1, 2, 3 0, 1 0) and dynamic marking *dol.*

Musical staff 3: Treble clef, 7/8 time signature, includes guitar fingering (3 0, 1 0), dynamic marking *f*, and the word *loco* with a slur.

Musical staff 4: Treble clef, 7/8 time signature, continuous eighth-note patterns.

Musical staff 5: Treble clef, 7/8 time signature, continuous eighth-note patterns.

Musical staff 6: Treble clef, 7/8 time signature, continuous eighth-note patterns.

Musical staff 7: Treble clef, 7/8 time signature, includes guitar fingering (1, 4) and dynamic marking *p*.

Musical staff 8: Treble clef, 7/8 time signature, includes guitar fingering (4, 4, 4, 4, 2 0 0, 0 0 0, 1), fret numbers (IX, XI, XII, XI), and dynamic markings *loco f* and *sf*.

GUITARE.

2 0 0 2 0 1 0 2 0 3 0 2 0 1 0 3 0 2 0

XI loco

0 0 cresc. ff

p rit. Andante. con gran espress. sul E

sul H loco VII

dim. loco

VII X

il canto ben marcato. VI dol. V

2 0 3 0

GUITARE.

The sheet music consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music is written in a rhythmic style with many eighth and sixteenth notes. Roman numerals VI, VII, V, II, and V are placed above the music to indicate chord positions. The word "loco" is written above the sixth staff. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. The music is divided into measures by vertical bar lines.

GUITARE.

*p*

*cresc.*

*sempre cre = = scen = = do.*

*leggiere*

*p* *più cresc.*



marcato il basso.

First system of musical notation for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes with accents, and the bass line features a triplet of eighth notes. The instruction "marcato il basso." is written below the staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and a triplet in the bass line.

Third system of musical notation, maintaining the melodic and bass line structure.

Fourth system of musical notation, continuing the piece.

*Piu mosso.*  
*f.*

Fifth system of musical notation, marked "Piu mosso." and "f." (forte). The melody is more active, and the bass line features a triplet.

Sixth system of musical notation, continuing the piece with a triplet in the bass line.

Seventh system of musical notation, featuring a triplet in the bass line and a dynamic marking of "f".

*accelerando.*

Eighth system of musical notation, marked "accelerando." and ending with a double bar line. The piece concludes with a final chord and a fermata.

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

von

### J. K. MERTZ.

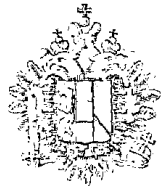
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8/8.



*Andante  
maestoso.*

*f p*

*rit.*

*a tempo*

*cresc.*

*f p*

*cresc.*

*f*

*ten.*

*rit.*

(9951.)

GUITARE.

*Larghetto.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of sixteenth-note chords, with the first three grouped by a slur and a '3' above them. A dynamic marking of *p* appears in the second measure. The second staff continues this pattern, also featuring a triplet of sixteenth-note chords. The third staff shows a similar rhythmic pattern. The fourth staff includes a dynamic marking of *f* and a fingering sequence '1 1 3' above a group of notes. The fifth staff continues with a dynamic marking of *f*. The sixth staff features a triplet of sixteenth-note chords. The seventh staff is filled with a continuous sequence of triplet sixteenth-note chords. The eighth staff continues this triplet pattern. The ninth staff concludes with a final triplet and a fermata. The tenth staff contains a few final notes with dynamic markings of *f* and *ff*.

Larghetto. Barcarola.

GUITARE.

The musical score is written for guitar and consists of eight systems of music. Each system typically contains a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/8.

- System 1:** Starts with the instruction *sul H dolce*. The melody features a series of eighth notes, and the bass line has a steady eighth-note accompaniment.
- System 2:** Includes the instruction *loco* and *sul G*. The melody has some slurs and accents, and the bass line continues with eighth notes.
- System 3:** Features a *dol.* (dolce) instruction. The melody has a more lyrical feel with some grace notes, and the bass line has some rests.
- System 4:** Continues the melodic and harmonic development with various note values and slurs.
- System 5:** Contains several *Flag.* (flagging) instructions and dynamic markings like *f* and *ppp*. The melody has some slurs and accents.
- System 6:** Includes *loco* and *dim.* (diminuendo) instructions. The melody has some slurs and accents.
- System 7:** Features *espress.* (espressivo) instruction. The melody has some slurs and accents.

GUITARE.

loco  
sul H  
rit.  
p

Moderato.  
p

a tempo  
rit.

rall.  
a tempo

p

GUITARE.

*Più Allegretto.*



*brillante*



GUITARE.

The musical score is written for guitar and consists of ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a variety of melodic lines with specific fingerings (e.g., 1 2 3 4, 0 2 4, 3 1, 2 1 4, 1 2 4, 3, V 2 1, 0, 2 4, 0) and chords. Dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are indicated throughout. The piece concludes with a double bar line and repeat dots.

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für die

## GUITARE.

Übertragen

VON



# J. K. MERTZ.

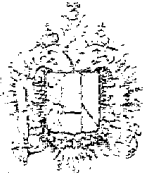
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| 7. „„ Marie                                  | 8. „„ L'Elisir d'amore                           |
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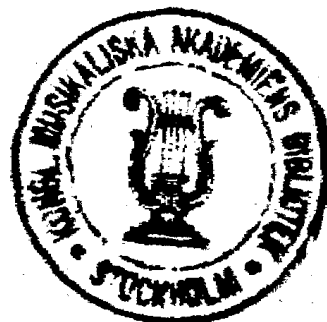
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## **GUITARE.**

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**J. K. MERTZ.**

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2. ———— *Lucia di Lammermoor.*
3. Bellini, *I Puritani.*
4. ———— *La Sonnambula.*
5. Donizetti, *Belisario.*
6. ———— *Anna Bolena.*
7. ———— *Marie, die Regimentstochter.*
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14. Verdi, *Ernani.*
15. Balfe, *Die Zigeunerin.*
16. Donizetti, *La Favorita.*
17. Bellini, *Norma.*
18. Suppé, *Das Mädchen vom Lande.*
19. Auber, *Des Teufels Antheil.*
20. ———— *Haydée, ou le secret.*
21. Verdi, *Rigoletto.*
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23. Rossini, *Der Barbier von Sevilla*
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28. Pagni, *Satanella.*
29. Verdi, *La Traviata.*
30. Weber, *Euryanthe.*
31. Verdi, *Die sizilianische Vesper.*
32. Meyerbeer, *Der Nordstern.*
33. Nicolai, *Die lustigen Weiber von Windsor.*
34. Wagner, *Der fliegende Holländer.*



GUITARE.

Andante  
quasi  
Adagio.

First system of musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and fingerings.

Second system of musical notation, continuing the piece with a forte (*f*) dynamic and a *dol.* (dolce) marking. It includes fingerings such as 4-4-1-1 and 2-0.

Third system of musical notation, featuring a *rit.* (ritardando) marking and a *sul H.* (sul tasto) instruction. Fingerings like 2-2 and 2-2 are visible.

Andante.

Fourth system of musical notation, starting with a piano (*p*) dynamic and including a *sul H.* instruction. It features a triplet of eighth notes.

Fifth system of musical notation, continuing the piece with various rhythmic patterns and fingerings, including a triplet of eighth notes.

Sixth system of musical notation, featuring a *sul H.* instruction and a piano (*p*) dynamic. It includes a triplet of eighth notes.

Seventh system of musical notation, featuring a piano (*p*) dynamic and a *rit.* marking. It includes a triplet of eighth notes.

Eighth system of musical notation, featuring a piano (*p*) dynamic, a *loco* marking, and a *rit.* marking. It includes a triplet of eighth notes and a *ff* (fortissimo) dynamic.

(9952.)

*Piu animato.*

The sheet music consists of seven systems of staves. Each system contains a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 19th-century guitar pedagogy. The first system begins with a dynamic marking of *p* and includes fingerings such as 2, 4, 4, 1, 1, 4, 2. The second system includes fingerings 0, 2, 1, 4, 1. The third system features a *V* marking above the final measure. The fourth system includes a *V* marking above the final measure. The fifth system includes a *ff* marking and a *V* marking above the final measure. The sixth system includes a *f* marking and a *V* marking above the final measure. The seventh system includes a *ff* marking, a *dim. erit.* marking, and a *V* marking above the final measure. The music includes various rhythmic patterns, including triplets and slurs, and uses a variety of fingerings and techniques.

GUITARE.

*Moderato.*

*dol.*

Musical score for the Moderato section. It consists of four staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is marked *p* (piano) and *dol.* (dolce). Fingerings are indicated by numbers 1-4 above notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the section with a final chord and a fermata.

*Andantino. Serenade.*

*il canto ben marcato.*

Musical score for the Andantino section, titled "Serenade". It consists of four staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is marked *p* (piano). The tempo is *Andantino*. The style is described as *il canto ben marcato*. Fingerings are indicated by numbers 1-4 above notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the section with a final chord and a fermata.

*a tempo.*

Musical score for the *a tempo* section. It consists of one staff of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is marked *rit.* (ritardando) and *a tempo*. Fingerings are indicated by numbers 1-4 above notes. The section concludes with a final chord and a fermata.



GUITARE.

*dol.*  
*p*

*loco*

*espress.*  
*dol.*

*sul H.*  
*rit.*

*Allegro.*  
*f*  
*ff*

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melody with a 'dol.' (dolce) marking and a dynamic of 'p'. The second staff continues the melody with a 'loco' marking. The third and fourth staves show more complex rhythmic patterns with fingerings like '0 2 3' and '1 3 4'. The fifth staff has an 'espress.' (espressivo) marking and a 'dol.' marking. The sixth staff includes a 'sul H.' (sul tasto) marking and a 'rit.' (ritardando) marking. The seventh staff is marked 'Allegro.' and starts with a dynamic of 'f'. The eighth and ninth staves feature triplets and a dynamic of 'ff'. The tenth staff continues with triplets and a dynamic of 'ff'. The piece concludes with a final chord.

GUITARE.

*un poco ritard.*

**Presto.**

GUITARE.

The musical score consists of ten staves of music. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic values, triplets, and dynamic markings such as *f*, *p*, and *sf*. Fingerings are indicated by numbers 0-4. The music is written in a style typical of early 20th-century guitar sheet music.

rit.

sempre rit. Andante. il canto ben marcato. pp legato.

Flag.

a tempo. dim. rit.

p

*Più Allegro.*

The musical score consists of seven systems, each with a treble clef and a key signature of one sharp (F#). The first system begins with a dynamic marking of *f* (forte) and a *p* (piano) marking later in the system. The second system continues the melodic and harmonic development. The third system features a prominent bass line with eighth-note patterns. The fourth system shows a melodic line with some chromaticism. The fifth system includes fingerings (1, 2, 4) and a dynamic marking of *p*. The sixth system features a melodic line with accents and a dynamic marking of *p*. The seventh system concludes with a *p* marking and the instruction *ritard. poco a poco.* (ritardando, poco a poco).

*Allegro.*

The musical score consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a dynamic marking of *f*. The second system includes a dynamic marking of *f* and a series of eighth notes in the bass staff. The third system features a dynamic marking of *f* and includes a measure with a fermata. The fourth system continues the melodic and harmonic development. The fifth system includes fingering numbers 2, 1, 4, 2 in the treble staff and *f* in the bass staff. The sixth system includes fingering numbers 4, 2, 1, 2 in the treble staff. The seventh system includes a dynamic marking of *ff* and a final measure with a double bar line. The eighth system concludes with a dynamic marking of *f* and a final measure with a double bar line.

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für die

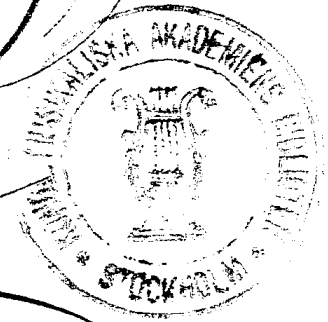
## GITARE.

Übertragen

von

### J. K. MERTZ.

8<sup>tes</sup> Werk.

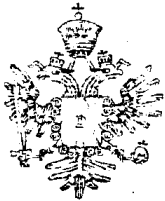


|   |                                       |
|---|---------------------------------------|
| N <sup>o</sup> 13. Adam, Le Postillon.....  | N <sup>o</sup> 14. Verdi, Ernani..... |
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| .. 17. Bellini, Norma.....                  | .. 18. Suppé, Mädchen vom Lande.....  |
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1924  
818.



*Allegro moderato.*

The musical score is written for guitar and consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *dol.* (dolcissimo), *cresc.* (crescendo), *ten.* (tenuissimo), and *lento*. The music features a mix of eighth and sixteenth notes, often beamed together, and some triplets. The final staff includes fingering numbers (1, 2, 3) and a *p* marking.

(9953.)



GITARE.

*p*

*più cresc.*

*dim.*

*a piacere*

*rit.*

T. H. 9953.

Moderato.

The musical score is written for guitar in a single system with two staves. The tempo is marked 'Moderato'. The piece begins with a *p* (piano) dynamic and a *marcato* articulation. The first staff contains several measures of chords and arpeggios, with a *marcato* marking and a *p* dynamic. The second staff continues with similar textures, including a *marcato* marking and a *p* dynamic. The third staff features a *pp* (pianissimo) dynamic and a *marcato* marking. The fourth staff includes a *loco* marking. The fifth staff shows a dynamic shift from *p* to *mf* (mezzo-forte). The sixth staff contains triplets and a *cresc.* (crescendo) marking. The seventh staff concludes with a *cresc.* marking. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and dynamic markings.

GUITARE.

The musical score consists of eight systems, each with a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc.* marking with a hairpin. The third system features accents (>) over many notes. The fourth system has a forte (*ff*) dynamic. The fifth system returns to piano (*p*). The sixth system also starts with piano (*p*). The seventh system contains triplets in both staves and includes fingering numbers 1, 2, 1, 2. The eighth system continues with complex rhythmic patterns and includes a 7-measure rest in the bass staff.

First musical staff featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of chords and melodic lines, including a triplet of eighth notes and a sequence of chords with fingerings 2, 1, and 2 indicated below the staff.

Second musical staff continuing the piece, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes a triplet of eighth notes and a sequence of chords with a triplet of eighth notes indicated below the staff.

*Più Allegretto.*

Third musical staff, marked *Più Allegretto*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment in the left hand and a melodic line in the right hand, starting with a piano (*p*) dynamic.

Fourth musical staff, marked *Più lento*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is slower, with a melodic line in the right hand and a steady accompaniment in the left hand.

Fifth musical staff, continuing the *Più lento* section. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a melodic line in the right hand and a steady accompaniment in the left hand.

Sixth musical staff, marked *dol.* (dolce). It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a melodic line in the right hand and a steady accompaniment in the left hand, with a *dol.* dynamic marking.

Seventh musical staff, continuing the *dol.* section. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a melodic line in the right hand and a steady accompaniment in the left hand.

Eighth musical staff, concluding the piece. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a melodic line in the right hand and a steady accompaniment in the left hand, ending with a final chord.

*con moto*

GUITARE.

*Moderato.*

The first staff of music features a melodic line with several triplet markings (indicated by a '3' above the notes) and a 4-measure rest. The bass line consists of chords and single notes.

*Più Presto.*

The second staff begins with a forte dynamic marking (*f*) and contains a series of chords and rhythmic patterns. The tempo is marked as *Più Presto*.

The third staff continues the piece with a forte dynamic marking (*f*) and features a mix of chords and melodic fragments.

The fourth staff also begins with a forte dynamic marking (*f*) and shows a progression of chords and rhythmic elements.

The fifth staff continues the musical development with a forte dynamic marking (*f*) and various chordal textures.

The sixth staff features a forte dynamic marking (*f*) and includes a sequence of chords and melodic lines.

The seventh staff continues with a forte dynamic marking (*f*) and shows a variety of musical textures.

The eighth and final staff on the page begins with a forte dynamic marking (*f*) and concludes with a long, sweeping melodic line that spans across the staff.

*Allegretto ma non troppo.*

The musical score consists of ten systems of notation, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various guitar-specific elements such as fret numbers (0, 1, 2, 3, 4), fingerings (1, 2, 3, 4), and dynamic markings. The first system begins with a *p* (piano) dynamic. The second system includes a *V* (vibrato) marking. The third system features a *IX* marking. The fourth system has a *loco* marking. The fifth system includes a *dol.* (dolce) marking. The sixth system has a *rit.* (ritardando) marking followed by *a tempo*. The seventh system has a *rit.* marking and a *sub. H* (sul tasto) marking. The eighth system has a *rit.* marking followed by *a tempo*. The score concludes with a final chord and a fermata.

First musical staff featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) and accents.

Second musical staff, continuing the melody from the first staff with similar rhythmic patterns and triplet markings.

Third musical staff, starting with the instruction *brillante* above the staff. It includes a *loco* section with a sequence of notes marked with fingerings 1, 2, 0, 4. The staff continues with triplet markings and accents.

Fourth musical staff, featuring a series of triplet markings and accents throughout the line.

Fifth musical staff, continuing the triplet and accent patterns.

Sixth musical staff, including a section with a 4-measure rest and a 3-measure rest, followed by triplet markings and accents.

Seventh musical staff, beginning with the instruction *Prestissimo.* and a dynamic marking of *ff* (fortissimo). The staff features a 2/4 time signature and a series of chords and rhythmic patterns.

Eighth musical staff, concluding the piece with a final chord and a fermata over the last note.



# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

von



### J. K. MERTZ.

8<sup>tes</sup> Werk.

N<sup>o</sup> 15. Adam, Le Postillon.

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17. Bellini, Norma.

19. Auber, Des Teufels Antheil.

21. Verdi, Rigoletto.

23. Rossini, Der Barbier v. Sevilla.

N<sup>o</sup> 14. Verdi, Ernani.

16. Donizetti, La Favorita.

18. Suppé, Mädchen vom Lande.

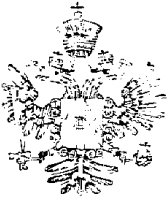
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1924  
818

N<sup>o</sup> 9954

# ERNANI

con  
GIUS. VERDI.

GUITARE.

*Maestoso.*

Introduction.

First staff of musical notation, starting with a treble clef and common time signature. It begins with a dynamic marking of *p*. The notation includes a series of eighth notes and a triplet of eighth notes.

Second staff of musical notation, starting with a dynamic marking of *f*. It includes the instruction *sul G* and a dynamic marking of *p loco*. The notation features a triplet of eighth notes and a series of sixteenth notes.

Third staff of musical notation, marked *il canto marcato*. It features a series of eighth notes with fingerings 1, 2, 3, and 4 indicated above the notes.

Fourth staff of musical notation, continuing the *il canto marcato* section. It features a series of eighth notes with fingerings 4, 1, 2, 3, and 4 indicated above the notes.

Fifth staff of musical notation, featuring a '6' marking below the notes and triplet markings above the notes.

Sixth staff of musical notation, including a *dol.* marking and a 'VI' fingering above the notes.

Seventh staff of musical notation, marked *loco*. It features a series of eighth notes with fingerings 3, 1, and 0 indicated above the notes.

(954.)

GUITARE.

VI

loco

brillante  
con moto

f

f

f

rit.

VIII

XI

GUITARE.

*Cantabile.*

Musical score for guitar, titled "Cantabile." The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *p* (piano). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above notes to indicate fingerings. Chord diagrams are shown above the staff, with Roman numerals VI and VII indicating the fret position. A *loco* marking is present above a section of the music. Dynamic markings include *pp* (pianissimo) and *dol.* (dolce). The piece concludes with a final chord and a fermata. The page number "4" is in the top left corner, and the number "9954" is at the bottom center.

The image displays ten staves of guitar sheet music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower register, with a more melodic line in the upper register. Various guitar techniques are indicated, such as triplets (e.g., 1 2 3, 0 1, 3 4), grace notes (e.g., 1 2 3), and 'Flag' markings. A dynamic marking of *dim.* (diminuendo) is present in the sixth staff. The piece concludes with a final chord in the tenth staff.

*dolce armonioso*

*dim.*

Flag

Flag

GUITARE.

Andante.

con espressione

GUITARE.

The image displays a musical score for guitar, consisting of ten staves of notation. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The score includes various musical markings and techniques:

- Staff 1:** Features a melodic line with eighth and sixteenth notes, accompanied by a bass line with chords and single notes.
- Staff 2:** Includes the marking *loco* above the staff.
- Staff 3:** Includes the marking *Moderato.* at the beginning.
- Staff 4:** Includes the marking *loco* and the Roman numeral *IX* above the staff.
- Staff 5:** Includes the dynamic marking *p* (piano).
- Staff 6:** Includes the dynamic marking *pp* (pianissimo).
- Staff 7:** Includes the marking *IX* and the marking *agitato* (agitato).
- Staff 8:** Includes the dynamic marking *p*.
- Staff 9:** Includes the marking *IX* and the marking *loco*.
- Staff 10:** Includes the dynamic marking *pp*.

The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'V' above notes), fret numbers (e.g., 1, 2, 3, 4, 0), and fingering instructions (e.g., 1, 2, 3, 4). The score concludes with a double bar line and a final chord.

*più Presto.*

GUITARE.

The musical score consists of eight systems of notation, each with a treble clef and a key signature of two sharps (F# and C#). The first system includes a dynamic marking of *p* and a *loco* instruction. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *f*. The fourth system includes a dynamic marking of *f*. The fifth system includes a dynamic marking of *cresc.*. The sixth system includes a dynamic marking of *f*. The seventh system includes a dynamic marking of *cresc.*. The eighth system includes a dynamic marking of *rit.*. The score features various guitar techniques such as triplets, slurs, and accents.



*Più lento.*

GUITARE.

The musical score consists of eight staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music is characterized by a steady, rhythmic pattern of eighth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 above the notes. The score includes several dynamic markings: *dolcissimo* (first staff), *p* (third and fifth staves), *loco* (sixth staff), *dim.* (seventh staff), and *cresc.* (seventh staff). The piece concludes with a final chord on the eighth staff.

GUITARE.

This sheet music is for a guitar piece, identified as T.H. 9.954. It consists of seven staves of music, each containing a melodic line and a bass line. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various fretting techniques such as natural harmonics (0), barre (3), and specific fretting (1, 2, 3, 4). Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. The piece begins with a dynamic marking of *p* (piano) and a *6* (sixteenth note) value. A *dolce* (softly) marking appears in the third staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a *no* (no) marking.

GUITARE.

A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of sixteenth-note chords, each with a finger number (1, 2, 3, or 4) above it. The chords are arranged in a sequence that moves up and then down the fretboard.

A musical staff with a treble clef and a key signature of two sharps. It continues the sequence of sixteenth-note chords from the first staff, maintaining the same rhythmic and fingering patterns.

A musical staff with a treble clef and a key signature of two sharps. It begins with a dynamic marking of *ff* and a fermata over the first measure. The tempo is marked *Prestissimo*. The staff contains sixteenth-note chords with fingerings such as 4 1 2 1, 3, 1 1 1 3, 4 1 2 1, and 3. A dynamic marking of *p* and the instruction *cresc.* are present.

A musical staff with a treble clef and a key signature of two sharps. It continues the sequence of sixteenth-note chords, with some chords marked with accents.

A musical staff with a treble clef and a key signature of two sharps. It continues the sequence of sixteenth-note chords, with some chords marked with accents.

A musical staff with a treble clef and a key signature of two sharps. It continues the sequence of sixteenth-note chords. A dynamic marking of *f* is present. The word *loco* is written above the staff towards the end.A musical staff with a treble clef and a key signature of two sharps. It concludes the piece with a series of sixteenth-note chords and some sustained notes. A dynamic marking of *f* is present.

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6. ———— *Anna Bolena.*
7. ———— *Marie, die Regimentstochter.*
8. ———— *L'Elisir d'amore.*
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17. Bellini, *Norma.*
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20. ———— *Haydée, ou le secret.*
21. Verdi, *Rigoletto.*
22. ———— *Nabuccodonosor.*
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24. ———— *Moses.*
25. Boieldieu, *Die weisse Frau.*
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36. ———— *Orpheus in der Hölle.*

OPERN-REVUE.

Ausgewählte Melodien

für die  
GUITARE.

Übertragen

VON

J. K. MERTZ.

8<sup>tes</sup> Werk.

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| „ 2. „ „ <i>Lucia di Lammermoor.</i>                     | „ 38. „ „ <i>Herr u. Madame Denis.</i>               |
| „ 3. Bellini, <i>I Puritani.</i>                         |  |
| „ 4. „ „ <i>La Sonnambula.</i>                           |  |
| „ 5. Donizetti, <i>Belisario.</i>                        |  |
| „ 6. „ „ <i>Anna Bolena.</i>                             |  |
| „ 7. „ „ <i>Marie, die Regimentstochter.</i>             |  |
| „ 8. „ „ <i>L'Elisir d'Amore.</i>                        |  |
| „ 9. Balfe, <i>Die 4 Himmelskinder.</i>                  |  |
| „ 10. Bellini, <i>La Straniera.</i>                      |  |
| „ 11. Donizetti, <i>Marino Faliero.</i>                  |  |
| „ 12. Flotow, <i>Alessandro Stradella.</i>               |  |
| „ 13. Adam, <i>Le Pastilleur.</i>                        |  |
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| „ 15. Balfe, <i>Die Zigeunerin.</i>                      |  |
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| „ 19. Auber, <i>Des Teufels Antheil.</i>                 |  |
| „ 20. „ „ <i>Hayée, ou le secret.</i>                    |  |
| „ 21. Verdi, <i>Rigoletto.</i>                           |  |
| „ 22. „ „ <i>Nabuccodonosor.</i>                         |  |
| „ 23. Rossini, <i>Der Barbier von Sevilla</i>            |  |
| „ 24. „ „ <i>Moses.</i>                                  |  |
| „ 25. Boieldieu, <i>Die weisse Frau.</i>                 |  |
| „ 26. Auber, <i>Marco Spola.</i>                         |  |
| „ 27. Verdi, <i>Il Trovatore.</i>                        |  |
| „ 28. Pagni, <i>Satanella.</i>                           |  |
| „ 29. Verdi, <i>La Traviata.</i>                         |  |
| „ 30. Weber, <i>Euryanthe.</i>                           |  |
| „ 31. Verdi, <i>Die sizilianische Vesper.</i>            |  |
| „ 32. Meyerbeer, <i>Der Nordstern.</i>                   |  |
| „ 33. Nibbi, <i>Die lustigen Weiber von Windsor.</i>     |  |
| „ 34. Wagner, <i>Der fliegende Holländer.</i>            |  |
| „ 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |  |
| „ 36. „ „ <i>Orpheus in der Hölle.</i>                   |  |

# DIE ZIGEUNERIN

von

M. W. BALFE.

GUITARE.



## Introduction.

## Cantabile.

(9955.)

con espressione

GUITARE.

Moderato.

a tempo



*Più Allegretto.*  
*il canto ben marcato*

GUITARE.

4

3 2 1

4

2

rit.

1 1 2 1 3 4

4

cresc.

3

4

Più lento.

4

espressivo

4

4

rit.

dol.

Larghetto cantabile.

p

dol.

3

dol.

GUITARE.

3 2 4 4

rit.

3 3 3 2

sul A

2 3 1 0 a tempo

sul G

rallent.

p

3

con grazia

4 3 2 4 2

loco

VIII con grazia

0 2 3 1 4

espressivo

1 2 2 3 4

rit.

p

dol.

p

a piacere

Con brio.

loco

f

f

GUITARE.

First musical staff with treble and bass clefs, 4/4 time signature, and various chordal and melodic figures.

Second musical staff featuring a triplet of eighth notes and a sequence of chords with fingerings 3, 4, 0, 2, 1, 0, 3.

Third musical staff with a series of chords and melodic lines.

Fourth musical staff with a dynamic marking of *f* (forte) and various chordal textures.

Fifth musical staff with a dynamic marking of *ff* (fortissimo) and complex chordal structures.

Sixth musical staff with a *loco* marking and a sequence of chords.

Seventh musical staff with fingerings 0 2 1, 1 0, 0 3 2, 1 0 and section markers XIII and XIV.

*assai legato*

Eighth musical staff with a series of chords and melodic lines.

GUITARE.

4 2 1 2 1 1 3 1 1 3 1 1 2 1 1 3 1 0

*rit.* *Andantino.* VI

*p*  
*tristamente*

*loco*

4 2 2 1 2 1 1 2 0 2 0 4 3 1 4 2 0

0 2 0 3 4 2 1 3 0

0 2 0 0 4 3 0

*rit.*

Musical notation for the first system, featuring a treble and bass staff with guitar-specific markings like "VII" and fingerings.

Musical notation for the second system, including dynamic markings like "p" and "p".

Musical notation for the third system, including the dynamic marking "mf".

Musical notation for the fourth system, including the dynamic marking "P sotto voce".

Musical notation for the fifth system, including the dynamic marking "cresc.".

Adagio.

Musical notation for the sixth system, including tempo marking "tempo 1<sup>mo</sup>" and dynamic markings "ff" and "mf".

Musical notation for the seventh system, including the dynamic marking "loco".

Musical notation for the eighth system, including the dynamic marking "f".

First musical staff with treble and bass clefs, key signature of two sharps, and a common time signature. It features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking of *p* is present.

Second musical staff, continuing the piece with similar rhythmic complexity and sixteenth-note patterns.

Third musical staff, starting with the tempo marking *Presto.* and a dynamic marking of *f*. It includes a *crese.* (crescendo) marking and contains triplets and a four-note group.

Fourth musical staff, featuring a four-note group at the beginning and various rhythmic patterns.

Fifth musical staff, characterized by repeated triplet patterns in the upper voice.

Sixth musical staff, continuing the rhythmic patterns with many sixteenth notes.

Seventh musical staff, featuring a *loco* marking and a dynamic marking of *f*. It includes a triplet and a four-note group.

Eighth musical staff, ending with a dynamic marking of *f* and concluding the piece with a final cadence.

OPERN-REVUE.

Ausgewählte Melodien

für die

GITARE.

Übertragen

von

J. K. MERTZ.

8tes Werk.

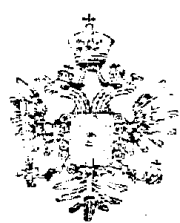


- |  |                                       |
|--|---------------------------------------|
| N <sup>o</sup> 13. Adam, Le Postillon..... | N <sup>o</sup> 14. Verdi, Ernani..... |
| . 15. Balfe, Die Zigeunerin.....           | . 16. Donizetti, La Favorita.....     |
| . 17. Bellini, Norma.....                  | . 18. Suppé, Mädchen vom Lande.....   |
| . 19. Auber, Des Teufels Aetheil.....      | . 20. Auber, Haydée.....              |
| . 21. Verdi, Rigoletto.....                | . 22. Verdi, Nabucodanosor.....       |
| . 23. Rossini, Der Barbier v. Sevilla..... | . 24. Rossini, Moses.....             |

*Eigenthum der Verleger.*

N<sup>ro</sup>

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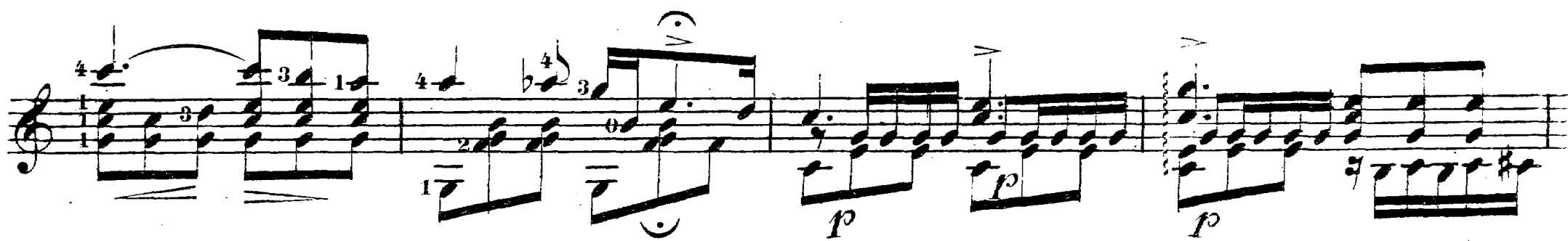
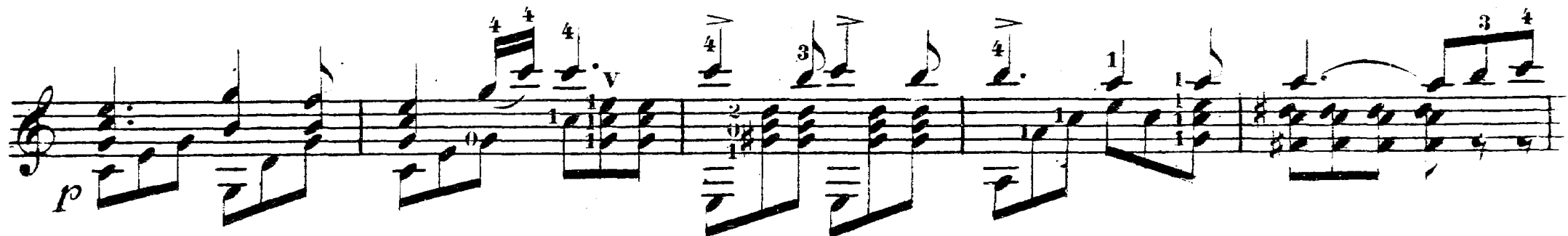
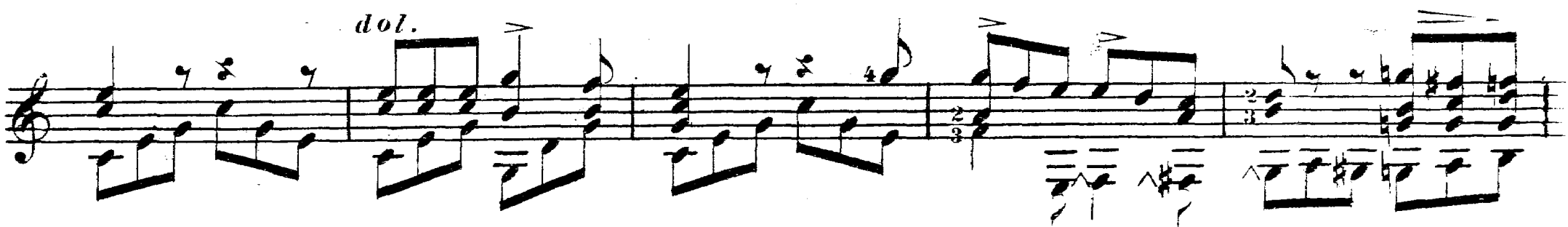
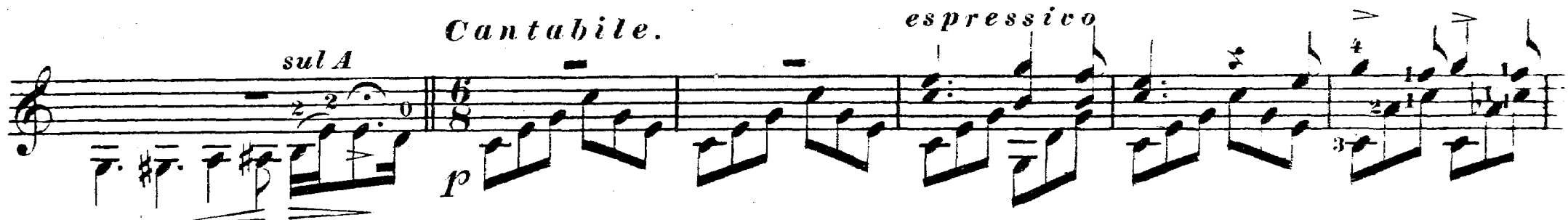
Maestoso.

GUITARE.

Introduction.

(9956.)

The sheet music consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It features a melodic line with triplets and a bass line with chords. The second staff continues the melodic line with triplets and a bass line with chords. The third and fourth staves feature a dense texture of sixteenth-note runs in the treble clef, with a bass line of chords. The fifth staff continues the sixteenth-note runs. The sixth staff includes the instruction *sul E* and features a bass line with fret numbers (0, 2, 1, 0, 1, 2, 0, 2) and a treble line with sixteenth-note runs. The seventh staff continues the sixteenth-note runs with fret numbers (1, 0, 4, 3, 4, 2, 1, 4, 3, 2, 3, 2, 1). The eighth and ninth staves continue the sixteenth-note runs. The tenth staff concludes the piece with a dynamic marking of *f*.



*Cadenza.*

Musical score for guitar, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano). Chords are marked with 'D' and 'XII'. Fingering patterns are shown above the notes: 2 4 0 0, 3 1 4 0, 2 3 0 0, 3 0 4 2, 1, 4, 4 3 2.

*Moderato.*

Musical score for guitar, measures 13-18. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a more melodic and slower-paced style. Dynamics include *p* (piano). The piece concludes with a final chord.

First musical staff featuring a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with triplets and slurs, and a bass line with chords and a dynamic marking of *f*. A *p* dynamic marking is also present.

Second musical staff continuing the melodic and harmonic development. It includes various rhythmic patterns and slurs.

Third musical staff featuring a treble clef and a key signature of two sharps. It includes a *loco* marking and contains triplets and sixteenth-note patterns.

Fourth musical staff with a treble clef and two sharps. It features a *loco* marking and includes triplets and sixteenth-note runs.

Fifth musical staff with a treble clef and two sharps. It consists of a continuous sixteenth-note melodic line.

Sixth musical staff with a treble clef and two sharps. It features a *crese.* (crescendo) marking and consists of a series of chords.

Seventh musical staff with a treble clef and two sharps. It includes markings for *rit* (ritardando), *a tempo*, *p legato*, and *marcato*. The staff contains a mix of chords and melodic lines.

GUITARE.

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure is marked *p* and *legato*. The second measure is marked *p* and *marcato*. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the seventh staff is marked with a *V* (ritardando) and a fermata. The notation includes slurs, accents, and dynamic markings throughout.

The sheet music consists of seven systems of staves. The first system shows a melodic line with slurs and fingerings (1, 2, 1, 3). The second system includes a triplet of eighth notes. The third system features a series of slurs and triplets. The fourth system has a dynamic marking of *ff* and includes a section with a slur and fingerings (3, 4, 3, 0). The fifth system starts with a dynamic marking of *p*, followed by a *cresc.* marking, and then a section with a slur and fingerings (6, 1, 3, 2). The sixth system has dynamic markings of *ff* and *p*, and another section with *f* and *p*. The seventh system begins with a dynamic marking of *p*, followed by a *dim.* marking, and ends with dynamic markings of *pp* and *mp*.

10. *Larghetto.*

GUITARE.

*il canto ben marcato*

First staff of music, starting with a treble clef and a 6/8 time signature. It features a series of chords and melodic lines. The dynamic marking *pp* is present at the beginning.

Second staff of music, continuing the piece with similar chordal and melodic textures.

Third staff of music, featuring a *ppp* dynamic marking and a *loco* instruction. It includes various chordal patterns and melodic fragments.

Fourth staff of music, showing more complex chordal structures and melodic lines.

Fifth staff of music, featuring triplets and other rhythmic patterns.

Sixth staff of music, including a *rit.* (ritardando) marking and a *a tempo* instruction. It shows a change in the melodic and harmonic flow.

Seventh staff of music, concluding the piece with a *rit.* marking and a final chord.



*Brillante.*

GUITARE.

*f*

*ff*

*ff*

*f*

*loco*

*p dol.*

*f*

*Andantino.*

*p*

*dol.*

*p* *cresc.*

*a tempo*

*rit.*

*Più mosso.*

The musical score consists of ten staves of music. The first two staves begin with a dynamic marking of *f* (forte) and feature a series of triplets. The third staff starts with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The fourth staff begins with a dynamic marking of *ff* (fortissimo). The score is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. Fingering numbers (1, 2, 3, 4) are placed above various notes throughout the piece. The music concludes with a final cadence on the tenth staff.

17 Allegretto.

GUITARE.

The musical score is written for guitar and consists of eight systems of notation. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It includes a dynamic marking of *p* (piano) and tempo markings of *loco* and *H*. The second system features a *rit.* (ritardando) marking followed by *a tempo* markings. The third system is marked *loco*. The fourth system includes a *p* marking. The fifth system is marked *f* (forte). The sixth system contains several triplets and is marked *p*. The seventh system includes a *p* marking. The eighth system concludes with a *p* marking. The score is filled with intricate guitar techniques, including arpeggios, triplets, and various fingering patterns indicated by numbers 1-4 and 0 (open string).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody features a triplet of eighth notes in the first measure, followed by eighth notes. The bass line consists of quarter notes. A dynamic marking *f* is present at the beginning.

Second system of musical notation. Similar to the first system, it continues the melodic and harmonic patterns. Fingerings *2 1 4 0* and *1 3 4 0* are indicated above the notes.

Third system of musical notation. The melody includes a triplet of eighth notes. The bass line has a dynamic marking *cresc.* (crescendo).

Fourth system of musical notation. The melody features a triplet of eighth notes. The bass line has a dynamic marking *dim.* (diminuendo).

Fifth system of musical notation. The melody continues with eighth notes. The bass line has dynamic markings *cresc.* and *dim.*.

Sixth system of musical notation. The melody continues with eighth notes. The bass line has dynamic markings *cresc.* and *dim.*.

Seventh system of musical notation. The melody continues with eighth notes. The bass line has a dynamic marking *ff* (fortissimo) at the beginning.

# Empfehlenswerthe Musik für die Gitarre.

Verlag der Schlesinger'schen Musikhandlung (Rob. Lienau), Berlin,

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## Für Gitarre allein.

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| 6. Anna Bolena.   | 22. Nabucodonosor.       |     |
| 7. Regimentstochter.  | 23. Barbier von Sevilla. |     |
| 8. L'Elisire d'Amore.   | 24. Moses.               |     |
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| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule. Nebst Übungsstücken und Liedern. Neue umgearbeitete Ausgabe von F. Chotek . . .                                 | 2 | —  |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische Gitarre-Schule. Vollständiger Unterricht nach leichter Methode. Neue Ausgabe (deutsch-italienisch) . . . . . | 3 | —  |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 3 kleinen Präludien und Modulationen f. Anfänger  | 1 | 80 |
| <b>Harder, A.</b> , Neue praktische u. theoretische Gitarre-Schule . . . . .  | 7 | —  |
| — Neue fortschreitende Etuden . . . . .   | 1 | 50 |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gitarre-Schule mit 15 Übungsstücken . . .  | 4 | —  |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte Stücke für den Unterricht op. 6 . . . .   | 1 | —  |

## Lieder und Gesänge mit Begleitung der Gitarre.

|  |   |    |
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| <b>Auber, F.</b> , Die Stumme von Portici. Oper                                      | 4 | 80 |
| Barcarolle: Es wehen . . . . .   | — | 50 |
| Barcarolle: Seht, seht . . . . .   | 1 | —  |
| <b>Curschmann, F.</b> , Bächlein, lass dein Jägerlied. Wie lieb, aus op. 3 . . . . . | 1 | —  |
| — Dein ist mein Willkommen. Waldesgruss, aus op. 3 . . . . .                         | 1 | —  |
| — Dein ist mein Herz op. 3 No. 6 . . . . .   | — | 50 |
| — 2 Lieder: Der kleine Hans, u. Komm lieber Schatz, aus op. 11 . . . . .             | 1 | —  |
| — Canzonetta. Abend ist's — Già la notte   | — | 80 |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 . . .                             | — | 50 |
| — In den Augen liegt das Herz op. 2 No. 6 . . .                                      | — | 50 |
| — Das Meer hat seine Perlen op. 10 . . . . .   | — | 50 |
| — O bitt' euch, liebe Vögelein op. 43 . . . . .                                      | — | 80 |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . . .                               | 1 | —  |
| — Das Lied von der Lanze op. 29. Br. . . . .   | 1 | —  |
| — In den Augen liegt des Herz. T. . . . .  | 1 | —  |
| — Der gute Rath. S. . . . .  | 1 | —  |
| — Die Schildwache . . . . .  | 1 | —  |
| <b>Huth, L.</b> , Das Hindumädchen . . . . .   | — | 50 |
| <b>Kücken, Fr.</b> , Sylvesterlied . . . . .   | — | 80 |
| — Tscherkessisches Lied op. 27 . . . . .   | — | 80 |

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| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24, 26 u. 28:                                 |   |    |
| Heft I. Blumen und Sterne. Im Mai. Lauf der Welt . . . . .                                | 1 | —  |
| Heft II. Schlummerlied. Flieg' Vöglein durch den Böhmerwald . . . . .                     | 1 | —  |
| Heft III. Herein! — Wenn der West . . . . .   | 1 | —  |
| Heft IV. Hier in Gottes freiem Garten. Gern willst du wissen. Ach wie glücklich . . . . . | 1 | —  |
| Heft V. Ueber die Berge. Wenn sonst im goldenen Strahl. Wir müssen gehen (Duet) . . . . . | 1 | —  |
| Heft VI. Frühlingswanderschaft. Vöglein mein . . . . .                                    | 1 | —  |
| — Mei Dirndel ist harb auf mi . . . . .   | — | 50 |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1, No. 2 . . . . .                         | — | 50 |
| — Mein Herz ich will dich fragen op. 86 . . . . .   | — | 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert der Teufel . . . . .                   | 2 | —  |
| No. 1. Romanze: Geh, geh, so sagte sie . . . . .  | — | 80 |
| „ 2. Sicilienne: Nun o Glück . . . . .  | — | 80 |
| „ 3. Romanze: Eh ich die Normandie . . . . .  | — | 50 |

|   |   |    |
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| No. 4. Cavatine: Näher denn, wie sie schön . . . . .                          | — | 50 |
| „ 5. Cavatine: Robert! mein Geliebter . . . . .                               | — | 50 |
| <b>Schubert, Fr.</b> , Aufenthalt . . . . .                                   | 1 | —  |
| — Das Fischermädchen . . . . .  | 1 | —  |
| — Liebesbotschaft . . . . .   | 1 | —  |
| — Die Post . . . . .  | 1 | —  |
| — Ständchen . . . . .   | 1 | —  |
| — Die Taubenpost . . . . .  | 1 | —  |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzeload: Wie i bin verwichen . . . . . | — | 30 |
| — Mäd'el schau mir in's Gesicht . . . . .                                     | — | 50 |
| — Preciosa. Lied: Einsam bin ich . . . . .                                    | — | 50 |
| — Der Freischütz. Oper . . . . .  | 3 | —  |
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| — Ariette: Kömmt ein schlanker Bursch . . . . .                               | — | 80 |
| — Arie: Durch die Wälder . . . . .  | — | 50 |
| — Cavatine: Und ob die Wolke . . . . .  | — | 50 |
| — Brautjungfern-Lied: Wir winden dir . . . . .                                | — | 50 |
| — Jägerchor: Was gleicht auf Erden . . . . .                                  | 1 | —  |
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Ausgewählte Melodien

## GUITARE.

Übertragen

von

### J. K. MERTZ.

6<sup>tes</sup> Werk.



- |  |                                   |
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| 17. Bellini: Norma.                    | 18. Suppé: Mädchen vom Lande.     |
| 19. Auber: Des Teufels Antheil.        | 20. Auber: Haydée.                |
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| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i>  |  |
| .. 36. _____ <i>Orpheus in der Hölle.</i>                  |  |





GUITARE.

Maestoso.

ten. marcato f dim. pp marcato ten. marcato f dim. pp ff loco p più lento. espress. dol. p ritard. A cresc. rullent. e dim. dim. ff dim. pp

(9957.)

GUITARE.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is a complex, fast-paced piece with many sixteenth and thirty-second notes. The lower four staves are bass clefs, providing a rhythmic and harmonic accompaniment to the melody. The notation includes various guitar-specific symbols like slurs and accents.

*Andantino.*

The second system of music consists of five staves. The top staff is a treble clef with a common time signature (C). The tempo is marked *Andantino*. The music is slower and more melodic than the first system. The lower four staves are bass clefs. The notation includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings like *marcato*, *f*, and *crese.* (crescendo).

This page of musical notation for guitar consists of ten systems of staves. The notation is dense and includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century guitar music, with frequent use of triplets and slurs. Dynamic markings include *f* (forte) and *loco*. The notation is arranged in a single column, with each system containing two staves. The piece concludes with a final cadence in the tenth system.

*Più moderato assai.*

GUITARE.

*con tenerezza*

*a tempo*  
Flag.  
dol.  
XII

GUITARE.

*cresc.* *f* *sp* *f*

*sp* *f* *sp* *f*

*sp* *sp*

*rit.* *dim.* *Andantino.* *p* *p dol.*

*p* *p dol.*

GUITARE.

*Andante.* *espressivo il canto.*

*dol. con espressione*

*f*

*pp*  
*legato*  
*leggerissimo*

*p*

*pp*

*rit.*

*con moto.*

*f* *p* *f* *p*

*Moderato quasi Allegretto.*

*ri = tar = dan = do*

*p*

*p* *f* *sempre cre*

*scen do*

*f* *poco a poco*

*ff*

*p dol.*

*p* *semp. cresc.*

*poco a poco*



First musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*.

Second musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *P dol.*

Third musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*.

Fourth musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*. Includes the instruction *leggiere* and *marcato il basso*.

Fifth musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*.

Sixth musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*. Includes a fingering number '4' above a note.

Seventh musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*. Includes a fingering number '1' above a note.

Eighth musical staff with treble and bass clefs, key signature of two sharps, and a dynamic marking of *f*. Includes a fingering number '4' above a note.

OPERN-REVUE.

Ausgewählte Melodien

für die

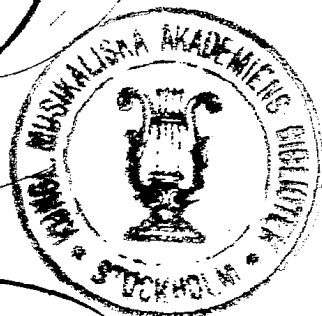
GUITARE.

Übertragen

VON

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8<sup>tes</sup> Werk.

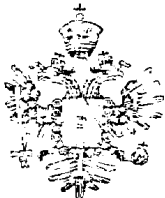


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Allegro  
maestoso.

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GUITARE.

The image displays a guitar sheet music score for a piece titled "GUITARE." The score is organized into seven horizontal staves. The first six staves contain complex rhythmic and melodic passages, often featuring sixteenth-note runs and chords. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include dynamic markings such as accents (>) and slurs. The seventh staff begins with the instruction "con bravura." and contains a series of rapid sixteenth-note patterns with specific fingerings like "3 4", "3 4 3 4", and "1 2 1 2". The final staff concludes with a "rit." (ritardando) marking and a final chord.

Andante. Romanze.

pp dol.

sul H. loco

loco

pp

ere = = seen =

GUITARE.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes a melodic line with a slur and a guitar-specific line with a 'VII' marking and fingerings 1, 2, 3, 4, 1, 3. Dynamics include 'do' and 'f'.

Musical notation for the second system, continuing the melodic and guitar lines. It includes a 'loco' marking and a 'H' marking. Fingerings 1, 3, 1 are shown.

Musical notation for the third system, showing a melodic line with a slur and a guitar-specific line. Dynamics include 'f'.

Musical notation for the fourth system, featuring a melodic line with a slur and a guitar-specific line. Dynamics include 'cresc.' and 'f'. Fingerings 1, 2, 1, 2, 3, 4 are shown.

Musical notation for the fifth system, showing a melodic line with a slur and a guitar-specific line. Fingerings 3, 2, 3, 2, 3, 1, 4, 1, 2 are shown.

Musical notation for the sixth system, featuring a melodic line with a slur and a guitar-specific line. Dynamics include 'rit.' and a 'D' marking.

Musical notation for the seventh system, showing a melodic line with a slur and a guitar-specific line. Dynamics include 'dim.'.

*Andante religioso.*

Musical notation for the eighth system, featuring a melodic line with a slur and a guitar-specific line. Dynamics include 'pp sempre legato'. Fingerings 4, 3, 1, 2, 3, 3, 1, 1, 4, 3, 1, 2 are shown.

GUITARE.

First system of musical notation for guitar. It consists of two staves. The upper staff contains a melodic line with various fingerings (1, 2, 3, 4) and accents. The lower staff contains a bass line with chords and fingerings (0, 1, 2, 3). Dynamics include *ff* and *f*. A hairpin symbol is present at the end of the system.

*Allegro ma non troppo.*

Second system of musical notation for guitar, featuring a single staff with a rhythmic pattern of eighth notes. Fingerings are indicated as 3 0 1 0 1 0, 3 0 1, 0 4, and 0 4. Dynamics include *ppp* and *pp*.

Third system of musical notation for guitar, featuring a single staff with a rhythmic pattern of eighth notes. Fingerings are indicated as 0 4, 2 4, 4, and 3 2 4. Dynamics include *ppp*.

Fourth system of musical notation for guitar, featuring a single staff with a rhythmic pattern of eighth notes. Fingerings are indicated as 3 4 and 1 0 4. Dynamics include *ppp*.

Fifth system of musical notation for guitar, featuring two staves. The upper staff has a melodic line with fingerings (1, 4, 2, 3, 4) and a dynamic marking of *f*. The lower staff has a bass line with fingerings (3, 2, 3, 1) and a dynamic marking of *pp*. A *D* chord marking is present.

Sixth system of musical notation for guitar, featuring two staves. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a bass line with a dynamic marking of *pp*.

Seventh system of musical notation for guitar, featuring two staves. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a bass line with a dynamic marking of *pp*.

GUITARE.

The sheet music consists of eight systems of staves. The first system begins with a dynamic marking of *f* *pp*. The music is written in treble clef with a key signature of one sharp (F#). It features a complex melodic line in the upper voice and a bass line in the lower voice. The piece includes various guitar techniques such as triplets, slurs, and dynamic markings like *pp* and *f*. Chord diagrams for V, VI, and IX are provided. A specific fingering sequence "2 0 2 0 1 0 2 0 3 0 2 0 1 0 2 0" is written above a section of the music.



1 3 2 4

2 3 1 4

IX

*dim. e ritard.*

*Allegro ma non troppo.*

*p f p f p f*

*f p f p f p*

*f p f p f p*

*p f p f p*

*p f p f p*

*p f p f p*

*p f p f p*

*p f p f p*

The image displays a musical score for guitar, consisting of ten systems of two staves each. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings are used throughout, including *p* (piano), *f* (forte), and *ff* (fortissimo). A *loco* marking is present in the fourth system, indicating a section of free bowing. Fingerings are indicated by numbers 1-4 above notes, and some notes have 'x' marks above them, likely indicating natural harmonics. The score concludes with a final *f* dynamic marking.

The sheet music consists of ten systems of staves. The first system includes a triplet of eighth notes and a dynamic marking of *ff*. The second system is marked *loco* and also features a *ff* dynamic. The third system has a *f* dynamic. The fourth system includes fingering numbers (1, 1, 3, 4) and a *f* dynamic. The fifth system has a *f* dynamic. The sixth system includes *p cresc.* and *f* markings. The seventh system has a *f* dynamic. The eighth system includes *p cresc.* and *f* markings. The ninth system has a *f* dynamic. The tenth system includes *f* and *ff* markings. The music concludes with a double bar line and a fermata.

# EMPIRENSWEITLICHE MUSIK FÜR DIE GUITARRE.

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| No. 1. An Malvina. Romanze.  |        |       |
| „ 2. Abendlied. Unruhe. Elfenreigen.   |        |       |
| „ 3. An die Entfernte. Etude. Capriccio.   |        |       |
| „ 4. Gondoliera. Liebeslied.   |        |       |
| „ 5. Fingalshöhle. Gebet.  |        |       |
| „ 6. Tarantelle.   |        |       |
| „ 7. Variations mignonnes.   |        |       |
| „ 8. Kindermärchen.  |        |       |

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| <b>Mertz, J. K.</b> , Barden-Klänge. 13 Ton-<br>stücke op. 13 . . . . . je                                  | 1 —    |  |
| No. 9. Rondino.   |        |  |
| „ 10. Romanze. Scherzo. Sehnsucht.  |        |  |
| „ 11. Lied ohne Worte. Mazurka.   |        |  |
| „ 12. 4 Polonaisen von Oginski.   |        |  |
| „ 13. 3 . . . . .   |        |  |
| — 3 Morceaux: Fantaisie hongroise. Fantaisie<br>originale. Le Gondolier op. 65 . . . . .                    | 2 —    |  |
| — 6 Lieder von Franz Schubert, übertragen .   | 2 —    |  |
| — Auswahl der beliebtesten Tänze, von Strauss,<br>Joh., Sohn, übertragen.                                   |        |  |
| Heft I. Walzer aus op. 95, 99, 104, 105, 114  | 1 50 — |  |
| Heft II. Walzer aus op. 118, 119, 128, 131, 136   | 1 —    |  |
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| — Auswahl der beliebtesten Tänze von C. M.<br>Ziehrer.  |        |  |
| Heft X. Walzer und Polkas aus op. 1, 2, 10,<br>22, 28, 33, 34 . . . . .                                     | 1 50 — |  |
| Heft XI. Walzer und Polkas aus op. 30, 39,<br>42, 46, 48, 50, 55 . . . . .                                  | 1 50 — |  |
| Heft XII. Walzer und Polkas aus op. 59,<br>61, 66, 68, 69, 71, 76 . . . . .                                 | 1 50 — |  |

## Für Gitarre mit Begleitung anderer Instrumente.

Pour Guitare avec accompagnement d'autres  
Instruments.

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| <b>Bevilaqua, M.</b> , Variationen: Wer hörte wohl<br>jemals, f. Gitarre u. Flöte (od. Violine) op. 63 | 1 30 — |
| <b>Call, L. de</b> , Serenade (C) f. Guit. u. Violine<br>op. 16 . . . . .                              | 2 50 — |
| — Serenade (D) f. Guit. u. Violine op. 19 . . . . .  | 2 —    |
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| — Serenade (A) f. Guit. u. Violine op. 21 . . . . .  | 1 50 — |
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| — Serenade (D) f. Guit., Flöte u. Bratsche op. 30  | 2 —    |
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| — Serenade (C) f. Guit. u. Violine (od. Flöte) op. 54  | 2 —    |
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| — Serenade (A) desgl. op. 137 . . . . .  | 2 —    |

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| <b>Diabelli, A.</b> , Serenade (Es) f. Guit. u.<br>Violine op. 139 . . . . .   | 2 —    |
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| — Sonate (A) f. Guit. und Klavier op. 68 . . . . .   | 1 50 — |
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| <b>Giuliani, M.</b> , Duo f. Guit. u. Violine op. 25   | 3 —    |
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| — Variations (Mad. Catalani) für Guit. und<br>Violine (oder Flöte) 2 Hefte . . . . . je                                  | 2 —    |
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| — Divertissement desgl. op. 3 . . . . .  | 80 —   |
| <b>Krähmer, E.</b> , Adagio u. Rondo brillant f.<br>Guit. u. Csakan (Stockflöte) op. 14 . . . . .                        | 1 50 — |
| <b>Mayseder, J.</b> , Variations sur un thème grec,<br>f. Guit. u. Violine op. 4 . . . . .                               | 1 50 — |
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| <b>Weiss, J. A.</b> , 6 Duos faciles, f. 2 Gitarren  | 2 30 — |

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| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule.<br>Nebst Übungsstücken und Liedern. Neue<br>umgearbeitete Ausgabe von F. Chotek . . . . .                                | 2 —    |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische<br>Gitarre-Schule. Vollständiger Unterricht<br>nach leichter Methode. Neue Ausgabe<br>(deutsch-italienisch) . . . . . | 3 —    |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 8 kleinen<br>Prälieden und Modulationen f. Anfänger  | 1 80 — |
| <b>Harder, A.</b> , Neue praktische u. theoretische<br>Gitarre-Schule . . . . .  | 7 —    |
| — Neue fortschreitende Etuden . . . . .  | 1 50 — |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gui-<br>tarre-Schule mit 15 Übungsstücken . . . . .   | 4 —    |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte<br>Stücke für den Unterricht op. 6 . . . . .   | 1 —    |

## Lieder und Gesänge mit Begleitung der Gitarre.

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| <b>Auber, F.</b> , Die Stumme von Portici. Oper   | 4 80 — |
| Barcarolle: Es wehen . . . . .  | 50 —   |
| Barcarolle: Seht, seht . . . . .  | 1 —    |
| <b>Curschmann, F.</b> , Bächlein, lass dein Jäger-<br>lied. Wie lieb, aus op. 3 . . . . . | 1 —    |
| — Dein ist mein. Willkommen. Waldesgruss,<br>aus op. 3 . . . . .                          | 1 —    |
| — Dein ist mein Herz op. 3 No. 6 . . . . .  | 50 —   |
| — 2 Lieder: Der kleine Hans, u. Komm lieber<br>Schatz, aus op. 11 . . . . .               | 1 —    |
| — Canzonetta. Abend ist's — Già la notte . . . . .  | 80 —   |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 . . . . .                              | 50 —   |
| — In den Augen liegt das Herz op. 2 No. 6 . . . . .                                       | 50 —   |
| — Das Meer hat seine Perlen op. 10 . . . . .  | 50 —   |
| — O bitt' euch, liebe Vögelein op. 43 . . . . .   | 80 —   |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . . .                                    | 1 —    |
| — Das Lied von der Lanze op. 29. Br. . . . .  | 1 —    |
| — In den Augen liegt des Herz. T. . . . .   | 1 —    |
| — Der gute Rath. S. . . . .   | 1 —    |
| — Die Schildwache . . . . .   | 1 —    |
| <b>Huth, L.</b> , Das Hindumädchen . . . . .  | 50 —   |
| <b>Kücken, Fr.</b> , Sylvesterlied . . . . .  | 80 —   |
| — Tscherkessisches Lied op. 27. . . . .   | 80 —   |

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| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24,<br>26 u. 28:                                    |      |
| Heft I. Blumen und Sterne. Im Mai. Lauf<br>der Welt . . . . .                                   | 1 —  |
| Heft II. Schlummerlied. Flieg' Vögelein<br>durch den Böhmerwald . . . . .                       | 1 —  |
| Heft III. Herein! — Wenn der West . . . . .   | 1 —  |
| Heft IV. Hier in Gottes freiem Garten.<br>Gern willst du wissen. Ach wie glücklich . . . . .    | 1 —  |
| Heft V. Ueber die Berge. Wenn sonst<br>im goldnen Strahl. Wir müssen gehen<br>(Duett) . . . . . | 1 —  |
| Heft VI. Frühlingswanderschaft. Vögelein<br>mein . . . . .                                      | 1 —  |
| — Mei Dirndel ist harb auf mi . . . . .   | 50 — |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1,<br>No. 2 . . . . .                            | 50 — |
| — Mein Herz ich will dich fragen op. 86 . . . . .   | 50 — |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert<br>der Teufel . . . . .                      | 2 —  |
| No. 1. Romanze: Geh, geh, so sagte sie . . . . .  | 80 — |
| „ 2. Sicilienne: Nun o Glück . . . . .  | 80 — |
| „ 3. Romanze: Eh ich die Normandie . . . . .  | 50 — |

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| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert<br>der Teufel . . . . .      |        |
| No. 4. Cavatine: Näher denn, wie sie schön . . . . .                            | 50 —   |
| „ 5. Cavatine: Robert! mein Geliebter . . . . .                                 | 50 —   |
| <b>Schubert, Fr.</b> , Aufenthalt . . . . .                                     | 1 —    |
| — Das Fischermädchen . . . . .  | 1 —    |
| — Liebesbotschaft . . . . .   | 1 —    |
| — Die Post . . . . .  | 1 —    |
| — Ständchen . . . . .   | 1 —    |
| — Die Taubenpost . . . . .  | 1 —    |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzload:<br>Wie i bin verwichen . . . . . | 30 —   |
| — Mädel schau mir in's Gesicht . . . . .  | 50 —   |
| — Preciosa. Lied: Einsam bin ich . . . . .                                      | 50 —   |
| — Der Freischütz. Oper . . . . .  | 3 —    |
| Walzer u. Arie: Hier im ird'schen. . . . .                                      | 50 —   |
| Ariette: Kömmt ein schlanker Bursch . . . . .                                   | 80 —   |
| Arie: Durch die Wälder . . . . .  | 50 —   |
| Cavatine: Und ob die Wolke . . . . .  | 50 —   |
| Brautjungfern-Lied: Wir winden dir. . . . .                                     | 50 —   |
| Jägerchor: Was gleicht auf Erden . . . . .                                      | 1 —    |
| Gebet: Leise, leise . . . . .   | 50 —   |
| — Oberon . . . . .  | 3 80 — |
| Ariette: Arabien's einsam Kind . . . . .  | 50 —   |
| Meermädchenlied: O! wie wogt es . . . . .                                       | 50 —   |

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

VON

### J. K. MERTZ.

8<sup>tes</sup> Werk.

N<sup>o</sup> 15. Adam: Le Postillon.

15. Balfe: Die Zigeunerin.

17. Bellini: Norma.

19. Auber: Des Teufels Antheil.

21. Verdi: Rigoletto.

23. Rossini: Der Barbier v. Sevilla.

N<sup>o</sup> 14. Verdi: Ernani.

16. Donizetti: La Favorita.

18. Suppé: Mädchen vom Lande.

20. Auber: Haydee.

22. Verdi: Nabuccodonosor.

24. Rossini: Moses.

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1924  
8/8

Im Verlage der k.k. Hof- und priv. Kunst- und Musikalienhandlung

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**J. K. MERTZ.**

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|---|---|
| .. N <sup>o</sup> 1. Donizetti, <i>Lucrezia Borgia.</i>   | .. N <sup>o</sup> 37. Offenbach, <i>Fortunios Lied.</i> |
| .. 2. ———— <i>Lucia di Lammermoor.</i>                    | .. 38. ———— <i>Herr u. Madame Denis.</i>                |
| .. 3. Bellini, <i>I Puritani.</i>                         |   |
| .. 4. ———— <i>La Sonnambula.</i>                          |   |
| .. 5. Donizetti, <i>Belisario.</i>                        |   |
| .. 6. ———— <i>Anna Bolena.</i>                            |   |
| .. 7. ———— <i>Marie, die Regimentstochter.</i>            |   |
| .. 8. ———— <i>L'Elisir d'Amore.</i>                       |   |
| .. 9. Balfe, <i>Die 4 Himmelskinder.</i>                  |   |
| .. 10. Bellini, <i>La Straniera.</i>                      |   |
| .. 11. Donizetti, <i>Murino Folliero.</i>                 |   |
| .. 12. Flotow, <i>Alessandro Stralella.</i>               |   |
| .. 13. Adam, <i>Le Postillon.</i>                         |   |
| .. 14. Verdi, <i>Ernani.</i>                              |   |
| .. 15. Balfe, <i>Die Zigeunerin.</i>                      |   |
| .. 16. Donizetti, <i>La Favorita.</i>                     |   |
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| .. 20. ———— <i>Hylée, ou le secret.</i>                   |   |
| .. 21. Verdi, <i>Vigoletto.</i>                           |   |
| .. 22. ———— <i>Nabuccodonosor.</i>                        |   |
| .. 23. Rossini, <i>Der Barbier von Sevilla.</i>           |   |
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| .. 28. Pugnani, <i>Setanella.</i>                         |   |
| .. 29. Verdi, <i>La Traviata.</i>                         |   |
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| .. 33. Nield, <i>Die lastigen Weiber von Windsor.</i>     |   |
| .. 34. Wagner, <i>Der fliegende Holländer.</i>            |   |
| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |   |
| .. 36. ———— <i>Orpheus in der Hölle.</i>                  |   |

La part de diable  
(Des Teufels Antheil)  
von  
D. F. E. AUBER.

GUITARE.

Allegro.

The musical score is written for guitar and consists of seven systems of staves. Each system typically contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 2/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegro'. The score begins with a dynamic marking of 'f' (forte). The first system includes a repeat sign at the beginning. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in triplets and slurs. There are several dynamic markings throughout, including 'f' and 'ff' (fortissimo). The score concludes with a final cadence in the seventh system.

GUITARE

First musical staff with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. It features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *p* (piano) is present.

Second musical staff, continuing the piece. It includes dynamic markings of *f* (forte), *p* (piano), and *f* (forte).

Third musical staff, featuring a *crese.* (crescendo) marking and a dynamic marking of *ff* (fortissimo).

Fourth musical staff, marked *Andantino.* It includes dynamic markings of *f*, *p*, and *dol.* (dolce). Fingerings are indicated with numbers 1-4.

Fifth musical staff, continuing the *Andantino* section with various fingerings and articulations.

Sixth musical staff, showing further melodic and harmonic development.

Seventh musical staff, concluding the piece with a final melodic phrase.



GUITARE.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated above the notes: '4 2' and '4 0'. A 'D' chord is marked below the staff. The notation includes eighth and sixteenth notes, and rests.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated above the notes: '1 3', '3', '4', '4'. A 'D' chord is marked below the staff. The notation includes eighth and sixteenth notes, and rests.

*Allegretto.*

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A 'p' dynamic marking is present at the beginning. The notation includes eighth and sixteenth notes, and rests.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A 'f' dynamic marking is present at the end of the staff. The notation includes eighth and sixteenth notes, and rests.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Two 'p' dynamic markings are present. The notation includes eighth and sixteenth notes, and rests.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated above the notes: '2', '1 3'. A 'p' dynamic marking is present. The notation includes eighth and sixteenth notes, and rests.

Musical staff with guitar notation. The first measure has a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and melodic lines. Fingerings are indicated above the notes: '4', '2'. A 'p' dynamic marking is present. The notation includes eighth and sixteenth notes, and rests.

GUITARE.

The sheet music consists of eight systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The music is primarily composed of chords and arpeggiated patterns. Fingerings are indicated by numbers 1-4 above notes. A 'rit.' (ritardando) marking is present in the final system.

GUITARE.

Romanze. *Andantino.*

GUITARE.

*Allegretto.*

The musical score consists of seven systems, each with a treble and bass staff. The first system includes a dynamic marking of *p* and a fingering '4'. The second system also includes a dynamic marking of *p*. The third, fourth, fifth, sixth, and seventh systems feature various musical ornaments, including triplets and slurs, and dynamic markings such as *p* and accents. The notation includes eighth and sixteenth notes, rests, and slurs.

GUITARE.

First musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '2' is above the first two notes of the melodic line.

Second musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

Third musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

Fourth musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

Fifth musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

Sixth musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

Seventh musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with quarter notes. A slur with the number '3' is above the first three notes of the melodic line.

*Allegro.*

This page of musical notation for guitar consists of seven systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and accents. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line and repeat dots at the end of the final system.

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| 17. Bellini, Norma.                    | 18. Suppé, Mädchen vom Lande.     |
| 19. Auber, Des Teufels Antheil.        | 20. Auber, Haydee.                |
| 21. Verdi, Rigoletto.                  | 22. Verdi, Nabuccodonosor.        |
| 23. Rossini, Der Barbier v. Sevilla.   | 24. Rossini, Moses.               |

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### **Ausgewählte Melodien**

für die

## **GUITARE.**

Übertragen von

**J. K. MERTZ.**

- |   |  |
|---|--|
| N <sup>o</sup> 1. Donizetti, <i>Lucrezia Borgia.</i>      | N <sup>o</sup> 37. Offenbach, <i>Fortunios Lied.</i> |
| .. 2. _____ <i>Lucia di Lammermoor.</i>                   | .. 38. _____ <i>Herr u. Madame Denis.</i>            |
| .. 3. Bellini, <i>I. Puritani.</i>                        |  |
| .. 4. _____ <i>La Scianabula.</i>                         |  |
| .. 5. Donizetti, <i>Belisario.</i>                        |  |
| .. 6. _____ <i>Anna Bolena.</i>                           |  |
| .. 7. _____ <i>Marie, die Regimentstochter.</i>           |  |
| .. 8. _____ <i>L'Elisir d'Amore.</i>                      |  |
| .. 9. Balfe, <i>Die 4 Hülfnastinder.</i>                  |  |
| .. 10. Bellini, <i>La Straniera.</i>                      |  |
| .. 11. Donizetti, <i>Marino Faliero.</i>                  |  |
| .. 12. Flotow, <i>Alessandro Stradella.</i>               |  |
| .. 13. Adam, <i>Die Pastillen.</i>                        |  |
| .. 14. Verdi, <i>Ernani.</i>                              |  |
| .. 15. Balfe, <i>Die Zigeunerin.</i>                      |  |
| .. 16. Donizetti, <i>La Favorita.</i>                     |  |
| .. 17. Bellini, <i>Norma.</i>                             |  |
| .. 18. Suppé, <i>Das Fideleu vom Lido.</i>                |  |
| .. 19. Auber, <i>Des Teufels Antheil.</i>                 |  |
| .. 20. _____ <i>Hautée, ou le secret.</i>                 |  |
| .. 21. Verdi, <i>Rigoletto.</i>                           |  |
| .. 22. _____ <i>Nabucco König.</i>                        |  |
| .. 23. Rossini, <i>Der Barbier von Sevilla</i>            |  |
| .. 24. _____ <i>Moses.</i>                                |  |
| .. 25. Boiellien, <i>Die weisse Frau.</i>                 |  |
| .. 26. Auber, <i>Marco Spola.</i>                         |  |
| .. 27. Verdi, <i>Il Trovatore.</i>                        |  |
| .. 28. Pagni, <i>Satanella.</i>                           |  |
| .. 29. Verdi, <i>La Traviata.</i>                         |  |
| .. 30. Weber, <i>Euryanthe.</i>                           |  |
| .. 31. Verdi, <i>Die sizilianische Vesper.</i>            |  |
| .. 32. Meyerbeer, <i>Der Nordstern.</i>                   |  |
| .. 33. Nibbi, <i>Die lustigen Weiber von Windsor.</i>     |  |
| .. 34. Wagner, <i>Der fliegende Holländer.</i>            |  |
| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |  |
| .. 36. _____ <i>Orpheus in der Hölle.</i>                 |  |

GUITARE.

*Largo.*

Introduction. *p* *f* *ten.*

*p* *dim.* *p dol.*

*espress.* *dol.* *cresc.* *ce = ce'*

*le = ran = do il tempo* *cresc.* *f* *pp* *rit.* *f*

*dolciss.* *pp*

*loco*

The musical score is written for guitar and consists of seven staves. The first staff is the introduction, marked 'Largo' and 'p' (piano), with a 'ten.' (tension) marking at the end. The second staff continues with triplets and a 'dim.' (diminuendo) marking, ending with 'p dol.' (piano dolce). The third staff is marked 'espress.' (espressivo) and includes 'dol.' (dolce), 'cresc.' (crescendo), and a 'ce = ce'' marking. The fourth staff has the tempo marking 'le = ran = do il tempo' and includes 'cresc.', 'f' (forte), 'pp' (pianissimo), 'rit.' (ritardando), and 'f'. The fifth staff is marked 'dolciss.' (dolcissimo) and 'pp'. The sixth and seventh staves feature 'loco' markings and various rhythmic patterns.

(9960.)

GUITARE.

loco

loco

loco



GUITARE.

ten. ten. ten. ten. ten. ten. ten. 4 ten. 2 1 4 2 1 2 1 1 2 4

*p* *p* *p* *dim.* *rit.* *a tempo* *ff*

0 1 0 3 3 0 2 0 0 0 loco 1 4 2 ten. ten. ten. ten. ten.

*dim.* *rit.*

ten.

*a tempo* *ff* *f*

*f* *f* *f* *ff* *rit.*

*Allegro giusto.*

*p* *p* 1 2 4

*rit.* *f* *p*

loco

*eresc.* *f* *rit.* 1

*Più lento.*

*Flag.*

Cadenza.

GUITARE.

Musical staff 1: Cadenza section. The staff contains a series of chords and notes with guitar fret numbers written above: 0, 3, 0, 2, 1, 0, 4. Fret markers are labeled XI, VIII, and A. The music is in a treble clef with a key signature of one sharp (F#).

Musical staff 2: Cadenza section. The instruction *loco* is written above the staff. A starting fret marker 'E' is indicated at the beginning. The music continues with a series of chords and notes.

Musical staff 3: Cadenza section. The instruction *ac = ce = le = ran = do* is written above the staff. The music continues with a series of chords and notes.

Musical staff 4: Cadenza section. The instruction *il tempo* is written above the staff. The music continues with a series of chords and notes.

Musical staff 5: Cadenza section. The instruction *rit.* is written below the staff. The music concludes with a double bar line and a fermata.

Andante espressivo.

Musical staff 6: *Andante espressivo* section. The dynamic marking *pp* is written below the staff. The instruction *loco* is written below the staff. Fret markers V and III are indicated. The music continues with a series of chords and notes.

Musical staff 7: *Andante espressivo* section. The instruction *loco* is written above the staff. The dynamic marking *pp* is written below the staff. The music continues with a series of chords and notes.

Musical staff 8: *Andante espressivo* section. The instruction *rit.* is written below the staff. The music concludes with a double bar line and a fermata.

*Con moto.*

GUITARE.

The sheet music is arranged in eight staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Con moto.' and the instrument is 'GUITARE.'. The music features complex rhythmic patterns, including triplets and slurs, with various fingering numbers (1, 2, 3, 4) and guitar-specific notations like 'VI' and 'loco'. The second staff includes a 'H' marking. The third staff has a 'VI' marking and a 'dol.' (dolando) marking. The fourth staff has a 'H' marking. The fifth staff has a '3' marking. The sixth staff has a 'VI' marking. The seventh staff has a 'cre' (crescendo) marking. The eighth staff has a 'do' marking. The piece concludes with a double bar line.

GUITARE.

*poco* *poco*

*f*

*rit.* *p* *p*

*Andante assai.*

*con grazia.* *loco* *f*

*f* *f* *f* *pp* *p* *rit.* *a tempo*

*loco*

*f* *f* *p* *p*



GUITARE.

VI *P dol.*

*Più animato.*

*Allegro brillante.*

GUITARE.

The main body of the score consists of six systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a *p* dynamic marking. The notation includes numerous triplets, slurs, and various fingering numbers (1-4) above the notes. The piece concludes with a double bar line.

*Presto.*

The final system features a vocal line on the treble staff and a guitar accompaniment on the bass staff. The vocal line includes the lyrics "ere = scen - do" and is marked with a *f* dynamic. The guitar accompaniment includes a *p* dynamic marking and concludes with a double bar line.

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

VON

### J. K. MERTZ.

8<sup>tes</sup> Werk.



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| N <sup>o</sup> 13. Adam, Le Postillon..... | N <sup>o</sup> 14. Verdi, Ernani..... |
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| 17. Bellini, Norma.....                    | 18. Suppé, Mädchen vom Lande.....     |
| 19. Auber, Des Teufels Antheil.....        | 20. Auber, Haydée.....                |
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# RIGOLETTO

con

G. VERDI.

GUITARE.

Allegro molto.

First system of musical notation for guitar, starting with the tempo marking 'Allegro molto.' The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and melodic lines with dynamic markings such as *f* and *sf*. Fingering numbers (0, 2, 3) are indicated below the notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings like *f* and *sf*. Fingering numbers (2, 3, 0, 2, 3, 2) are visible.

Third system of musical notation, featuring more complex chordal textures and dynamic markings such as *f* and *sf*. Fingering numbers (0, 1, 4, 0, 1, 4) are present.

Fourth system of musical notation, showing a change in dynamics with *sf* and *f* markings. The music continues with a driving rhythm.

Fifth system of musical notation, including dynamic markings like *f*, *mf*, and *sf*. Fingering numbers (1, 2, 4, 3, 2, 1, 0, 4, 2, 1, 4, 2, 1, 4) are indicated.

Sixth system of musical notation, marked 'Più lento.' The tempo is slower, and the dynamics include *p* and *espressivo*. Fingering numbers (4, 1, 2, 4, 3, 2, 1, 3, 2) are shown.

Seventh system of musical notation, marked 'Andante.' The tempo is further reduced, with dynamics like *p* and *dim.* (diminuendo). Fingering numbers (1, 3, 2, 2, 1, 0) are present.

(H. 491.)

This musical score is written for guitar and consists of seven systems of notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various guitar-specific elements such as fret numbers (0-4), string numbers (1-6), and fingerings (1-4). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *pp*, *rit.*, *a tempo.*, and *cresc.*. The piece concludes with a final cadence in the key of D major.

*il canto ben marcato.*

The musical score consists of ten systems of notation, each with a treble clef and a key signature of one sharp (F#). The first system begins with the instruction *dolce p<sup>o</sup>*. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with accents (>) or slurs. The bass line is represented by a single line with a C-clef, showing chordal accompaniment and bass notes. The piece concludes with a final chord and a fermata.

*cre = = = = scen = = = = do.*

*f*

*dol.*

*rit.*

*Moderato.* *pp* *stul H*

*loco* *pp*

*rit.* *pp* *a tempo.* *loco*

*Allegretto.* *dol.* *pp*



*Brillante.*

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. Some measures include a 'p.' (piano) dynamic marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

*sempre dimi = = = nu =*

*= en = = do e rallen = = tan = = do.*

*Andantino.*  
*p<sup>o</sup> dol.* *sul H* *dol.*

*dol.*

*Più lento.*  
*p<sup>o</sup> loco* *sul H.* *loco*

*sul H.* *loco*

*p<sup>o</sup>*

*rit.* *f.*  
*a tempo.*

*Moderato assai.*

*p*  
3

*f*

*pp*

ri = tar = dan = do.

*Più mosso.*

*p*

*sf*

*p*

*sf*

*cresc.*

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. The melody consists of eighth-note triplets with upward slurs.

Musical staff 2: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. Features a series of eighth-note triplets with upward slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. Features a series of eighth-note triplets with upward slurs.

Musical staff 4: Treble clef, key signature of one sharp (F#). The melody continues with eighth-note triplets and upward slurs.

Musical staff 5: Treble clef, key signature of one sharp (F#), starting with a piano (*p*) dynamic and a *dol.* (dolce) marking. The melody features eighth-note triplets with upward slurs.

Musical staff 6: Treble clef, key signature of one sharp (F#), starting with a *loco* marking. The melody features eighth-note triplets with upward slurs.

Musical staff 7: Treble clef, key signature of one sharp (F#), ending with a fortissimo (*ff*) dynamic. The melody features eighth-note triplets with upward slurs.

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Ausgewählte Melodien

für die

## GUITARE.

Übertragen

VON

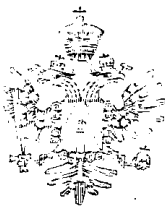
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8<sup>tes</sup> Werk.

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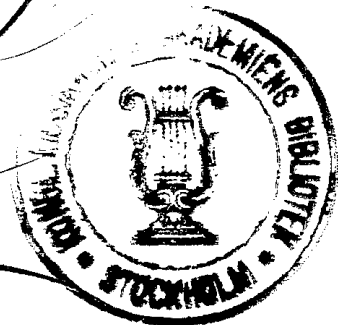


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1924  
818.



NABUCODONOSOR

von

G. VERDI.

GUITARE.

Introduction. *Maestoso*

*Andante.* (Jo t'amava) *espressivo il canto.*

(11, 492.)

*ritar = = dan = = do.*

*a tempo.*

*Allegro.*

*rit. loco*

*f marcato il basso.*



(Il maledetto.)

*Presto.*

The musical score consists of eight systems of music, each with a treble clef and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 on the left hand and 1-4 on the right hand. The score begins with a *p* dynamic and a *V* (accents) marking. It features several trills and triplets. The dynamics fluctuate, including *sf*, *f*, *pp*, and *ff*. A *loco* marking appears in the fifth system. The piece concludes with a final *f* dynamic.

*Andante. il canto espressivo.*

First staff of music, treble clef, C major, *p* dynamics, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets and a 4-fingered chord.

Second staff of music, treble clef, C major, continues the melodic and bass lines with various fingering and slurs.

Third staff of music, treble clef, C major, includes "sul H." and "loco" markings, a V sign, and various fingering.

Fourth staff of music, treble clef, C major, features a key signature change to B-flat major and various fingering.

Fifth staff of music, treble clef, B-flat major, continues the melodic and bass lines with slurs and fingering.

*Più mosso.*

Sixth staff of music, treble clef, B-flat major, *sf* dynamics, 4/4 time signature, features a melodic line with slurs and a bass line with triplets.

Seventh staff of music, treble clef, B-flat major, continues the melodic and bass lines with slurs and fingering.

Eighth staff of music, treble clef, B-flat major, continues the melodic and bass lines with slurs and fingering.

The first five staves of the musical score contain intricate rhythmic passages. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The music is written in a single melodic line on a treble clef staff.

The last three staves of the musical score include performance directions and dynamic markings. The first staff begins with *rit.* (ritardando) and *f* (forte), followed by *dol.* (dolce). The tempo then changes to *Andante.* and the dynamics shift to *p* (piano). The instruction *il canto espressivo.* (expressive singing) is written below the staff. The notation features a mix of note values, rests, and fingerings.

First musical staff, treble clef, featuring complex fingering (3, 2, 3) and a *dol.* marking.

Second musical staff, treble clef, featuring a series of *p* notes and a *più cresc.* marking.

Third musical staff, treble clef, featuring a *f* dynamic, *dim.* marking, and *più cresc.* marking.

Fourth musical staff, treble clef, featuring a *f* dynamic and *dim.* marking.

Fifth musical staff, treble clef, featuring a *dim.* marking, *rit.* marking, and *Allegro.* tempo change.

Sixth musical staff, treble clef, featuring a *f* dynamic and *p* dynamic.

Seventh musical staff, treble clef, featuring a *f* dynamic and *sf* dynamic.

Eighth musical staff, treble clef, featuring complex fingering (0, 2, 1) and a *f* dynamic.

*Virace.*

VII.

*loco*

Musical staff 1: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *mp* and *f*.

Musical staff 2: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *sf* and *f*.

Musical staff 3: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *f*.

Musical staff 4: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords.

Musical staff 5: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *sf* and *mp*.

VII

Musical staff 6: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *p* and *Presto.*

*Tempo*

Musical staff 7: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *f*, *sf*, *p*, and *f*.

Musical staff 8: Treble clef, key signature of two sharps, common time. Features a melody with triplets and slurs, and a bass line with chords. Dynamics include *f*, *ff*, and *p*.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a series of chords and triplets. Dynamics include *ff*, *p*, and *ff*. A first ending bracket is present at the end of the staff.

*Andantino.*

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *p* and *p*. A first ending bracket is present at the end of the staff.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *p*. A first ending bracket is present at the end of the staff.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *rit.* and *p*. A first ending bracket is present at the end of the staff.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *f*, *f*, and *dol.*. A first ending bracket is present at the end of the staff.

*Con moto.*

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *ritard.* and *p*. A first ending bracket is present at the end of the staff.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *f*. A first ending bracket is present at the end of the staff.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains chords and triplets. Dynamics include *p*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. A first ending bracket is present at the end of the staff.

*Allegro moderato.*  
*la melodia ben marcato.*

The musical score consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The tempo is *Allegro moderato* and the instruction is *la melodia ben marcato*. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, and *fp*. There are also numerical markings (1, 2, 3, 4) and symbols (x) indicating specific performance techniques or fingerings. The music is written in a style typical of 19th-century piano literature.

Musical staff 1: Treble clef, starting with a dynamic marking of *p*. The melody features a series of eighth notes with accents. A *dol.* (dolce) marking is present. The bass line consists of chords and eighth notes.

Musical staff 2: Treble clef, starting with a dynamic marking of *p*. The melody continues with eighth notes and accents. A *f* (forte) marking is present, followed by a *cresc.* (crescendo) marking. The bass line features chords and eighth notes.

Musical staff 3: Treble clef, starting with a dynamic marking of *p*. The melody includes triplets and a *dol.* marking. The bass line features triplets and chords.

Musical staff 4: Treble clef, starting with a dynamic marking of *p*. The melody continues with eighth notes and accents. A *f* marking is present, followed by a *p* marking. The bass line features triplets and chords.

Musical staff 5: Treble clef, starting with a dynamic marking of *p*. The melody continues with eighth notes and accents. The bass line features triplets and chords.

Musical staff 6: Treble clef, starting with a dynamic marking of *p*. The melody continues with eighth notes and accents. A *f* marking is present. The bass line features chords and eighth notes.

Musical staff 7: Treble clef, starting with a dynamic marking of *cresc.*. The melody continues with eighth notes and accents. A *ff* (fortissimo) marking is present. The bass line features chords and eighth notes, ending with a double bar line and a repeat sign.



# OPERN-REVUE

## Ausgewählte Melodien

für die

# GUITARE.

Übertragen

VON

# J. K. MERTZ.

8<sup>tes</sup> Werk.

- |  |                                   |
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1929  
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Musical staff 1, featuring treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a complex melodic line with many beamed notes and rests. Dynamics include *f* and *p*. A *mol.* (molto) marking is present at the end of the staff. Fingerings 3, 2, and 1 are indicated.

Musical staff 2, continuing the melodic line with similar rhythmic patterns and dynamics.

Musical staff 3, featuring a melodic line with some triplet markings and dynamics.

Musical staff 4, starting with the tempo and mood marking: *Andante. espressivo il canto.* The staff contains a melodic line with dynamics *f* and *p*.

Musical staff 5, continuing the melodic line with dynamics.

Musical staff 6, featuring a melodic line with triplet markings and dynamics.

Musical staff 7, containing a melodic line with various dynamics and fingerings.

Musical staff 8, the final staff on the page, featuring a melodic line with dynamics *f* and *p*.

This page of musical notation is for guitar, consisting of six systems of two staves each. The notation is written in treble clef. The first system includes fingerings (1, 2, 3, 4) and an accent (^). The second system has fingerings (4, 3, 1, 4, 2) and a dynamic marking of *p*. The third system features a *dim.* marking and a dynamic marking of *f*. The fourth system has a dynamic marking of *p*. The fifth and sixth systems continue the piece with various musical notations, including slurs and accents. The piece concludes with a double bar line and a final chord.

First musical staff, treble clef, key signature of one sharp (F#). It features a series of sixteenth-note triplets in the upper register, with a dynamic marking of *f* (forte) and a tempo marking of *Andante*.

Second musical staff, treble clef, key signature of one sharp (F#). It continues the sixteenth-note triplet pattern from the first staff, with a dynamic marking of *f* (forte).

Third musical staff, treble clef, key signature of one sharp (F#). It continues the sixteenth-note triplet pattern, with a dynamic marking of *f* (forte).

Fourth musical staff, treble clef, key signature of one sharp (F#). It features sixteenth-note triplets, with a dynamic marking of *dim.* (diminuendo) and a tempo marking of *Andante*. The staff ends with a *p* (piano) dynamic marking.

Fifth musical staff, treble clef, key signature of one sharp (F#). It features sixteenth-note triplets, with a dynamic marking of *p* (piano) and a tempo marking of *Allegro*. The staff includes the instruction *sul D loco* and *dolce*.

Sixth musical staff, treble clef, key signature of one sharp (F#). It features sixteenth-note triplets, with a dynamic marking of *p* (piano).

Seventh musical staff, treble clef, key signature of one sharp (F#). It features sixteenth-note triplets, with a dynamic marking of *p* (piano).

Eighth musical staff, treble clef, key signature of one sharp (F#). It features sixteenth-note triplets, with a dynamic marking of *p* (piano) and a tempo marking of *cresc.* (crescendo).

This musical score is written for guitar and consists of ten systems of notation. Each system contains a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' above a bracket. The score includes dynamic markings: 'p' (piano) in the second system, 'f' (forte) in the sixth system, and 'cresc.' (crescendo) in the seventh system. Fingering numbers (1, 2, 3, 4) are placed below notes to indicate fingerings. The piece concludes with a final chord in the tenth system.

*Andante.*

*Allegro.*

*loco*

The musical score consists of eight systems, each with a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, chords, and melodic lines. Key features include:

- System 1:** Treble staff starts with a 2-finger chord, followed by a 4-finger chord, a 3-finger chord, and a 4-finger chord. The bass staff has a 10-finger chord and a 0-finger chord.
- System 2:** Treble staff features a 7-finger chord, a 7-finger chord, and a 0-finger chord. The bass staff has a 1-finger chord, a 1-finger chord, and a 4-finger chord.
- System 3:** Treble staff includes a 2-finger chord, a 2-finger chord, and a 2-finger chord. The bass staff has a 1-finger chord, a 1-finger chord, and a 2-finger chord.
- System 4:** Treble staff shows a 3-finger chord, a 3-finger chord, and a 4-finger chord. The bass staff has a 0-finger chord, a 4-finger chord, and a 2-finger chord.
- System 5:** Treble staff contains a 4-finger chord, a 4-finger chord, and a 4-finger chord. The bass staff has a 7-finger chord, a 7-finger chord, and a 7-finger chord.
- System 6:** Treble staff features a 4-finger chord, a 4-finger chord, and a 4-finger chord. The bass staff has a 7-finger chord, a 7-finger chord, and a 7-finger chord.
- System 7:** Treble staff includes a 4-finger chord, a 4-finger chord, and a 4-finger chord. The bass staff has a 7-finger chord, a 7-finger chord, and a 7-finger chord.
- System 8:** Treble staff shows a 4-finger chord, a 4-finger chord, and a 4-finger chord. The bass staff has a 7-finger chord, a 7-finger chord, and a 7-finger chord.



This page of musical notation is for a guitar piece, consisting of multiple systems of two staves each (treble and bass clef). The notation includes various musical elements:

- Staff 1 (Top):** Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4). Includes dynamic markings *dol.* and *sul E.* at the end.
- Staff 2:** Bass clef, accompaniment with slurs and fingerings (4, 2, 4, 0, 3, 3).
- Staff 3:** Treble clef, accompaniment with slurs and fingerings (3, 3, 3, 3, 3, 3). Includes dynamic marking *p*.
- Staff 4:** Bass clef, accompaniment with slurs and fingerings (3, 3, 3, 3, 3, 3).
- Staff 5:** Treble clef, melodic line with slurs and fingerings (4, 3, 4, 4, 4, 4, 4, 4, 4, 4). Includes dynamic marking *cresc.*
- Staff 6:** Bass clef, accompaniment with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3).
- Staff 7:** Treble clef, melodic line with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3). Includes dynamic marking *p*.
- Staff 8:** Bass clef, accompaniment with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3).
- Staff 9:** Treble clef, melodic line with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3). Includes dynamic marking *cresc.*
- Staff 10:** Bass clef, accompaniment with slurs and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

*Con moto.*

The image displays a musical score for guitar, consisting of seven systems of two staves each (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The first system begins with a dynamic marking of *p* (piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second system contains a measure with a triplet of eighth notes. The third system features a measure with a triplet of eighth notes. The fourth system includes a measure with a triplet of eighth notes. The fifth system contains a measure with a triplet of eighth notes. The sixth system includes a measure with a triplet of eighth notes. The seventh system begins with a dynamic marking of *p* and a tempo marking of *crese.* (crescendo). The score concludes with a double bar line and repeat dots.

ff

*cresc.*

*p*

*ff*

*f*

*loco*

*ff*

OPERN-REVUE.

Ausgewählte Melodien

für die

GUITARE.

Übertragen

VON

J. K. MERTZ.

8<sup>tes</sup> Werk.

- |  |                                   |
|--|-----------------------------------|
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| 15. Balfe: Die Zigeimerin.             | 16. Donizetti: La Favorita.       |
| 17. Bellini: Norma.                    | 18. Suppé: Mädchen vom Lande.     |
| 19. Auber: Des Teufels Antheil.        | 20. Auber: Haydée.                |
| 21. Verdi: Rigoletto.                  | 22. Verdi: Nabucodonosor.         |
| 23. Rossini: Der Barbier v. Sevilla.   | 24. Rossini: Moses.               |

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**Ausgewählte Melodien**

für die

**GITARE.**

Übertreten von

**J. K. MERTZ.**

- |   |   |
|---|---|
| .. N <sup>o</sup> 1. Donizetti, <i>Lucrezia Borgia.</i>   | .. N <sup>o</sup> 37. Offenbach, <i>Fortunios Lied.</i> |
| .. 2. ———— <i>Lucia di Lammermoor.</i>                    | .. 38. ———— <i>Herr u. Madame Denis.</i>                |
| .. 3. Bellini, <i>I. Paritani.</i>                        |   |
| .. 4. ———— <i>La Sonnambula.</i>                          |   |
| .. 5. Donizetti, <i>Belisario.</i>                        |   |
| .. 6. ———— <i>Anna Bolena.</i>                            |   |
| .. 7. ———— <i>Marie, die Regimentstochter.</i>            |   |
| .. 8. ———— <i>L'Elisir d'Amore.</i>                       |   |
| .. 9. Balfe, <i>Die 4 Himmelskinder.</i>                  |   |
| .. 10. Bellini, <i>Le Stranieri.</i>                      |   |
| .. 11. Donizetti, <i>Marino Faliero.</i>                  |   |
| .. 12. Flotow, <i>Alessandro Stradella.</i>               |   |
| .. 13. Adam, <i>Le Postillon.</i>                         |   |
| .. 14. Verdi, <i>Ernani.</i>                              |   |
| .. 15. Balfe, <i>Die Zigeunerin.</i>                      |   |
| .. 16. Donizetti, <i>La Favorite.</i>                     |   |
| .. 17. Bellini, <i>Norma.</i>                             |   |
| .. 18. Suppé, <i>Das Hühnchen von Lanké.</i>              |   |
| .. 19. Auber, <i>Des Teufels Antheil.</i>                 |   |
| .. 20. ———— <i>Ma y lée, ou le secret.</i>                |   |
| .. 21. Verdi, <i>Rigoletto.</i>                           |   |
| .. 22. ———— <i>Nabucco lombard.</i>                       |   |
| .. 23. Rossini, <i>Der Barbier von Sevilla</i>            |   |
| .. 24. ———— <i>Moses.</i>                                 |   |
| .. 25. Boieldieu, <i>Die weisse Frau.</i>                 |   |
| .. 26. Auber, <i>Marco Spala.</i>                         |   |
| .. 27. Verdi, <i>Il Trovatore.</i>                        |   |
| .. 28. Pagni, <i>Satanella.</i>                           |   |
| .. 29. Verdi, <i>La Traviata.</i>                         |   |
| .. 30. Weber, <i>Euryanthe.</i>                           |   |
| .. 31. Verdi, <i>Die sizilianische Vesper.</i>            |   |
| .. 32. Meyerbeer, <i>Der Nordstern.</i>                   |   |
| .. 33. Nibel, <i>Die lustigen Feiber von Windsor.</i>     |   |
| .. 34. Wagner, <i>Der fliegende Holländer.</i>            |   |
| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> |   |
| .. 36. ———— <i>Orpheus in der Hölle.</i>                  |   |



Andante.

The image displays a musical score for guitar, consisting of eight systems of notation. The first system is marked "Andante." and features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line with various fingerings (e.g., 1, 2, 3, 4) and a bass line with chords and single notes. The second system continues the melodic line with similar fingerings. The third system is marked "marcato il canto." and introduces a new melodic line with a series of chords, each with a finger number (0, 1, 2, 3, 4) above it. The subsequent systems (4, 5, 6, 7, 8) continue this melodic line with chords and single notes, maintaining the "marcato il canto." marking. The notation is dense and includes many slurs and accents.

53

12/8

110.

110.

110.

110.

110.

110.

110.

110.

C. H. 11,494.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Fingerings: 0 1 3, 1 0 3, 0 4, 1 0 4, 3 0. Includes a 37. measure marker.

Musical staff 2: Treble clef, key signature of two sharps. Fingerings: 0, 2 1, 3 1, 0, loco, 2 1, 4 1 2, 1 3 1, 2, 0. Includes a 38. measure marker.

Musical staff 3: Treble clef, key signature of two sharps. Includes a 39. measure marker.

Musical staff 4: Treble clef, key signature of two sharps. Fingerings: 4, 3 1, 2, 1, 3, 1, 1, 1, 2. Includes a 40. measure marker.

Musical staff 5: Treble clef, key signature of two sharps. Fingerings: 4, 3 1, 2, 1, 3, 4, 2, 4, 3, 1, 1, 1, 1, 2. Includes a "loco" marking.

Musical staff 6: Treble clef, key signature of two sharps. Includes a 41. measure marker.

Musical staff 7: Treble clef, key signature of two sharps. Includes a 42. measure marker.

The image displays a musical score for piano, consisting of eight staves. The top two staves feature a melody with slurs and accents. The third staff contains a bass line with triplets and other rhythmic figures. The fourth staff is marked *Tempo di Marcia.* and includes dynamic markings *dimin.*, *ff*, and *p con dolcezza.* The fifth and sixth staves show a complex texture with chords and moving lines, marked with *f* and *p*. The seventh and eighth staves continue this texture, also marked with *f* and *p*. The score concludes with a final cadence on the eighth staff.

*Più vivo.*

The musical score is written for a single instrument, likely a piano or violin, in a 2/4 time signature. The key signature is one sharp (F#). The tempo is marked "Più vivo." The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages and dynamic markings such as "f" and "sf". The score includes various musical notations like slurs, accents, and fingerings. The second staff has a dynamic marking of "f". The third staff has a dynamic marking of "f" and a fingering of "3 1 4". The fourth staff has dynamic markings of "f" and "sf". The fifth staff has dynamic markings of "f" and "sf" and a fingering of "3". The sixth staff has a fingering of "3" and a dynamic marking of "f". The seventh staff has a dynamic marking of "f".

A page of musical notation for a piano piece, featuring eight staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, often beamed together in groups. Dynamic markings such as 'f' and 'sf' are present. Trills and triplets are indicated with '3' and a '3' over the notes. The piece concludes with a double bar line and repeat signs.

*Allegro non troppo.*

First musical staff of the piece, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a melody in the upper voice and a bass line in the lower voice. The piece begins with a piano (*p*) dynamic marking.

Second musical staff, continuing the melody and bass line. It includes dynamic markings for *f* and *p*.

Third musical staff, featuring a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The music includes some triplet markings.

Fourth musical staff, featuring a *ff* (fortissimo) dynamic marking and a *p* (piano) dynamic marking. The melody is marked with accents.

Fifth musical staff, showing a continuation of the rhythmic patterns and dynamics.

*Presto.*

Sixth musical staff, marking the beginning of the *Presto* section. It features a treble clef, a key signature of one sharp, and a 6/8 time signature. The music is marked with a piano (*p*) dynamic.

Seventh musical staff, continuing the *Presto* section with a *sf* (sforzando) dynamic marking. The music features prominent slurs and accents.

*Con moto.*

*Prestissimo.*

*cresc.*

*accelerando.*

# OPERN-REVUE.

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für die

## GITARE.

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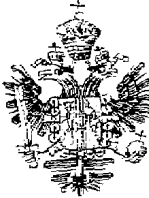
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GUITARE.

Maestoso.

Moderato.

(11,495.)



*Allegro.*

The musical score is written for guitar and consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a *p* (piano) dynamic. The first system includes fingerings (0, 2, 3) and accents. The second system features a *f* (forte) dynamic and triplets. The third system continues with alternating *f* and *p* dynamics and triplets. The fourth system is marked *f* and contains triplets. The fifth system is marked *f* and contains triplets. The sixth system is marked *f* and contains triplets. The seventh system is marked *f* and contains triplets, ending with a *cresc.* (crescendo) marking and a long horizontal line.

*loco*

*ff sf p cresc. ff sf*

*p f sf p sf*

*dim. rit.*

*Allegretto.*

*sf sf sf sf dol.*

*p dol.*

*f V.*

*loco*

*f*

*Andantino.*

*ritard.*

*dol.*

*Con moto.*

*Allegretto.*

*Moderato.*

*animato.*

*crese.*

*a due Corde.*

*Allegro moderato.*

*f*

*dol.*



A musical score for piano, consisting of seven systems of two staves each. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings include *f*, *dol.*, and *sf*. There are also articulation marks like accents and slurs. The score concludes with a double bar line and a fermata over the final note.



# OPERN-REVUE.

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## GITTARE.

Übertragen

von



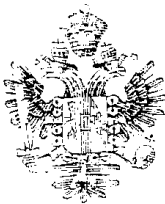
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818.



*Allegro ma non troppo.*

Introduction.

The musical score is written for guitar and consists of seven systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *sf*, *f*, and *ff*. It also features fingering numbers (1, 2, 3, 4) and a 'VII.' marking. The score concludes with the markings 'dimin.', 'ritard.', and 'pp'.

(11,496.)

*breve*

(Ja, reiner Freude)

*Allegro.*

The musical score consists of eight systems of staves. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked *Allegro.* The first system also includes a bass clef staff with dynamics *p* and *sf*. The second system continues with similar notation and dynamics. The third system features a treble clef staff with a *4* (quadruple) marking and a bass clef staff with dynamics *sf* and *p*. The fourth system includes a treble clef staff with a *4* marking and a bass clef staff with dynamics *dol. p*, *p*, and *p*, along with performance markings *sul H*, *rit.*, and *a tempo.* The fifth system features a treble clef staff with a *p* dynamic and a bass clef staff with a *p* dynamic. The sixth system includes a treble clef staff with a *3* (triple) marking and a bass clef staff with dynamics *cre*, *scen*, and *do.* The seventh system features a treble clef staff with a *dol.* marking and a bass clef staff with dynamics *pp* and a *3* marking. The eighth system continues with similar notation and dynamics.

This page of musical notation is for guitar, consisting of ten systems of staves. Each system typically has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key with two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). Fingerings are indicated by numbers 1-4 and 0 (open string). There are also some handwritten annotations, such as a '2' above the first system and some scribbles in the fifth system. The piece concludes with a double bar line and a fermata over the final chord.

(Du, die für immer mich besieget)  
*Andantino.*

*p* sul D. 2 2 2 2 sul H. Flag. XII sul A. loco

rit. *p* loco

*p*

rit. *dim.* *espressivo* il basso. sul E. sul A.

*ppp*

cresc. *dol.*

*ppp*

100 111 131

loco

V.

V.

loco

diminuendo

*f* *p* *pp*

(Immerhin seid verliebt)  
*Allegro ma non troppo.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including triplets and sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*).

Second system of musical notation. The treble staff includes a *loco* marking and various fingerings (1, 2, 3, 4). The bass staff continues the accompaniment. Dynamics include piano (*p*).

Third system of musical notation. The treble staff features a melodic line with triplets and sixteenth-note patterns. The bass staff has a steady accompaniment. Dynamics include piano (*p*).

Fourth system of musical notation. The treble staff contains intricate sixteenth-note passages and triplets. The bass staff provides a supporting accompaniment. Dynamics include piano (*p*).

Fifth system of musical notation. The treble staff includes accents (*>*) and various rhythmic figures. The bass staff continues the accompaniment. Dynamics include piano (*p*).

Sixth system of musical notation. The treble staff features triplets and sixteenth-note runs. The bass staff provides a consistent accompaniment. Dynamics include piano (*p*).

Seventh system of musical notation. The treble staff includes a *rit.* marking. The system concludes with a change in tempo and style to *Moderato. Tempo di Valse.* The bass staff features a new rhythmic pattern.

Eighth system of musical notation. The treble staff includes a *rit.* marking. The bass staff features a dynamic marking of *sf* (sforzando).

*scherzando.*

*a tempo.*

mf

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melody of eighth notes and a bass line of quarter notes. The dynamic marking *mf* is at the beginning.

*marcato il basso.*

*p*

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with some slurs and a bass line with fingerings (0, 1, 4, 4). The dynamic marking *p* is above the staff.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (0, 2, 3, 4). The dynamic marking *p* is above the staff.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (2, 3). The dynamic marking *p* is above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (2, 3). The dynamic marking *p* is above the staff.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (2, 3). The dynamic marking *p* is above the staff.

*f*

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (2, 3). The dynamic marking *f* is at the end of the staff.

*sf* *p* *f* *sf* *p* *f* *sf* *p* *f*

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melody with slurs and a bass line with fingerings (2, 3). The dynamic markings *sf*, *p*, *f*, *sf*, *p*, *f*, *sf*, *p*, *f* are placed below the staff.



(In düstren Waldes Grauen)

*Allegretto.*

First musical staff with treble clef and key signature of two sharps (F# and C#). It contains a series of eighth-note chords with fingerings 1, 4, 1, 2, 1, 4, 3, 1, 1, 3, 1, 1, 1, 1, 0, 3. Dynamic markings include *sf*.

Second musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 3, 1, 2, 2, 1, 1, 2, 1, 1, 1, 4, 3, 1, 0, 3, 1, 0, 3, 1, 1. Dynamic markings include *sf*.

Third musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 4, 1, 3, 3, 1, 1, 1, 1, 1, 1, 4, 3, 1, 0, 3, 1, 1. Dynamic markings include *sf* and *cresc.*

Fourth musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 2, 1, 4, 1, 1, 3, 1, 1, 1, 2, 4. Dynamic markings include *f*.

Fifth musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include *sf*.

Sixth musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include *sf*.

Seventh musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include *f* and *cresc.*

Eighth musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include *f*.

Ninth musical staff with treble clef and key signature of two sharps. It contains a series of eighth-note chords with fingerings 1, 1, 1, 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include *ff*.

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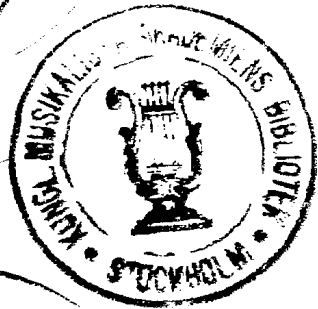
## GUITARE.

Übertragen

VON

### J. K. MERTZ.

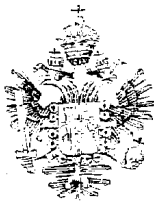
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für die

## **GUITARE.**

Übertragen von

**J. K. MERTZ.**

- |  |  |
|--|--|
| <b>N<sup>o</sup> 1.</b> Donizetti, <i>Lucrezia Borgia.</i> | <b>N<sup>o</sup> 37.</b> Offenbach, <i>Fortunios Lied.</i> |
| .. 2. _____ <i>Lucia di Lammermoor.</i>                    | .. 38. _____ <i>Herr u. Madame Denis.</i>                  |
| .. 3. Bellini, <i>I Puritani.</i>                          |  |
| .. 4. _____ <i>La Sonnambula.</i>                          |  |
| .. 5. Donizetti, <i>Belisario.</i>                         |  |
| .. 6. _____ <i>Anna Bolena.</i>                            |  |
| .. 7. _____ <i>Marie, die Regimentstochter.</i>            |  |
| .. 8. _____ <i>L'Elisir d'Amore.</i>                       |  |
| .. 9. Balfe, <i>Die 4 Himmelskinder.</i>                   |  |
| .. 10. Bellini, <i>La Straniera.</i>                       |  |
| .. 11. Donizetti, <i>Murino Falliero.</i>                  |  |
| .. 12. Flotow, <i>Alessandro Stranella.</i>                |  |
| .. 13. Adam, <i>Le Pastilleur.</i>                         |  |
| .. 14. Verdi, <i>Ernani.</i>                               |  |
| .. 15. Balfe, <i>Die Zigeunerin.</i>                       |  |
| .. 16. Donizetti, <i>La Favorite.</i>                      |  |
| .. 17. Bellini, <i>Norma.</i>                              |  |
| .. 18. Suppé, <i>Das Fideles vom Lande.</i>                |  |
| .. 19. Auber, <i>Des Teufels Antheil.</i>                  |  |
| .. 20. _____ <i>Houdée, ou le secret.</i>                  |  |
| .. 21. Verdi, <i>Rigoletto.</i>                            |  |
| .. 22. _____ <i>Nabucco König.</i>                         |  |
| .. 23. Rossini, <i>Der Barbier von Sevilla</i>             |  |
| .. 24. _____ <i>Moses.</i>                                 |  |
| .. 25. Boieldieu, <i>Die weisse Frau.</i>                  |  |
| .. 26. Auber, <i>Marco Spola.</i>                          |  |
| .. 27. Verdi, <i>Il Trovatore.</i>                         |  |
| .. 28. Pugnani, <i>Satanella.</i>                          |  |
| .. 29. Verdi, <i>La Traviata.</i>                          |  |
| .. 30. Weber, <i>Euryanthe.</i>                            |  |
| .. 31. Verdi, <i>Die sizilianische Vesper.</i>             |  |
| .. 32. Meyerbeer, <i>Der Nordstern.</i>                    |  |
| .. 33. Mozart, <i>Die lustigen Feiber von Windsor.</i>     |  |
| .. 34. Wagner, <i>Der fliegende Holländer.</i>             |  |
| .. 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i>  |  |
| .. 36. _____ <i>Orpheus in der Hölle.</i>                  |  |

IL TROVATORE  
von  
G. VERDI.  
GUITARE.



Maestoso.

Allegro.  
legato.

(H. 457.)

*Assai agitato, vivacissimo.*

The musical score consists of ten systems of staves. The first system shows a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by rapid triplet patterns in the right hand and a steady accompaniment in the left hand. The dynamic marking *mf* is present. The second system continues the triplet patterns. The third system introduces a vocal line with the lyrics "ere = = seen = = do." and dynamic markings *f*, *sf*, and *sf*. The fourth system features dynamic markings *sf*, *p*, and *mf*. The fifth system has dynamic markings *p* and *f*. The sixth system includes a bass clef with a key signature of one sharp and a 2/4 time signature, with dynamic markings *f* and *f*. The seventh system continues with dynamic markings *f*. The eighth system has dynamic markings *f*. The ninth system has dynamic markings *f*. The tenth system has dynamic markings *f*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Dynamics include *sf*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Dynamics include *f* and *sf*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *rit.* and *loco*. Dynamics include *sf*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *f* and *3*. Dynamics include *f*.

*Andante.*  
*tristamente.* *il canto espressivo.*

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *pp* and *3*. Dynamics include *pp*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *loco* and *3*. Dynamics include *sf*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *con tutta la forza.*, *rit.*, and *dot.*. Dynamics include *sf* and *p*.

Musical staff with treble clef, showing a melodic line with slurs and accents, and a bass line with chords. Includes markings *pp*, *rit.*, and *3*. Dynamics include *pp* and *sf*.

*Allegro.*

*brillante.*

The musical score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *mf*. The tempo is marked *Allegro.* and the style is *brillante.* The second staff continues the melody with a dynamic marking of *sf*. The third staff features a change in time signature to 4/4 and a dynamic marking of *sf*. The fourth staff includes fingering numbers (3, 2, 1, 4, 1) and a dynamic marking of *sf*. The fifth staff has a dynamic marking of *sf*. The sixth staff includes a dynamic marking of *sf*. The seventh staff has a dynamic marking of *sf*. The eighth staff concludes the piece with various articulations and dynamics.



Musical score for guitar, page 7. The score consists of eight staves of music. The notation includes treble clefs, various rhythmic values, and dynamic markings such as *sf* and *f*. Fingerings are indicated by numbers 1-4. Specific guitar techniques are noted, including "sul D.G." (sul ponticello) and "H. E. G." (harmonics). The music features complex rhythmic patterns and melodic lines.

Moderato.

Musical score for guitar, consisting of ten staves of notation. The piece is marked *Moderato*. The notation includes various dynamics such as *p*, *dol.*, *sf*, and *espressivo*. Performance instructions include *loco*, *sul H.*, and *a tempo*. The score features complex fingering, including sixths and triplets. A section of the score is marked *leggiere*. The final staff includes a sequence of notes with the letters H, D, G, D, E above them, and the instruction *loco*. Below this sequence, the letters FI, FI, FI, FI are written, followed by *sul H* and the Roman numerals XII, VII, XII, VII.

XII.  
E. E. E.  
sul H.  
rit.

sf f

*Quasi Andantino.*

sul H.  
dolcissimo.

cresc.  
sf p f ff ppp

loco  
f dim.

*Andantino con espressione. il canto ben tenuto.*

pp p

sf

dolcissimo.  
dolcissimo.

This musical score consists of eight staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a *rit.* marking. The second staff features a *cresc.* marking. The third staff includes a *sf* marking. The fourth staff has a *rit.* marking. The fifth staff contains a *con grinta.* marking. The sixth staff includes a *rit.* marking. The seventh staff features a *f* marking. The eighth staff includes a *sf* marking and a *rit.* marking. The score is written in a style typical of 19th-century piano literature, with a focus on technical virtuosity and expressive dynamics.

*Allegro brillante.*

The first section, *Allegro brillante*, consists of six systems of music. Each system contains a treble staff and a bass staff. The treble staff features melodic lines with triplets (marked '3') and sixths (marked '6'). The bass staff provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *f* (forte), *sf* (sforzando), and *f*. Fingering numbers (0, 1, 2, 3, 4) are visible above the treble staff notes.

*Presto.*

The second section, *Presto*, consists of two systems of music. The first system has a treble staff with triplets and sixths, and a bass staff with chords. The second system features a treble staff with a melodic line and a bass staff with a dense chordal texture. Dynamic markings include *sf*, *f*, and *ff*. The instruction *con furia* is written below the second system.

The final section consists of one system of music. The treble staff has a melodic line with dynamic markings *sf*, *f*, and *fff*. The bass staff has a chordal accompaniment. The system concludes with a double bar line and repeat signs.

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GITARE.

Übertragen

von



# J. K. MERTZ.

8<sup>tes</sup> Werk.

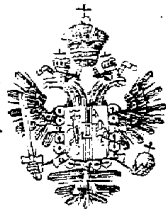
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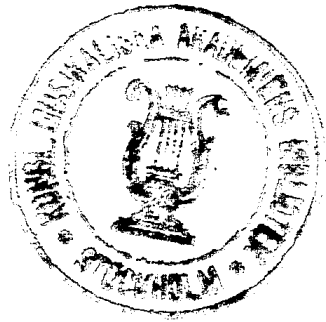
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# SATANELLA

con  
PUGNI.

GUITARE.



**Allegro  
maestoso.**

(11,498.)

Eigentum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung Carl Haslinger, quondam Tobias in Wien.

Schottisch.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Schottisch'. Dynamics include *p* (piano), *f* (forte), *dol.* (dolce), and *sf* (sforzando). Fingerings are indicated by numbers 1-4 above notes. There are also some 'x' marks below notes, possibly indicating breath marks or specific articulation. The score ends with a double bar line and repeat dots.



mf

3 6

3 6

f

f

*Moderato quasi Andantino.*

rit. dolce con es-pressione loco

sul H. dolceiss.

cresc. rall. sul H. rit. p

*loco.*  
*dol.*  
*espressivo.*  
V.

*rit.*  
*dim.*  
1 3 2 4

*Vivace.*  
*p* *sf* *sf*  
2 4

*sf* *f*  
1 0 4 3

*p* *sf* *sf*  
2

*sf*  
1 4 3

*sf* *sf* *sf* *sf*  
3 4

*p* *pp* *dim.*

*Andantino.  
con espressione.*

*sul H* *sul E.* *sul E.*

*dol.* *rit.*

*con affetto.* *sul H.*

*loco* *rit.*

*sul D.* *loco* *a piacere.* *dol.*

*dimin e rallent.*

*Presto.*

Musical staff 1: Treble clef, C major, common time. Features a melody with accents and a bass line with chords. Dynamics include *ff*, *sf*, and *sf*.

*Moderato.*

Musical staff 2: Treble clef, C major, common time. Features a melody with a decrescendo and a bass line. Dynamics include *dim.*, *pp*, *ff*, and *p*.

Musical staff 3: Treble clef, C major, common time. Features a melody with slurs and a bass line with chords. Includes a triplet in the melody.

Musical staff 4: Treble clef, C major, common time. Features a melody with slurs and a bass line with chords. Includes a triplet in the melody.

Musical staff 5: Treble clef, C major, common time. Features a melody with slurs and a bass line with chords. Dynamics include *dol.* and *p*.

Musical staff 6: Treble clef, C major, common time. Features a melody with slurs and a bass line with chords. Dynamics include *dol.* and *con espress.*

Musical staff 7: Treble clef, C major, common time. Features a melody with slurs and a bass line with chords.



*scherzando.*

cre = seen = do.

**Finale.**  
*Brillante.*  
*piacevole.*

This musical score is for guitar, consisting of six systems of notation. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The first system features a sixteenth-note arpeggiated pattern in the right hand, with a '6' above the first measure and fingerings (1, 4, 2, 0, 3, 4) indicated. The second system continues this pattern and includes dynamic markings of *f* and *sf*. The third system is marked 'H. E. G.' and shows a change in the right-hand pattern, with dynamic markings of *f* and *sf*. The fourth system returns to the sixteenth-note arpeggiated pattern. The fifth system continues the piece with similar dynamics. The sixth system concludes the piece with a final chord and a double bar line.

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

von

### J. K. MERTZ.

8<sup>tes</sup> Werk.

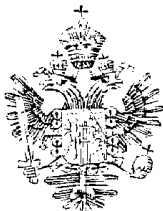


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GUITARE.

Adagio. *pp*

*rit. dol. X a tempo*

*loco* *loco*

*espress. il canto*

*loco*

D E

*cresc:*

*rit:*

*Allegretto.*  
*p con grazia*

*loco*

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line with slurs and accents.

Tempo di Valse.

Musical staff with treble clef, 3/4 time signature, and piano accompaniment starting with a 'p' dynamic marking and a 'D' chord.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with various chordal textures.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with slurs and accents.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with a 'V' marking above the staff.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with slurs and accents.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with slurs and accents.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with slurs and accents.

Musical staff with treble clef, key signature of two sharps, and piano accompaniment with 'rit:' and 'lento' markings.

Andante.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a melodic line with various fingerings (1, 2, 3, 4) and a bass line with chords. The word "loco" is written above the staff.

Musical staff 2: Treble clef, key signature of two sharps, common time signature. Continuation of the melodic and bass lines from the first staff.

Musical staff 3: Treble clef, key signature of two sharps, common time signature. Continuation of the melodic and bass lines.

Musical staff 4: Treble clef, key signature of two sharps, common time signature. Continuation of the melodic and bass lines. The word "rit:" is written below the staff.

Musical staff 5: Treble clef, key signature of two sharps, common time signature. This staff features a complex rhythmic pattern with triplets and sixteenth notes.

Musical staff 6: Treble clef, key signature of two sharps, common time signature. Continuation of the complex rhythmic pattern.

Musical staff 7: Treble clef, key signature of two sharps, common time signature. Continuation of the complex rhythmic pattern.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth-note chords. The bass line below the staff shows fingerings: 0, 0, 1, 0, 4.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence. Includes fingerings 1, 2, 3, 2, 2, 2, 4.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the eighth-note chord sequence, ending with a double bar line and repeat sign.

Allegro.

*loco*

The image displays a musical score for guitar, consisting of seven systems of notation. Each system includes a treble clef staff with a 3/8 time signature and a bass clef staff. The music is written in a key with one sharp (F#) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. The score includes dynamic markings: *p* (piano) at the beginning of the first system, *pp* (pianissimo) at the start of the sixth system, and *loco* at the top right. The notation is dense and rhythmic, typical of a technical exercise or a short piece.

This musical score consists of eight staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are present throughout. The score concludes with a double bar line and a final chord.

Andante.

Musical staff 1: Treble clef, 6/8 time signature. The melody features eighth-note patterns with slurs and accents. The bass line consists of chords with a '7' marking. The dynamic marking *p dolente* is present.

Musical staff 2: Treble clef, 6/8 time signature. Continuation of the melodic and harmonic material from the first staff.

Musical staff 3: Treble clef, 6/8 time signature. The word *espress:* is written above the staff. The bass line includes fingerings (0, 1) and an accent (^).

Musical staff 4: Treble clef, 6/8 time signature. Continuation of the musical piece.

Musical staff 5: Treble clef, 6/8 time signature. Continuation of the musical piece.

Musical staff 6: Treble clef, 6/8 time signature. Continuation of the musical piece.

Con moto brillante.

Musical staff 7: Treble clef, common time signature. The music is characterized by dense sixteenth-note passages. The dynamic marking *sf* is used. Fingerings 2, 0, 2 are indicated.

Musical staff 8: Treble clef, common time signature. Continuation of the fast, brilliant section. Fingerings 0, 3, 4, 2, 1, 0 are indicated.



This page of musical notation is for guitar and consists of seven systems of staves. The notation includes treble clefs, chords, and various musical markings. The first system has a treble clef and a key signature of one sharp (F#). The second system includes a *cresc:* marking. The third system has a *loco* marking. The fourth system has a *V* marking. The fifth system has a *f* marking. The sixth system has a *f* marking. The seventh system has a *f* marking. The notation includes various musical symbols such as treble clefs, chords, and fingerings (1, 2, 3, 4).

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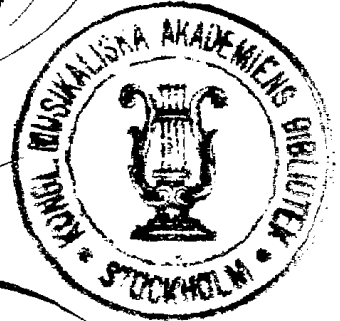
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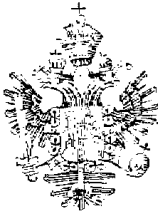
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# EURYANTHE

Musik von C. M. v. Weber.

GUITARE.



Moderato.

Andante con moto.

Andantino.

This musical score is for guitar, written in 2/4 time and marked 'Andantino'. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes a sequence of fret numbers: 0, 1, 4, 3, 3, 1, 0, 1, 0. The second staff features a fortissimo (*f*) dynamic and includes the instruction 'H loco' above the staff. The third staff continues with a fortissimo (*f*) dynamic. The fourth staff includes a fortissimo (*f*) dynamic and a fermata. The fifth staff features a fortissimo (*f*) dynamic. The sixth staff includes a pianissimo (*pp*) dynamic. The seventh staff includes a fortissimo (*f*) dynamic. The eighth staff includes a fortissimo (*f*) dynamic. The ninth staff includes a fortissimo (*f*) dynamic. The tenth staff includes a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

4 3 1 2 2 3 2

*dol:*

3 0 4 0

*con moto.*

*f* 3 2

1 2 0 3 4 2 0

*cresc:* 3 1 4 1

1 1 4 1 2 4 3 1 4 1

*deciso*

*pp*

Vivace.

leggiero.

The musical score is written for a single instrument, likely a violin or flute, in a 2/4 time signature. It begins with a key signature of two sharps (F# and C#). The tempo is marked "Vivace" and the character is "leggiero". The score is divided into ten systems, each consisting of two staves. The music is characterized by rhythmic complexity, with frequent use of eighth and sixteenth notes, often beamed together. Dynamics are indicated by *p*, *f*, and *ff*. Fingerings are shown with numbers 1-4, and articulation marks like accents and slurs are used. The piece ends with a final cadence.

Musical notation for guitar, consisting of ten systems of two staves each. The music is in G major and 6/8 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include forte (f) and fortissimo (ff). Performance instructions include "dol." (ad libitum), "semp: rit." (sempre ritardando), and "D2" (second degree). Fingering numbers (1, 2, 3, 4) are present throughout. The piece concludes with a key signature change to G major and a 6/8 time signature.

Moderato.

The musical score is written for guitar in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a *p* (piano) dynamic and a *dol:* (dolce) marking. The first staff includes fingering numbers 1, 2, and 1 above the notes. The second staff features a *dol:* marking. The third staff has a *f* (forte) dynamic. The fourth staff includes a *f* dynamic and a *ten:* (tenuto) marking. The fifth staff has a *pp* (pianissimo) dynamic. The sixth staff includes a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



*con moto*

Allegro marcato.

The main musical score consists of six systems of two staves each. The music is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The first system begins with a forte (*f*) dynamic. The second system ends with a piano (*p*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a *ff* dynamic and contains fingering numbers (1, 2, 3, 4) and a trill-like figure. The fifth system starts with a *ff* dynamic. The sixth system concludes with a *ff* dynamic. The notation includes various rhythmic values, slurs, and accents.

Finale.

The 'Finale' section consists of two systems of two staves each. It begins with a forte (*f*) dynamic. The first system features a series of triplets in the upper staff, with a first ending bracketed and marked with a double bar line. The second system continues with triplets and includes a key signature change to two sharps (F# and C#) in the final measure. The notation includes slurs and fingering numbers (1, 3, 4).

The image displays ten systems of musical notation for guitar. Each system consists of two staves: a treble clef staff and a bass clef staff. The treble clef staves feature a sequence of triplets, each marked with a '3' and a slur. The bass clef staves contain chords and individual notes, often with fingerings (1-4) and accents. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'f' and 'loco'. The piece concludes with a final chord marked with an 8va and a forte 'f' dynamic.

# OPERN-REVUE.

Ausgewählte Melodien

für die

## GUITARE.

Übertragen

VON

### J. K. MERTZ.

8<sup>tes</sup> Werk.



N<sup>o</sup> 25. Boieldieu, Die weisse Frau.

" 26. Auber, Marco Spada.

" 27. Verdi, il Trovatore.

" 28. Pugnè, Satanelle.

" 29. Verdi, la Traviata.

" 50. Weber, Eurganthe.

" 51. Verdi, Die sizilianische Vesper.

" 52. Meyerbeer, Der Nordstern.

N<sup>o</sup> 55. Nicolai, Die lustigen Weiber v. Windsor.

" 56. Offenbach, Die lustigen Weiber v. Windsor.

" 35. Offenbach, Hochzeit bei Laternenschein.

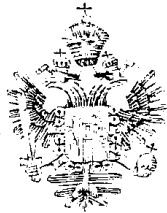
" 36. — d<sup>o</sup> — Orpheus in der Hölle.

" 37. — d<sup>o</sup> — Fortunios Lied.

" 38. — d<sup>o</sup> — Herr und Madame Denis.

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1924  
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# DIE SIZILIANISCHE VESPER.

Musik von G. Verdi.

## GUITARE.

Maestoso.

First musical staff, Treble clef, C major, 4/4 time. Features a series of chords and eighth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

Second musical staff, Treble clef, C major, 4/4 time. Continues the previous staff with similar rhythmic patterns and dynamics.

Third musical staff, Treble clef, C major, 4/4 time. Includes a *misterioso* marking and a piano (*p*) dynamic.

Fourth musical staff, Treble clef, C major, 4/4 time. Features a *cresc.* marking and a forte (*f*) dynamic.

Fifth musical staff, Treble clef, C major, 4/4 time. Features a *loco* marking and a forte (*f*) dynamic.

Sixth musical staff, Treble clef, C major, 4/4 time. Features a *dol.* marking and a forte (*f*) dynamic.

Seventh musical staff, Treble clef, C major, 4/4 time. Features a *rit.* marking and a piano (*p*) dynamic.

Allegretto.

ben espressivo il canto

The musical score consists of ten systems of notation. Each system typically includes a treble clef staff (upper voice) and a bass clef staff (lower voice, likely guitar). The music is in the key of D major (one sharp) and common time (C). The tempo is marked 'Allegretto' and the performance style is 'ben espressivo il canto'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *f*, *cresc:*, and *sf*. There are also performance instructions like 'loco' and 'V' (likely 'Viva'). The notation is dense with many notes and rests, indicating a complex and expressive piece.

C. H. 11,781.



Musical score for guitar, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes and triplets. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a double bar line and a final chord.

**Allegro.**

Musical score for guitar, measures 13-24. The tempo is marked **Allegro.** The score is written in treble clef with a key signature of one sharp (F#). The time signature changes to 6/8. The music consists of a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano). The piece concludes with a double bar line and a final chord.

VI

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked with a Roman numeral VI. The notation includes various guitar-specific techniques such as triplets, sixteenth-note runs, and chords. Dynamics include piano (p), forte (f), and dolcissimo (dol:). The score is a single melodic line with a bass line accompaniment.



*dol:*

*dim:* *rit:* *sf* *sf*

**Allegro giusto.**

*ben pronunciato*

*mf*

*f*

*f*

V

*piacevolmente*

*loco*

*rit.*

Andante.

The Andante section consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The music begins with a piano (*p*) dynamic and includes several accents (^) over notes. A *rit:* (ritardando) instruction is placed below the first staff. A *cresc:* (crescendo) instruction is placed above the second staff. The tempo is marked *a tempo* below the first staff. The section concludes with a double bar line.

Allegro.

The Allegro section consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a *cresc:* (crescendo) instruction above the first staff. The section includes a key signature change to one sharp (F#) and a section marked with a Roman numeral *V* and the numbers *1-4*. The music concludes with a double bar line.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various ornaments and a final triplet. The second staff is a treble clef with a key signature of one sharp, featuring a series of triplets and a final triplet. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. The fourth staff is a bass clef with a key signature of one sharp, featuring a series of slurs and accents. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with slurs and accents.

Andante.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature, marked *p. dolcissimo*. It contains a melodic line with slurs and accents. The second staff is a treble clef with a key signature of one sharp, featuring a series of slurs and accents. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. The fourth staff is a bass clef with a key signature of one sharp, marked *loco* and *rit:*, featuring a series of slurs and accents.

This page of musical notation is for guitar, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a *dolcissimo* marking. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0-4 above or below notes. Some staves have handwritten annotations: '0 0 0' and '4 0 0 0' above the first staff; '0 0' and '4' above the second staff; '4' and '2' below the fourth staff; '3 4' and '2' above the seventh staff; and '0' and '1 0' above the eighth staff. The music concludes with a double bar line and repeat dots on the tenth staff.

Brillante con moto.

# OPERN-REVUE.

Ausgewählte Melodien

für die

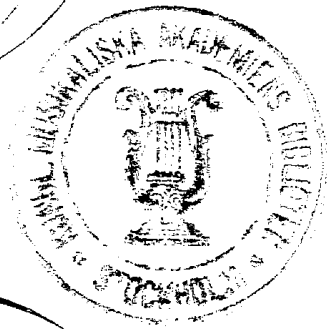
## GITARE.

Übertragen

VON

### J. K. MERTZ.

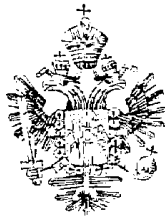
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| „ 30. Weber, Eurganthe.                        | „ 38. — d <sup>o</sup> — Herr und Madame Denis.             |
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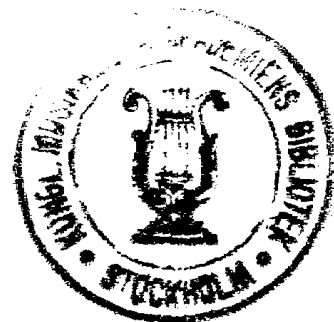
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GUITARE.

( Mit Bewilligung der Schlesinger'schen Musikalienhandlung in Berlin. )

Maestoso.

First staff of music with guitar tablature (30 2 3 0 30 2 3) and dynamics *sp* and *p*.

Second staff of music with guitar tablature (4 4 1 2 3 0) and dynamics *sp*, *sp*, *f*, *f*.

Third staff of music with guitar tablature (0 2 4 3 1) and dynamic *f*.

Fourth staff of music with guitar tablature (1 3 1 4) and dynamic *f*.

Fifth staff of music with guitar tablature (4 1 3) and dynamic *f*.

Sixth staff of music with dynamic *cresc.*

Seventh staff of music with dynamics *f*, *f*, *sf*, *p*.

Eighth staff of music with guitar tablature (0 0 0 0) and dynamic *rit.*



Allegretto.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece is marked 'Allegretto'. The score includes various dynamic markings: *f* (forte), *p* (piano), *rit.* (ritardando), *dol.* (dolce), and *leggiero* (leggiero). Fingerings are indicated by numbers 1-4 above notes. Some systems include specific guitar techniques like 'H' (harmonics) and 'E' (e-bow). The piece concludes with a final *f* dynamic marking.



*ben moderato*

First system of musical notation. Treble clef, 2/4 time signature. The piece begins with a *V* (Vivace) marking. The music features a series of chords and eighth notes. Fingerings are indicated with numbers 1, 2, 3, 4. A dynamic marking of *f* (forte) is present. A 'D' is written above a note in the second measure.

Second system of musical notation. Continuation of the piece with various chordal textures and eighth-note patterns. Fingerings 2 and 0 are indicated.

Third system of musical notation. Features triplets and slurs. Dynamic markings include *p* (piano) and *f* (forte). Fingerings 1, 2, 3 are shown.

Fourth system of musical notation. Continues with triplets and slurs. Dynamic markings include *p* and *loco*. Fingerings 3 and 0 are indicated.

Fifth system of musical notation. Features multiple triplets. Dynamic markings include *dim:* (diminuendo) and *f*. Fingerings 3 and 0 are shown.

Sixth system of musical notation. Continuation of the piece with eighth-note patterns and chords. A dynamic marking of *f* is present.

Seventh system of musical notation. Final system on the page, featuring eighth-note patterns and chords. Dynamic markings include *p*. Fingerings 0, 2, 3, 4 are indicated.



Allegro con fuoco.

Musical score for 'Allegro con fuoco'. It consists of three systems of music. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one flat (Bb). The third system has a treble clef and a key signature of two flats (Bb, Eb). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf* (sforzando) and *rit: e dim:* (ritardando and diminuendo). The piece concludes with a 2/4 time signature.

Allegretto.

Musical score for 'Allegretto'. It consists of four systems of music. The first system has a treble clef and a key signature of one flat (Bb), with a 2/4 time signature. The second system has a treble clef and a key signature of one flat (Bb). The third system has a treble clef and a key signature of one flat (Bb). The fourth system has a treble clef and a key signature of one flat (Bb). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *rit:* (ritardando). The piece concludes with a C-clef and a key signature of one sharp (F#).

Andante.

*il canto ben espressivo*

The musical score is divided into two main parts: a vocal line and a guitar accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various ornaments, including triplets and slurs, and is marked 'Andante' and 'il canto ben espressivo'. The guitar accompaniment is written in a grand staff (treble and bass clefs). It features complex chordal textures and arpeggiated patterns, with dynamic markings such as 'f' (forte), 'semp: f' (sempre forte), 'dim:' (diminuendo), and 'pp' (pianissimo). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte), 'semp: f' (sempre forte), 'dim:' (diminuendo), and 'pp' (pianissimo).

Moderato e pesante.

The musical score is written for guitar and consists of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo and style are indicated as "Moderato e pesante".

Key features of the score include:

- Staff 1:** Starts with a *ff* dynamic. Includes a triplet of eighth notes.
- Staff 2:** Continues the *ff* dynamic.
- Staff 3:** Features a *loco* section with a sequence of chords: A, A, A, D<sup>4</sup>.
- Staff 4:** Includes a *tr una corda* instruction.
- Staff 5:** Features a *dol:* (dolce) section.
- Staff 6-10:** Continue with complex rhythmic patterns and dynamics.

All<sup>o</sup> brillante.

Presto.

(Coda)



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| — Serenade (C) f. 2 Gitarren op. 24 . . . . .  | 2 | —  |
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| — Serenade (A-moll) desgl. op. 50 . . . . .  | 2 | —  |
| — Serenade (C) f. Guit. u. Violine (od. Flöte) op. 54  | 2 | —  |
| — Serenade (A) desgl. op. 55 . . . . .   | 1 | 50 |
| — Serenade (C) f. Guit., Flöte u. Bratsche op. 66  | 3 | 50 |
| — Sonate (C) f. Guit. u. Klavier op. 74 . . . . .  | 3 | 50 |
| — Trio (Es) f. Guit., Violine u. Bratsche op. 100  | 2 | —  |
| — Serenade (A) f. Guit. u. Violine op. 129 . . .   | 2 | —  |
| — Serenade (Es) f. Guit., Violine u. Bratsche op. 131  | 2 | —  |
| — Serenade (A) desgl. op. 137 . . . . .  | 2 | —  |

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|--|---|----|
| <b>Diabelli, A.</b> , Serenade (Es) f. Guit. u. Violine op. 139 . . . . .                                      | 2 | —  |
| — Serenade (A) desgl. (oder Flöte) op. 143 . . .   | 1 | 50 |
| — Sonate (A) f. Guit. u. Klavier op. 143 B. . . .  | 2 | —  |
| — Serenade (C) f. Guit. u. Violine (oder Flöte) op. 144 . . . . .  | 1 | 50 |
| — Sonate (A) f. Guit. und Klavier op. 68 . . .   | 1 | 50 |
| — Sonatine (G) desgl. op. 70 . . . . .   | 1 | 50 |
| — Gr. Serenade sentimentale für Guit. und Flöte op. 99 . . . . .   | 2 | —  |
| — Variationen für Guit. u. Klavier op. 97 . . .  | 1 | —  |
| — Gr. Sonate brillante (D-moll) f. Guit. und Klavier op. 102 . . . . .   | 4 | —  |
| — Leichte Stücke f. Guit. u. Klavier. 4 Hefte je   | 1 | —  |
| <b>Giuliani, M.</b> , Duo f. Guit. u. Violine op. 25 . . .   | 3 | —  |
| — 3 Rondos f. 2 Gitarren op. 66 . . . . .  | 3 | —  |
| — 2 Rondos f. Guit. u. Klavier op. 68 . . . . .  | 2 | —  |
| — Potpourri aus: Tancred f. Guit. u. Violine (oder Flöte) op. 76 . . . . .                                     | 2 | —  |
| — Variations (Mad. Catalani) für Guit. und Violine (oder Flöte) 2 Hefte . . . . . je                           | 2 | —  |
| <b>Giuliani, M., u. Hummel, J. N.</b> , Grand Potpourri national, f. Guit. u. Klavier op. 93                   | 9 | —  |
| <b>Klitzing, F. v.</b> , Fantasie f. Guit. u. Flöte op. 2 . . .  | 1 | —  |
| — Divertissement desgl. op. 3 . . . . .  | — | 80 |
| <b>Krähmer, E.</b> , Adagio u. Rondo brillant f. Guit. u. Csakan (Stockflöte) op. 14 . . . . .                 | 1 | 50 |
| <b>Mayseder, J.</b> , Variations sur un thème grec, f. Guit. u. Violine op. 4 . . . . .                        | 1 | 50 |
| <b>Romberg, B.</b> , Divertissement über österreichische Volkslieder, f. Guit. u. Violoncello op. 46 . . . . . | 1 | 50 |
| <b>Weber, C. M. v.</b> , Divertimento assai facile per la Chitarra ed il Piano op. 38 . . . . .                | 2 | 50 |
| — Der Freischütz. Oper, f. Guit. u. Violine (oder Flöte) . . . . .   | 5 | —  |
| — Ouverture desgl. . . . .   | 1 | 50 |
| <b>Weiss, J. A.</b> , 6 Duos faciles, f. 2 Gitarren  | 2 | 30 |

## Übungsstücke und Schulen für Gitarre.

Etudes et Méthodes pour Guitare.

|   |   |    |
|---|---|----|
| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule. Nebst Übungsstücken und Liedern. Neue umgearbeitete Ausgabe von F. Chotek . . . . .                             | 2 | —  |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische Gitarre-Schule. Vollständiger Unterricht nach leichter Methode. Neue Ausgabe (deutsch-italienisch) . . . . . | 3 | —  |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 8 kleinen Präludien und Modulationen f. Anfänger  | 1 | 80 |
| <b>Harder, A.</b> , Neue praktische u. theoretische Gitarre-Schule . . . . .  | 7 | —  |
| — Neue fortschreitende Etuden . . . . .   | 1 | 50 |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gitarre-Schule mit 15 Übungsstücken . . . . .  | 4 | —  |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte Stücke für den Unterricht op. 6 . . . . .   | 1 | —  |

## Lieder und Gesänge mit Begleitung der Gitarre.

|   |   |    |
|---|---|----|
| <b>Auber, F.</b> , Die Stumme von Portici. Oper                                       | 4 | 80 |
| Barcarolle: Es wehen . . . . .  | — | 50 |
| Barcarolle: Seht, seht . . . . .  | 1 | —  |
| <b>Curschmann, F.</b> , Bächlein, lass dein. Jägerlied. Wie lieb, aus op. 3 . . . . . | 1 | —  |
| — Dein ist mein. Willkommen. Waldesgruss, aus op. 3 . . . . .                         | 1 | —  |
| — Dein ist mein Herz op. 3 No. 6 . . . . .  | — | 50 |
| — 2 Lieder: Der kleine Hans, u. Komm lieber Schatz, aus op. 11 . . . . .              | 1 | —  |
| — Canzonetta. Abend ist's — Già la notte  | — | 80 |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 . . .                              | — | 50 |
| — In den Augen liegt das Herz op. 2 No. 6 . . .                                       | — | 50 |
| — Das Meer hat seine Perlen op. 10 . . . . .  | — | 50 |
| — O bitt' euch, liebe Vögelein op. 43 . . . . .                                       | — | 80 |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . . .                                | 1 | —  |
| — Das Lied von der Lanze op. 29. Br. . . . .  | 1 | —  |
| — In den Augen liegt des Herz. T. . . . .   | 1 | —  |
| — Der gute Rath. S. . . . .   | 1 | —  |
| — Die Schildwache . . . . .   | 1 | —  |
| <b>Huth, L.</b> , Das Hindumädchen . . . . .  | — | 50 |
| <b>Kücken, Fr.</b> , Sylvesterlied . . . . .  | — | 80 |
| — Tscherkessisches Lied op. 27. . . . .   | — | 80 |

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|---|---|----|
| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24, 26 u. 28:                                 |   |    |
| Heft I. Blumen und Sterne. Im Mai. Lauf der Welt . . . . .                                | 1 | —  |
| Heft II. Schummerlied. Flieg' Vöglein durch den Böhmerwald . . . . .                      | 1 | —  |
| Heft III. Herein! — Wenn der West . . . . .   | 1 | —  |
| Heft IV. Hier in Gottes freiem Garten. Gern willst du wissen. Ach wie glücklich . . . . . | 1 | —  |
| Heft V. Ueber die Berge. Wenn sonst im goldnen Strahl. Wir müssen gehen (Duett) . . . . . | 1 | —  |
| Heft VI. Frühlingswanderschaft. Vöglein mein . . . . .                                    | 1 | —  |
| — Mei Dirndel ist harp auf mi . . . . .   | — | 50 |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1, No. 2 . . . . .                         | — | 50 |
| — Mein Herz ich will dich fragen op. 86 . . . . .   | — | 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert der Teufel . . . . .                   | 2 | —  |
| No. 1. Romanze: Geh, geh, so sagte sie . . . . .  | — | 80 |
| „ 2. Sicilienne: Nun o Glück . . . . .  | — | 80 |
| „ 3. Romanze: Eh ich die Normandie . . . . .  | — | 50 |

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|---|---|----|
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert der Teufel                 |   |    |
| No. 4. Cavatine: Näher denn, wie sie schön . . . . .                          | — | 50 |
| „ 5. Cavatine: Robert! mein Geliebter . . . . .                               | — | 50 |
| <b>Schubert, Fr.</b> , Aufenthalt . . . . .                                   | 1 | —  |
| — Das Fischermädchen . . . . .  | 1 | —  |
| — Liebesbotschaft . . . . .   | 1 | —  |
| — Die Post . . . . .  | 1 | —  |
| — Ständchen . . . . .   | 1 | —  |
| — Die Taubenpost . . . . .  | 1 | —  |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzeloed: Wie i bin verwichen . . . . . | — | 30 |
| — Mädcl schau mir in's Gesicht . . . . .                                      | — | 50 |
| — Preciosa. Lied: Einsam bin ich . . . . .                                    | — | 50 |
| — Der Freischütz. Oper . . . . .  | 3 | —  |
| — Walzer u. Arie: Hier im ird'schen . . . . .                                 | — | 50 |
| — Ariette: Kömmt ein schlanker Bursch . . . . .                               | — | 80 |
| — Arie: Durch die Wälder . . . . .  | — | 50 |
| — Cavatine: Und ob die Wolke . . . . .  | — | 50 |
| — Brautjungfern-Lied: Wir winden dir . . . . .                                | — | 50 |
| — Jägerchor: Was gleichet auf Erden . . . . .                                 | 1 | —  |
| — Gebet: Leise, leise . . . . .   | — | 50 |
| — Oberon . . . . .  | 3 | 80 |
| — Ariette: Arabien's einsam Kind . . . . .                                    | — | 50 |
| — Meermädchenlied: O! wie wogt es . . . . .                                   | — | 50 |

# OPERN-REVUE.

Ausgewählte Melodien

für die  
**GITARE.**

Übertragen

VON

**J. K. MERTZ.**  
8<sup>tes</sup> Werk.



- |  |   |
|--|---|
| N <sup>o</sup> 25. Boieldien, Die weisse Frau. | N <sup>o</sup> 33. Nicolai, Die lustigen Weiber v. Windsor. |
| " 26. Auber, Marco Spada.                      | " 34. Wagner, Der fliegende Holländer.                      |
| " 27. Verdi, il Trovatore.                     | " 35. Offenbach, Hochzeit bei Laternenschein.               |
| " 28. Pugni, Satanella.                        | " 36. — d <sup>o</sup> — Orpheus in der Hölle.              |
| " 29. Verdi, la Traviata.                      | " 37. — d <sup>o</sup> — Fortunios Lied.                    |
| " 30. Weber, Eurganthe.                        | " 38. — d <sup>o</sup> — Herr und Madame Denis.             |
| " 31. Verdi, Die sizilianische Vesper.         |   |
| " 32. Meyerbeer, Der Nordstern.                |   |

*Eigenthum der Verleger.*

N<sup>ro</sup>

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Berlin, SCHLESINGER'sche Buch- u. Musikhandlung.  
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1924  
818.

# Die lustigen Weiber von Windsor.

Musik von Othon Nicolai.

## GUITARE.

Andantino  
quasi  
Allegretto.

Poco più lento.

Andante.

con moto.

(11.783.)

Moderato.

*dol:*

*f*

*rit:*

*a tempo*

*p*

A series of five musical staves for guitar. The first four staves show melodic lines with various fingering numbers (0, 1, 2, 3, 4) and accents. The fifth staff shows a bass line with chords and notes, including a section with notes G, G, H, H, H, G.

Allegretto.

A series of three musical staves for guitar. The first staff is marked *p* and has a 3/4 time signature. The second and third staves continue the piece, with the third staff marked *a tempo* and *rit.*

The musical score consists of ten staves of notation. The first five staves are in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). The seventh staff is in treble clef with a key signature of one sharp (F#). The eighth staff is in bass clef with a key signature of one sharp (F#). The ninth and tenth staves are in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as chords, triplets, and dynamics. The dynamics include *cresc.*, *Andante.*, *espressivo*, *p*, and *rit.*. There are also markings for *f* and *rit.* in the final staves.

Piu lento.

*il canto ben espressione*

The musical score consists of seven systems, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Piu lento.' and the performance instruction is 'il canto ben espressione'. The accompaniment is marked 'misterioso'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and some with fermatas. The key signature has one sharp (F#). The score is written in a clear, professional style with standard musical notation.

*con moto*

The musical score consists of ten systems of notation. The first nine systems are characterized by a rhythmic pattern of sixteenth-note triplets in the upper register, with a bass line providing harmonic support. The tenth system transitions to a slower tempo, marked 'Andante', and includes chordal textures and a final melodic phrase. The score is written for guitar, with a treble clef and a key signature of one sharp (F#).

*Andante.*



*dol:*

*p*

*cresc:*

*f* *p*

*cresc:* *sf*

*rit:* *a tempo*

*dim:*

*p*

Allegretto.

Musical score for the 'Allegretto' section, consisting of four staves of music. The first staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The key signature has one sharp (F#).

Brillante.

Musical score for the 'Brillante' section, consisting of four staves of music. The first staff includes fingering numbers (1, 3, 2) and a 'loco' marking. The second staff includes a 'V' fingering and another 'loco' marking. The third staff includes a 'V' fingering, a '3' marking, and a 'loco' marking. The fourth staff includes a '4' marking. The music is characterized by rapid sixteenth-note passages and chords.

This musical score consists of six staves of music. The notation includes treble clefs, dynamic markings such as *f* and *sf*, and a *cresc:* marking. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various chordal textures. The score concludes with a final cadence marked with a double bar line and repeat dots.

# Empfehlenswerte Musik für die Gitarre.

Verlag der Schlesinger'schen Musikhandlung (Rob. Lienau), Berlin,

Französische Str. 23.

Wien, I., Carl Haslinger.

## Für Gitarre allein.

Pour Guitare seule.

|   | № | ⊄  |
|---|---|----|
| <b>Baumgart, H.</b> , Harfners Abschied. Fantasie                         | — | 80 |
| <b>Carulli, F.</b> , 3 Sonaten No. 1, 2, 3 . . . je                       | 1 | —  |
| <b>Diabelli, A.</b> , Préludes progressifs op. 103                        | 2 | —  |
| <b>Giuliani, M.</b> , 6 Variationen op. 2 . . .                           | — | 80 |
| — 3 Rondos op. 3 . . .  | 1 | 50 |
| — 5 Variationen op. 6 . . .   | 1 | —  |
| — Variat.: Die feindlichen Volksstämme op. 7                              | 1 | —  |
| — 3 Rondos op. 8 . . .  | 1 | 50 |
| — 6 Variationen, Polonaise und Finale op. 9                               | 1 | —  |
| — Sonate brillante op. 15 . . .   | 1 | 50 |
| — 3 Rondos op. 17 . . .   | 1 | —  |
| — Divertissement op. 29 . . .   | 1 | 50 |
| — Le Papillon. Sammlung von Stücken für Anfänger op. 30. 3 Hefte . . . je | 1 | —  |
| — Variationen op. 34 . . .  | — | 80 |
| — 36 Divertimenti Heft 1, 2 op. 37 . . . je                               | 1 | —  |
| — Variat.: à Schüssler op. 38 . . .                                       | — | 80 |
| — 36 Divertimenti Heft 3, 4 op. 40 . . . je                               | 1 | —  |
| — Variat.: Niaiseries d'Enfants op. 41 . . .                              | — | 50 |
| — 36 Divertimenti Heft 5, 6 op. 56 . . . je                               | 1 | —  |
| — Gr. Variationen: La Sentinelle op. 91 . . .                             | 1 | —  |
| <b>Mertz, J. K.</b> , Ungar. Vaterlandsblüten op. 1                       | 1 | —  |
| — Nachtviolen. Melodische Sätze op. 2 . . .                               | 1 | —  |
| — 2 Polonaisen und Mazurka op. 3 . . .                                    | 1 | 50 |
| — 3 Nocturnes op. 4 . . .   | 1 | 50 |
| — Cyanen. Melodische Sätze op. 5 . . .                                    | — | 80 |
| — Le Carnaval de Venise. Air varié op. 6 . . .                            | — | 80 |
| — Opern-Revue. Ausgew. Melodien op. 8 . . . je                            | 1 | 50 |
| 1. Lucrezia Borgia. 18. Mädchen vom                                       |   |    |
| 2. Lucia. Lande.  |   |    |
| 3. I Puritani. 19. Teufels Antheil.                                       |   |    |
| 4. La Sonnambula. 20. Haydée.   |   |    |
| 5. Belisario. 21. Rigoletto.  |   |    |
| 6. Anna Bolena. 22. Nabucodonosor.  |   |    |
| 7. Regimentstochter. 23. Barbier von Sevilla.                             |   |    |
| 8. L'Elisire d'Amore. 24. Moses.  |   |    |
| 9. 4 Haimonskinder. 25. Weisse Dame.                                      |   |    |
| 10. La Straniera. 26. Marco Spada.  |   |    |
| 11. Marino Faliero. 27. Il Trovatore.                                     |   |    |
| 12. Stradella. 28. Satanella.   |   |    |
| 13. Postillon von Lonjumeau. 29. La Traviata.                             |   |    |
| 14. Ernani. 30. Euryanthe.  |   |    |
| 15. Die Zigeunerin. 31. Die sicilianische                                 |   |    |
| 16. La Favorita. 32. Der Nordstern.                                       |   |    |
| 17. Norma. 33. Lustigen Weiber.   |   |    |
| — 6 Ländler op. 9 . . .   | 1 | —  |
| — Introduction und Rondo op. 11 . . .                                     | 1 | —  |
| — Ländler op. 12 . . .  | 1 | —  |
| — Barden-Klänge. 13 Tonstücke op. 13 . . . je                             | 1 | —  |
| No. 1. An Malvina. Romanze.   |   |    |
| „ 2. Abendlied. Unruhe. Elfenreigen.                                      |   |    |
| „ 3. An die Entfernte. Etude. Capriccio.                                  |   |    |
| „ 4. Gondoliera. Liebeslied.  |   |    |
| „ 5. Fingalshöhle. Gebet.   |   |    |
| „ 6. Tarantelle.  |   |    |
| „ 7. Variations mignonnes.  |   |    |
| „ 8. Kindermärchen.   |   |    |

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|---|---|----|
| <b>Mertz, J. K.</b> , Barden-Klänge. 13 Ton-    | № | ⊄  |
| stücke op. 13 . . . je                          | 1 | —  |
| No. 9. Rondino.                                 |   |    |
| „ 10. Romanze. Scherzo. Sehnsucht.              |   |    |
| „ 11. Lied ohne Worte. Mazurka.                 |   |    |
| „ 12. 4 Polonaisen von Oginski.                 |   |    |
| „ 13. 3 . . .                                   |   |    |
| „ 14. Romanze. . .                              |   |    |
| „ 15. Walzer im Ländlerstyl (60 ⊄).             |   |    |
| — 3 Morceaux: Fantaisie hongroise. Fantaisie    |   |    |
| originale. Le Gondolier op. 65 . . .            | 2 | —  |
| — 6 Lieder von Franz Schubert, übertragen .     | 2 | —  |
| — Auswahl der beliebtesten Tänze, von Strauss,  |   |    |
| Joh., Sohn, übertragen.                         |   |    |
| Heft I. Walzer aus op. 95, 99, 104, 105, 114    | 1 | 50 |
| Heft II. Walzer aus op. 118, 119, 128, 131, 136 | 1 | —  |
| Heft III. Polka aus op. 117, 127, 134, 138 .    | 1 | 50 |
| Heft IV. Walzer aus op. 141, 143, 148, 154,     |   |    |
| 157, 163, 164, 167, 172 . . .                   | 1 | 50 |
| Heft V. Polkas aus op. 144, 165, 170, 173, 174  | 1 | 50 |
| Heft VI. Walzer aus op. 177, 179, 192, 205,     |   |    |
| 208, 209, 215, 220, 221, 223 . . .              | 1 | 50 |
| Heft VII. Polkas und Polka-Mazurkas aus         |   |    |
| op. 178, 182, 190, 200, 219, 229 . . .          | 1 | 50 |
| Heft VIII. Walzer aus op. 232, 233, 234, 245,   |   |    |
| 247, 250, 261, 262, 264, 266 . . .              | 1 | 50 |
| Heft IX. Walzer und Polkas aus op. 270,         |   |    |
| 273, 274, und Jos. Strauss op. 61, 91, 96,      |   |    |
| 125, 139 . . .                                  | 1 | 50 |
| — Auswahl der beliebtesten Tänze von C. M.      |   |    |
| Ziehrer.  |   |    |
| Heft X. Walzer und Polkas aus op. 1, 2, 10,     |   |    |
| 22, 28, 33, 34 . . .                            | 1 | 50 |
| Heft XI. Walzer und Polkas aus op. 30, 39,      |   |    |
| 42, 46, 48, 50, 55 . . .                        | 1 | 50 |
| Heft XII. Walzer und Polkas aus op. 59,         |   |    |
| 61, 66, 68, 69, 71, 76 . . .                    | 1 | 50 |

## Für Gitarre mit Begleitung anderer Instrumente.

Pour Guitare avec accompagnement d'autres Instruments.

|   |   |    |
|---|---|----|
| <b>Bevilacqua, M.</b> , Variationen: Wer hörte wohl   | № | ⊄  |
| jemals, f. Gitarre u. Flöte (od. Violine) op. 63      | 1 | 30 |
| <b>Call, L. de</b> , Serenade (C) f. Guit. u. Violine |   |    |
| op. 16 . . .  | 2 | 50 |
| — Serenade (D) f. Guit. u. Violine op. 19 . . .       | 2 | —  |
| — Duo facile f. 2 Gitarren op. 20 . . .               | 1 | —  |
| — Serenade (A) f. Guit. u. Violine op. 21 . . .       | 1 | 50 |
| — Serenade (C) f. 2 Gitarren op. 24 . . .             | 2 | —  |
| — Serenade (D) f. Guit., Flöte u. Bratsche op. 30     | 2 | —  |
| — Serenade (A-moll) desgl. op. 50 . . .               | 2 | —  |
| — Serenade (C) f. Guit. u. Violine (od. Flöte) op. 54 | 2 | —  |
| — Serenade (A) desgl. op. 55 . . .                    | 1 | 50 |
| — Serenade (C) f. Guit., Flöte u. Bratsche op. 66     | 3 | 50 |
| — Sonate (C) f. Guit. u. Klavier op. 74 . . .         | 3 | 50 |
| — Trio (Es) f. Guit., Violine u. Bratsche op. 100     | 2 | —  |
| — Serenade (A) f. Guit. u. Violine op. 129 . . .      | 2 | —  |
| — Serenade (Es) f. Guit., Violine u. Bratsche op. 131 | 2 | —  |
| — Serenade (A) desgl. op. 137 . . .                   | 2 | —  |

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|---|---|----|
| <b>Diabelli, A.</b> , Serenade (Es) f. Guit. u.           | № | ⊄  |
| Violine op. 139 . . .                                     | 2 | —  |
| — Serenade (A) desgl. (oder Flöte) 143 . . .              | 1 | 50 |
| — Sonate (A) f. Guit. u. Klavier op. 143 B. . .           | 2 | —  |
| — Serenade (C) f. Guit. u. Violine (oder Flöte)           |   |    |
| op. 144 . . .   | 1 | 50 |
| — Sonate (A) f. Guit. und Klavier op. 68 . . .            | 1 | 50 |
| — Sonatine (G) desgl. op. 70 . . .                        | 1 | 50 |
| — Gr. Serenade sentimentale für Guit. und                 |   |    |
| Flöte op. 99 . . .  | 2 | —  |
| — Variationen für Guit. u. Klavier op. 97 . . .           | 1 | —  |
| — Gr. Sonate brillante (D-moll) f. Guit. und              |   |    |
| Klavier op. 102 . . .                                     | 4 | —  |
| — Leichte Stücke f. Guit. u. Klavier. 4 Hefte je          |   |    |
| <b>Giuliani, M.</b> , Duo f. Guit. u. Violine op. 25      | 3 | —  |
| — 3 Rondos f. 2 Gitarren op. 66 . . .                     | 3 | —  |
| — 2 Rondos f. Guit. u. Klavier op. 68 . . .               | 2 | —  |
| — Potpourri aus: Tancred f. Guit. u. Violine              |   |    |
| (oder Flöte) op. 76 . . .                                 | 2 | —  |
| — Variations (Mad. Catalani) für Guit. und                |   |    |
| Violine (oder Flöte) 2 Hefte . . . je                     | 2 | —  |
| <b>Giuliani, M. u. Hummel, J. N.</b> , Grand              |   |    |
| Potpourri national, f. Guit. u. Klavier op. 93            | 9 | —  |
| <b>Klitzing, F. v.</b> , Fantasie f. Guit. u. Flöte op. 2 | 1 | —  |
| — Divertissement desgl. op. 3 . . .                       | — | 80 |
| <b>Krähmer, E.</b> , Adagio u. Rondo brillant f.          |   |    |
| Guit. u. Csakan (Stockflöte) op. 14 . . .                 | 1 | 50 |
| <b>Mayseder, J.</b> , Variations sur un thème grec,       |   |    |
| f. Guit. u. Violine op. 4 . . .                           | 1 | 50 |
| <b>Romberg, B.</b> , Divertissement über öster-           |   |    |
| reichische Volkslieder, f. Guit. u. Violon-               |   |    |
| cello op. 46 . . .  | 1 | 50 |
| <b>Weber, C. M. v.</b> , Divertimento assai facile        |   |    |
| per la Chitarra ed il Piano op. 38 . . .                  | 2 | 50 |
| — Der Freischütz. Oper, f. Guit. u. Violine               |   |    |
| (oder Flöte) . . .  | 5 | —  |
| — Ouverture desgl. . . .                                  | 1 | 50 |
| <b>Weiss, J. A.</b> , 6 Duos faciles, f. 2 Gitarren       | 2 | 30 |

## Übungsstücke und Schulen für Gitarre.

Etudes et Méthodes pour Guitare.

|   |   |    |
|---|---|----|
| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule.           | № | ⊄  |
| Nebst Übungsstücken und Liedern. Neue                   |   |    |
| umgearbeitete Ausgabe von F. Chotek . . .               | 2 | —  |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische        |   |    |
| Gitarre-Schule. Vollständiger Unterricht                |   |    |
| nach leichter Methode. Neue Ausgabe                     |   |    |
| (deutsch-italienisch) . . .                             | 3 | —  |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 8 kleinen |   |    |
| Präludien und Modulationen f. Anfänger                  |   |    |
| 1 80  |   |    |
| <b>Harder, A.</b> , Neue praktische u. theoretische     |   |    |
| Gitarre-Schule . . .                                    | 7 | —  |
| — Neue fortschreitende Etuden . . .                     | 1 | 50 |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gui-       |   |    |
| tarre-Schule mit 15 Übungsstücken . . .                 | 4 | —  |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte           |   |    |
| Stücke für den Unterricht op. 6 . . .                   | 1 | —  |

## Lieder und Gesänge mit Begleitung der Gitarre.

|  |   |    |
|--|---|----|
| <b>Auber, F.</b> , Die Stumme von Portici. Oper    | № | ⊄  |
| Barcarolle: Es wehen . . .                         | 4 | 80 |
| Barcarolle: Seht, seht . . .                       | 1 | —  |
| <b>Curschmann, F.</b> , Bächlein, lass dein Jäger- |   |    |
| lied. Wie lieb, aus op. 3 . . .                    | 1 | —  |
| — Dein ist mein. Willkommen. Waldesgruss,          |   |    |
| aus op. 3 . . .                                    | 1 | —  |
| — Dein ist mein Herz op. 3 No. 6 . . .             | — | 50 |
| — 2 Lieder: Der kleine Hans, u. Komm lieber        |   |    |
| Schatz, aus op. 11 . . .                           | 1 | —  |
| — Canzonetta. Abend ist's — Già la notte           |   |    |
| — 80   |   |    |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 | — | 50 |
| — In den Augen liegt das Herz op. 2 No. 6          | — | 50 |
| — Das Meer hat seine Perlen op. 10 . . .           | — | 50 |
| — O bitt' euch, liebe Vöglein op. 43 . . .         | — | 80 |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . | 1 | —  |
| — Das Lied von der Lanze op. 29. Br. . .           | 1 | —  |
| — In den Augen liegt des Herz. T. . .              | 1 | —  |
| — Der gute Rath. S. . .                            | 1 | —  |
| — Die Schildwache . . .                            | 1 | —  |
| <b>Huth, L.</b> , Das Hindumädchen . . .           | — | 50 |
| <b>Kücken, Fr.</b> , Sylvesterlied . . .           | — | 80 |
| — Tscherkessisches Lied op. 27 . . .               | — | 80 |
| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24,    | № | ⊄  |
| 26 u. 28:  |   |    |
| Heft I. Blumen und Sterne. Im Mai. Lauf            |   |    |
| der Welt . . .                                     | 1 | —  |
| Heft II. Schummerlied. Flieg' Vöglein              |   |    |
| durch den Böhmerwald . . .                         | 1 | —  |
| Heft III. Herein! — Wenn der West . . .            | 1 | —  |
| Heft IV. Hier in Gottes freiem Garten.             |   |    |
| Gern willst du wissen. Ach wie glücklich           |   |    |
| Heft V. Ueber die Berge. Wenn sonst                |   |    |
| im goldnen Strahl. Wir müssen gehen                |   |    |
| (Duet) . . .                                       | 1 | —  |
| Heft VI. Frühlingswanderschaft. Vöglein            |   |    |
| mein . . .   | 1 | —  |
| — Mei Dirndel ist harb auf mi . . .                | — | 50 |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1,  |   |    |
| No. 2 . . .  | — | 50 |
| — Mein Herz ich will dich fragen op. 86 . . .      | — | 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert |   |    |
| der Teufel . . .                                   | 2 | —  |
| No. 1. Romanze: Geh, geh, so sagte sie . . .       | — | 80 |
| „ 2. Sicilienne: Nun o Glück . . .                 | — | 80 |
| „ 3. Romanze: Eh ich die Normandie . . .           | — | 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert | № | ⊄  |
| der Teufel   |   |    |
| No. 4. Cavatine: Näher denn, wie sie schön         | — | 50 |
| „ 5. Cavatine: Robert! mein Geliebter . . .        | — | 50 |
| <b>Schubert, Fr.</b> , Aufenthalt . . .            | 1 | —  |
| — Das Fischermädchen . . .                         | 1 | —  |
| — Liebesbotschaft . . .                            | 1 | —  |
| — Die Post . . .                                   | 1 | —  |
| — Ständchen . . .                                  | 1 | —  |
| — Die Taubenpost . . .                             | 1 | —  |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzeloed:    |   |    |
| Wie i bin verwichen . . .                          | — | 30 |
| — Mädel schau mir in's Gesicht . . .               | — | 50 |
| — Preciosa. Lied: Einsam bin ich . . .             | — | 50 |
| — Der Freischütz. Oper . . .                       | 3 | —  |
| Walzer u. Arie: Hier im ird'schen . . .            | — | 50 |
| Ariette: Kömmt ein schlanker Bursch . . .          | — | 80 |
| Arie: Durch die Wälder . . .                       | — | 50 |
| Cavatine: Und ob die Wolke . . .                   | — | 50 |
| Brautjungfern-Lied: Wir winden dir . . .           | — | 50 |
| Jägerchor: Was gleichet auf Erden . . .            | 1 | —  |
| Gebet: Leise, leise . . .                          | — | 50 |
| — Oberon . . .                                     | 3 | 80 |
| Ariette: Arabien's einsam Kind . . .               | — | 50 |
| Meermädchenlied: O! wie wogt es . . .              | — | 50 |

# OPERN-REVUE.

Ausgewählte Melodien

für die

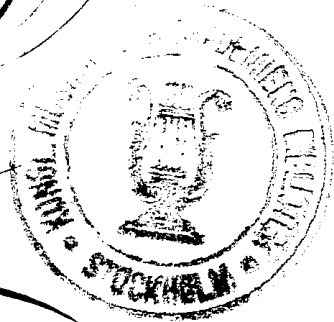
## GITARE.

Übertragen

von

### J. K. MERTZ.

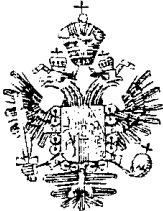
8<sup>tes</sup> Werk.



- |  |   |
|--|---|
| N <sup>o</sup> 25. Boieldieu, Die weisse Frau. | N <sup>o</sup> 33. Nicolai, Die lustigen Weiber y. Windsor. |
| " 26. Auber, Marco Spada.                      | " 34. Wagner, Der fliegende Holländer.                      |
| " 27. Verdi, il Trovatore.                     | " 35. Offenbach, Hochzeit bei Lateruenschein.               |
| " 28. Pugnani, Satanella.                      | " 36. — d <sup>o</sup> — Orpheus in der Hölle.              |
| " 29. Verdi, la Traviata.                      | " 37. — d <sup>o</sup> — Fortunios Lied.                    |
| " 30. Weber, Eurganthe.                        | " 38. — d <sup>o</sup> — Herr und Madame Denis.             |
| " 31. Verdi, Die sizilianische Vesper.         |   |
| " 32. Meyerbeer, Der Nordstern.                |   |

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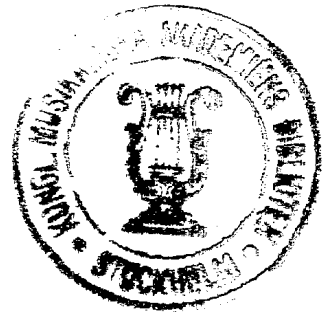
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1924  
818



Allegro  
con brio.

Allegro non troppo. (Ballade)

Tempo 1<sup>o</sup>

*pp* *p marc.* *cresc.*  
*fz* *f* *mf*  
*dim.* *p*  
*pp* *mf* *p* *mf*  
*pp* *mf* *p* *fp* *cresc.*  
*f* *ritard.* *p* *p* *a tempo*  
*p*

The musical score consists of eight staves of music. The first staff begins with a piano (*pp*) dynamic and a tempo marking of *Tempo 1<sup>o</sup>*. It features a series of chords and a melodic line with a *p marc.* (piano marcato) instruction. The second staff continues with a *fz* (forzando) marking and a *f* dynamic, followed by a *dim.* (diminuendo) section. The third staff shows a dynamic range from *pp* to *mf*. The fourth staff includes a *pp* marking and a *fp* (fortissimo piano) marking. The fifth staff features a *f* dynamic and a *ritard.* (ritardando) instruction. The sixth staff has a *p* dynamic. The seventh and eighth staves continue the melodic and harmonic development. The score concludes with a *p* dynamic and a *a tempo* instruction.



*poco rall. a tempo*

*p*

*più lento*

*cresc.*

*fz*

*f*

*fz*

*rall. e dim.*

*pp*

*Allegretto. (Spinn-Lied)*

*ritard.*

*a tempo*

*pp*

*f*

*p*

*cresc.*

*f*

*p*

*f*

*p*

*p*

*cresc.* *f* *p*

*cresc.* *p*

*cresc. più* *f* *vivo* *rit. f<sub>z</sub>*

*Cadenza ad lib.*

*Andante. (Cavatine)*

*p espressivo*

*p dolce*

*f<sub>z</sub>*

*cresc.* *f* *p* *pp* *cresc.*

*f* *p*

*cresc.*

*dim.* *p* *più animato* *meno p*

*più f* *rall.*

*cresc.* *mf*

*p*

*cresc. sempre*

*più cresc.*

*f* *p* *ad lib.*

The musical score consists of eight staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions are placed throughout the score: *cresc.* (crescendo) appears at the beginning and in the fourth staff; *dim.* (diminuendo) is in the second staff; *p* (piano) is used in the second and fifth staves; *più animato* (more animated) is in the second staff; *meno p* (less piano) is in the second staff; *più f* (more forte) is in the third staff; *rall.* (rallentando) is in the third staff; *cresc. sempre* (crescendo sempre) is in the sixth staff; *più cresc.* (more crescendo) is in the seventh staff; and *f* (forte) and *ad lib.* (ad libitum) are in the eighth staff. The score concludes with a fermata.

*Allegro.*

*cresc.*

*Maestoso.*

*Animato ma non troppo allegro.*

*meno f*

*cresc.*

Complex rhythmic patterns with triplets and sixteenth notes.

*fz fz mf*

*Sostenuto, sempre ben marcato il canto simile*  
*f p*

Complex rhythmic patterns with triplets and sixteenth notes.

*un poco rit. a tempo*

Complex rhythmic patterns with triplets and sixteenth notes.

*pp* cre - -

scen - do *f* dim.



*cre - scen - do poco a poco accel.*

# Empfehlenswerthe Musik für die Gitarre.

Verlag der Schlesinger'schen Musikhandlung (Rob. Lienau), Berlin,

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Wien, I., Carl Haslinger.

## Für Gitarre allein.

### Pour Guitare seule.

|   | №   | 8                    |
|---|-----|----------------------|
| <b>Carulli, F.</b> , 3 Sonaten No. 1, 2, 3. . . . . | je  | 1 —                  |
| <b>Diabelli, A.</b> , Préludes progressifs op. 103  |     | 2 —                  |
| <b>Giuliani, M.</b> , 6 Variationen op. 2 . . . . . |     | — 80                 |
| — 3 Rondos op. 8 . . . . .                          |     | 1 50                 |
| — 5 Variationen op. 6 . . . . .                     |     | 1 —                  |
| — Variat.: Die feindlichen Volksstämme op. 7        |     | 1 —                  |
| — 3 Rondos op. 8 . . . . .                          |     | 1 50                 |
| — 6 Variationen, Polonaise und Finale op. 9         |     | 1 —                  |
| — Sonate brillante op. 15 . . . . .                 |     | 1 50                 |
| — 3 Rondos op. 17 . . . . .                         |     | 1 —                  |
| — Divertissement op. 29 . . . . .                   |     | 1 50                 |
| — Le Papillon. Sammlung von Stücken für             |     |                      |
| Anfänger op. 30. 3 Hefte. . . . .                   | je  | 1 —                  |
| — Variationen op. 34 . . . . .                      |     | — 80                 |
| — 36 Divertimenti Heft 1, 2 op. 37 . . . . .        | je  | 1 —                  |
| — Variat.: à Schüsserl op. 38 . . . . .             |     | — 80                 |
| — 36 Divertimenti Heft 3, 4 op. 40 . . . . .        | je  | 1 —                  |
| — Variat.: Niaiseries d'Enfants op. 41 . . . . .    |     | — 50                 |
| — 36 Divertimenti Heft 5, 6 op. 56 . . . . .        | je  | 1 —                  |
| — Gr. Variationen: La Sentinelle op. 91 . . . . .   |     | 1 —                  |
| <b>Mertz, J. K.</b> , Ungar. Vaterlandsblüten op. 1 |     | 1 —                  |
| — Nachtviolen. Melodische Sätze op. 2 . . . . .     |     | 1 —                  |
| — 2 Polonaisen und Mazurka op. 3 . . . . .          |     | 1 50                 |
| — 3 Nocturnes op. 4 . . . . .                       |     | 1 50                 |
| — Cyanen. Melodische Sätze op. 5 . . . . .          |     | — 80                 |
| — Le Carneval de Venise. Air varié op. 6 . . . . .  |     | — 80                 |
| — Operrévue. Ausgew. Melodien op. 8 . . . . .       | je  | 1 50                 |
| 1. Lucrezia Borgia. . . . .                         | 18. | Mädchen vom          |
| 2. Lucia. . . . .                                   |     | Lande.               |
| 3. I Puritani. . . . .                              | 19. | Teufels Antheil.     |
| 4. La Sonnambula. . . . .                           | 20. | Haydée.              |
| 5. Belisario. . . . .                               | 21. | Rigoletto.           |
| 6. Anna Bolena. . . . .                             | 22. | Nabucodonosor.       |
| 7. Regimentstochter. . . . .                        | 23. | Barbier von Sevilla. |
| 8. L'Elisire d'Amore. . . . .                       | 24. | Moses.               |
| 9. 4 Haimonskinder. . . . .                         | 25. | Weisse Dame.         |
| 10. La Straniera. . . . .                           | 26. | Marco Spada.         |
| 11. Marino Faliero. . . . .                         | 27. | Il Trovatore.        |
| 12. Stradella. . . . .                              | 28. | Satanella.           |
| 13. Postillon von Lon-                              | 29. | La Traviata.         |
| jumeau. . . . .                                     | 30. | Euryanthe.           |
| 14. Ernani. . . . .                                 | 31. | Die sicilianische    |
| 15. Die Zigeunerin. . . . .                         |     | Vesper.              |
| 16. La Favorita. . . . .                            | 32. | Der Nordstern.       |
| 17. Norma. . . . .                                  | 33. | Lustigen Weiber.     |
| — 6 Ländler op. 9 . . . . .                         |     | 1 —                  |
| — Introduction und Rondo op. 11 . . . . .           |     | 1 —                  |
| — Ländler op. 12 . . . . .                          |     | 1 —                  |
| — Barden-Klänge. 13 Tonstücke op. 13 . . . . .      | je  | 1 —                  |
| No. 1. An Malvina. Romanze.                         |     |                      |
| " 2. Abendlied. Unruhe. Elfenreigen.                |     |                      |
| " 3. An die Entfernte. Etude. Capriccio.            |     |                      |
| " 4. Gondoliera. Liebeslied.                        |     |                      |
| " 5. Fingalshöhle. Gebet.                           |     |                      |
| " 6. Tarantelle.                                    |     |                      |
| " 7. Variations mignonnes.                          |     |                      |
| " 8. Kindermärchen.                                 |     |                      |

|   |      |     |
|---|------|-----|
| <b>Mertz, J. K.</b> , Barden-Klänge. 13 Ton-    | №    | 8   |
| stücke op. 13 . . . . .                         | je   | 1 — |
| No. 9. Rondino. . . . .                         |      |     |
| " 10. Romanze. Scherzo. Sehnsucht.              |      |     |
| " 11. Lied ohne Worte. Mazurka.                 |      |     |
| " 12. 4 Polonaisen von Oginski.                 |      |     |
| " 13. 3 . . . . .                               |      |     |
| — 3 Morceaux: "Fantaisie hongroise". Fantaisie  |      |     |
| originale. Le Gondolier op. 65 . . . . .        | 2 —  |     |
| — 6 Lieder von Franz Schubert, übertragen .     | 2 —  |     |
| — Auswahl der beliebtesten Tänze, von Strauss,  |      |     |
| Joh., Sohn, übertragen. . . . .                 |      |     |
| Heft I. Walzer aus op. 95, 99, 104, 105, 114    | 1 50 |     |
| Heft II. Walzer aus op. 118, 119, 128, 131, 136 | 1 —  |     |
| Heft III. Polka aus op. 117, 127, 134, 138 .    | 1 50 |     |
| Heft IV. Walzer aus op. 141, 143, 148, 154,     |      |     |
| 157, 163, 164, 167, 172 . . . . .               | 1 50 |     |
| Heft V. Polkas aus op. 144, 165, 170, 173, 174  | 1 50 |     |
| Heft VI. Walzer aus op. 177, 179, 192, 205,     |      |     |
| 208, 209, 215, 220, 221, 223 . . . . .          | 1 50 |     |
| Heft VII. Polkas und Polka-Mazurkas aus         |      |     |
| op. 178, 182, 190, 200, 219, 229 . . . . .      | 1 50 |     |
| Heft VIII. Walzer aus op. 232, 233, 234, 245,   |      |     |
| 247, 250, 261, 262, 264, 266. . . . .           | 1 50 |     |
| Heft IX. Walzer und Polkas aus op. 270,         |      |     |
| 273, 274, und Jos. Strauss op. 61, 91, 96,      |      |     |
| 125, 139. . . . .                               | 1 50 |     |
| — Auswahl der beliebtesten Tänze von C. M.      |      |     |
| Ziehrer. . . . .                                |      |     |
| Heft X. Walzer und Polkas aus op. 1, 2, 10,     |      |     |
| 22, 28, 33, 34. . . . .                         | 1 50 |     |
| Heft XI. Walzer und Polkas aus op. 30, 39,      |      |     |
| 42, 46, 48, 50, 55 . . . . .                    | 1 50 |     |
| Heft XII. Walzer und Polkas aus op. 59,         |      |     |
| 61, 66, 68, 69, 71, 76 . . . . .                | 1 50 |     |

## Für Gitarre mit Begleitung anderer Instrumente.

### Pour Guitare avec accompagnement d'autres Instruments.

|  |   |      |
|--|---|------|
| <b>Bevilaqua, M.</b> , Variationen: Wer hörte wohl     | № | 8    |
| jemals, f. Gitarre u. Flöte (od. Violine) op. 63       |   | 1 30 |
| <b>Call, L. de.</b> , Serenade (C) f. Guit. u. Violine |   |      |
| op. 16. . . . .  |   | 2 50 |
| — Serenade (D) f. Guit. u. Violine op. 19 . . . . .    |   | 2 —  |
| — Duo facile f. 2 Gitarren op. 20 . . . . .            |   | 1 —  |
| — Serenade (A) f. Guit. u. Violine op. 21 . . . . .    |   | 1 50 |
| — Serenade (C) f. 2 Gitarren op. 24 . . . . .          |   | 2 —  |
| — Serenade (D) f. Guit., Flöte u. Bratsche op. 30      |   | 2 —  |
| — Serenade (A-moll) desgl. op. 50 . . . . .            |   | 2 —  |
| — Serenade (C) f. Guit. u. Violine (od. Flöte) op. 54  |   | 2 —  |
| — Serenade (A) desgl. op. 55 . . . . .                 |   | 1 50 |
| — Serenade (C) f. Guit., Flöte u. Bratsche op. 66      |   | 3 50 |
| — Sonate (C) f. Guit. u. Klavier op. 74 . . . . .      |   | 3 50 |
| — Trio (Es) f. Guit., Violine u. Bratsche op. 100      |   | 2 —  |
| — Serenade (A) f. Guit. u. Violine op. 129 . . . . .   |   | 2 —  |
| — Serenade (Es) f. Guit., Violine u. Bratsche op. 131  |   | 2 —  |
| — Serenade (A) desgl. op. 137 . . . . .                |   | 2 —  |

|   |    |      |
|---|----|------|
| <b>Diabelli, A.</b> , Serenade (Es) f. Guit. u.           | №  | 8    |
| Violine op. 139 . . . . .                                 |    | 2 —  |
| — Serenade (A) desgl. (oder Flöte) op. 143 . . . . .      |    | 1 50 |
| — Sonate (A) f. Guit. u. Klavier op. 143 B. . . . .       |    | 2 —  |
| — Serenade (C) f. Guit. u. Violine (oder Flöte)           |    |      |
| op. 144 . . . . .   |    | 1 50 |
| — Sonate (A) f. Guit. und Klavier op. 68 . . . . .        |    | 1 50 |
| — Sonatine (G) desgl. op. 70 . . . . .                    |    | 1 50 |
| — Gr. Serenade sentimentale für Guit. und                 |    |      |
| Flöte op. 99 . . . . .                                    |    | 2 —  |
| — Variationen für Guit. u. Klavier op. 97 . . . . .       |    | 1 —  |
| — Gr. Sonate brillante (D-moll) f. Guit. und              |    |      |
| Klavier op. 102 . . . . .                                 |    | 4 —  |
| — Leichte Stücke f. Guit. u. Klavier. 4 Hefte je          |    |      |
| Heft . . . . .  |    | 1 —  |
| <b>Giuliani, M.</b> , Duo f. Guit. u. Violine op. 25      |    | 3 —  |
| — 3 Rondos f. 2 Gitarren op. 66 . . . . .                 |    | 3 —  |
| — 2 Rondos f. Guit. u. Klavier op. 68 . . . . .           |    | 2 —  |
| — Potpourri aus: Tancred f. Guit. u. Violine              |    |      |
| (oder Flöte) op. 76 . . . . .                             |    | 2 —  |
| — Variations (Mad. Catalani) für Guit. und                |    |      |
| Violine (oder Flöte) 2 Hefte . . . . .                    | je | 2 —  |
| <b>Giuliani, M., u. Hummel, J. N.</b> , Grand             |    |      |
| Potpourri national, f. Guit. u. Klavier op. 93            |    | 9 —  |
| <b>Klitzing, F. v.</b> , Fantasie f. Guit. u. Flöte op. 2 |    | 1 —  |
| — Divertissement desgl. op. 3 . . . . .                   |    | — 80 |
| <b>Krähmer, E.</b> , Adagio u. Rondo brillant f.          |    |      |
| Guit. u. Csakan (Stockflöte) op. 14 . . . . .             |    | 1 50 |
| <b>Mayseder, J.</b> , Variations sur un thème grec,       |    |      |
| f. Guit. u. Violine op. 4 . . . . .                       |    | 1 50 |
| <b>Romberg, B.</b> , Divertissement über öster-           |    |      |
| reichische Volkslieder, f. Guit. u. Violon-               |    |      |
| cello op. 46 . . . . .                                    |    | 1 50 |
| <b>Weber, C. M. v.</b> , Divertimento assai facile        |    |      |
| per la Chitarra ed il Piano op. 38 . . . . .              |    | 2 50 |
| — Der Freischütz. Oper, f. Guit. u. Violine               |    |      |
| (oder Flöte) . . . . .                                    |    | 5 —  |
| — Ouverture desgl. . . . .                                |    | 1 50 |
| <b>Weiss, J. A.</b> , 6 Duos faciles, f. 2 Gitarren       |    | 2 30 |

## Übungsstücke und Schulen für Gitarre.

### Etudes et Méthodes pour Guitare.

|   |   |      |
|---|---|------|
| <b>Bornhardt, J.</b> , Kleine Gitarre-Schule.           | № | 8    |
| Nebst Übungsstücken und Liedern. Neue                   |   |      |
| umgearbeitete Ausgabe von F. Chotek . . . . .           |   | 2 —  |
| <b>Bortolazzi, B.</b> , Neue theoret.-praktische        |   |      |
| Gitarre-Schule. Vollständiger Unterricht                |   |      |
| nach leichter Methode. Neue Ausgabe                     |   |      |
| (deutsch-italienisch) . . . . .                         |   | 3 —  |
| <b>Carulli, F.</b> , 24 leichte Stücke, nebst 8 kleinen |   |      |
| Präludien und Modulationen f. Anfänger                  |   |      |
| 1 80  |   |      |
| <b>Harder, A.</b> , Neue praktische u. theoretische     |   |      |
| Gitarre-Schule . . . . .                                |   | 7 —  |
| — Neue fortschreitende Etuden . . . . .                 |   | 1 50 |
| <b>Mertz, J. K.</b> , Theoretisch-praktische Gui-       |   |      |
| tarre-Schule mit 15 Übungsstücken . . . . .             |   | 4 —  |
| <b>Padovetz, J.</b> , Unterhaltungen, leichte           |   |      |
| Stücke für den Unterricht op. 6 . . . . .               |   | 1 —  |

## Lieder und Gesänge mit Begleitung der Gitarre.

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| <b>Auber, F.</b> , Die Stumme von Portici. Oper              | № | 8    |
| Barcarolle: Es wehen . . . . .                               |   | 4 80 |
| Barcarolle: Seht, seht . . . . .                             |   | — 50 |
| <b>Curschmann, F.</b> , Bächlein, lass dein Jäger-           |   |      |
| lied. Wie lieb, aus op. 3 . . . . .                          |   | 1 —  |
| — Dein ist mein. Willkommen. Waldesgruss,                    |   |      |
| aus op. 3 . . . . .  |   | 1 —  |
| — Dein ist mein Herz op. 3 No. 6 . . . . .                   |   | — 50 |
| — 2 Lieder: Der kleine Hans, u. Komm lieber                  |   |      |
| Schatz, aus op. 11 . . . . .                                 |   | 1 —  |
| — Canzonetta. Abend ist's — Già la notte                     |   |      |
| — 80   |   |      |
| <b>Gumbert, F.</b> , Ob ich dich liebe op. 2 No. 1 . . . . . |   | — 50 |
| — In den Augen liegt das Herz op. 2 No. 6 . . . . .          |   | — 50 |
| — Das Meer hat seine Perlen op. 10 . . . . .                 |   | — 50 |
| — O bitt' euch, liebe Vögelein op. 43 . . . . .              |   | — 80 |
| <b>Hölzel, G.</b> , Glockengeläute op. 25. Br. . . . .       |   | 1 —  |
| — Das Lied von der Lanze op. 29. Br. . . . .                 |   | 1 —  |
| — In den Augen liegt des Herz. T. . . . .                    |   | 1 —  |
| — Der gute Rath. S. . . . .                                  |   | 1 —  |
| — Die Schildwache . . . . .                                  |   | 1 —  |
| <b>Huth, L.</b> , Das Hindumädchen . . . . .                 |   | — 50 |
| <b>Kücken, Fr.</b> , Sylvesterlied . . . . .                 |   | — 80 |
| — Tscherkessisches Lied op. 27. . . . .                      |   | — 80 |

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| <b>Kücken, Fr.</b> , Lieder aus op. 20, 23, 24,    | № | 8    |
| 26 u. 28: . . . . .                                |   |      |
| Heft I. Blumen und Sterne. Im Mai. Lauf            |   |      |
| der Welt . . . . .                                 |   | 1 —  |
| Heft II. Schlummerlied. Flieg' Vögelein            |   |      |
| durch den Böhmerwald . . . . .                     |   | 1 —  |
| Heft III. Herein! — Wenn der West . . . . .        |   | 1 —  |
| Heft IV. Hier in Gottes freiem Garten.             |   |      |
| Gern willst du wissen. Ach wie glücklich           |   |      |
| Heft V. Ueber die Berge. Wenn sonst                |   |      |
| im goldnen Strahl. Wir müssen gehen                |   |      |
| (Duett) . . . . .                                  |   | 1 —  |
| Heft VI. Frühlingswanderschaft. Vögelein           |   |      |
| mein . . . . .                                     |   | 1 —  |
| — Mei Dirndel ist harb auf mi . . . . .            |   | — 50 |
| <b>Loewe, C.</b> , Der Wirthin Töchterlein op. 1,  |   |      |
| No. 2 . . . . .                                    |   | — 50 |
| — Mein Herz ich will dich fragen op. 86 . . . . .  |   | — 50 |
| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert |   |      |
| der Teufel . . . . .                               |   | 2 —  |
| No. 1. Romanze: Geh, geh, so sagte sie . . . . .   |   | — 80 |
| " 2. Sicilienne: Nun o Glück . . . . .             |   | — 80 |
| " 3. Romanze: Eh ich die Normandie . . . . .       |   | — 50 |

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| <b>Meyerbeer, G.</b> , Lieblingsgesänge aus Robert | № | 8    |
| der Teufel . . . . .                               |   |      |
| No. 4. Cavatine: Näher denn, wie sie schön         |   |      |
| " 5. Cavatine: Robert! mein Geliebter . . . . .    |   | — 50 |
| <b>Schubert, Fr.</b> , Aufenthalt . . . . .        |   | 1 —  |
| — Das Fischermädchen . . . . .                     |   | 1 —  |
| — Liebesbotschaft . . . . .                        |   | 1 —  |
| — Die Post . . . . .                               |   | 1 —  |
| — Ständchen . . . . .                              |   | 1 —  |
| — Die Taubenpost . . . . .                         |   | 1 —  |
| <b>Weber, C. M. v.</b> , Lieder. Das Herzeloed:    |   |      |
| Wie i bin verwichen . . . . .                      |   | — 30 |
| — Madel schau mir in's Gesicht . . . . .           |   | — 50 |
| — Preciosa. Lied: Einsam bin ich . . . . .         |   | — 50 |
| — Der Freischütz. Oper . . . . .                   |   | 3 —  |
| Walzer u. Arie: Hier im ird'schen . . . . .        |   | — 50 |
| Ariette: Kömmt ein schlanker Bursch . . . . .      |   | — 80 |
| Arie: Durch die Wälder . . . . .                   |   | — 50 |
| Cavatine: Und ob die Wolke . . . . .               |   | — 50 |
| Brautjungfern-Lied: Wir winden dir. . . . .        |   | — 50 |
| Jägerchor: Was gleichet auf Erden . . . . .        |   | 1 —  |
| Gebet: Leise, leise . . . . .                      |   | — 30 |
| — Oberon . . . . .                                 |   | 3 80 |
| Ariette: Arabien's einsam Kind . . . . .           |   | — 50 |
| Meermädchenlied: O! wie wogt es . . . . .          |   | — 50 |