

# Gitarre • Mandoline

## Gitarre solo

Aus einer alten Truhe. Gesammelte Werke  
älterer Gitarrenmeister: Blum, Call,  
Carulli, Diabelli, Giuliani, Mertz, Padovetz  
u. a. — 4 Hefte . . . . . je M. 1.50 N  
Heft I: Leicht. Heft II: Mittelschwer.  
Heft III: Schwer. Heft IV: Violine oder  
Mandoline und Gitarre

Baumgart, H., Harfners Abschied. Fantasie M. 0.80  
Bece, G., Danze d'amore,  
5 Tänze aus dem Süden (Neul) . . . . . M. 1.— N  
Giuliani, M., Op. 30, Le Papillon.  
Stücke für Anfänger, Heft I, II, III . . . je M. 1.20  
Mertz, J. K., Op. 1, Ungar. Vaterlandsblüten M. 1.—  
Op. 2, Nachtviolen. Melodische Sätze . M. 1.—  
Op. 3, Zwei Polonaisen und Mazurka . M. 1.50  
Op. 4, Drei Nocturnes . . . . . M. 1.50  
Op. 5, Cyänen. Melodische Sätze . . . M. 0.80  
Op. 6, Le Carneval de Venise. Air varié M. 0.80  
Op. 8, Opern-Revue. Ausgew. Melodien je M. 1.50

1. Lucrezia	12. Stradella	23. Barbier
2. Lucia	13. Postillon	24. Moses
3. Puritaner	14. Ernani	25. Weiße Dame
4. Nachtwandlerin	15. Zigeunerin	26. Marco Spada
5. Belisario	16. Favoritin	27. Troubadour
6. Anna Bolena	17. Norma	28. Satanela
7. Regimentslochter	18. Mädchen v. Lande	29. Traviata
8. Liebestrank	19. Teufels Anteil	30. Euryanthe
9. Haimonskinder	20. Haydée	31. Sicil. Vesper
10. Straniera	21. Rigoletto	32. Nordstern
11. Marino Faliero	22. Nebukadnezar	33. Lustige Weiber
34. Fliegende Holländer	35. Hochzeit b. d. Laterne	36. Orpheus

Op. 9, Sechs Ländler . . . . . M. 1.—  
Op. 11, Introduction und Rondo . . . . M. 1.—  
Op. 12, Ländler . . . . . M. 1.—  
Op. 13, Barden-Klänge. Tonstücke,

H. 1: An Malvina, Romanze.	H. 5: Fingals-Höhle, Gebet.	H. 11: Lied ohne Worte, Mazurka.
H. 2: Abendlied, Unruhe, Ellenreigen.	H. 6: Tarantelle. H. 7: Variations.	H. 12: 4 Polonaisen v. Oginski.
H. 3: An d'Enternte, Etude. Capriccio.	H. 8: Kinder- märchen. H. 9: Rondino. H. 10: Romanze, Scherzo, Schnasucht.	H. 13: 3 Polonaisen v. Oginski. H. 14: Romanze. H. 15: Waizer.
H. 4: Gondoliera, Liebeslied.		

Heft 1—14 je M. 1.—, Heft 15 . . . M. 0.60

Op. 65, Trois Morceaux: Fantasie hon-  
groise. Fantasie originale. Le Gondolier M. 2.—

Lieder von Schubert: Lob der Tränen.  
Liebesbotschaft. Aufenthalt. Ständchen.  
Post. Fischermädchen . . zusammen M. 2.—

Gitarreschule . . . . . M. 5.—

Padovetz, Op. 6, Unterhaltungen, 8 Originalst. M. 1.—

Strauß, Joh. (Sohn) u. Jos., Auswahl von  
Tänzen, übertragen von Mertz,  
Heft I, III, IV, V, VI, VII, VIII, IX . . . je M. 1.50

Heft II . . . . . M. 1.—

## Mandoline solo

Burmester, W., Stücke alter Meister, 9 Bände je M. 1.— N  
10 bekannte Nummern daraus, in einem  
Bande . . . . . M. 1.50 N

## Violine oder Mandoline und Gitarre

Aus einer alten Truhe. Gesammelte Werke  
älterer Gitarrenmeister  
Heft IV (siehe Gitarre solo) . . . . . M. 1.50 N  
Bece, G., Op. 11, Légende d'amour, . . . . M. 1.20 n.  
Burmester, W., Stücke alter Meister,  
übertragen von R. Vorpahl, 2 Hefte je M. 0.80 N  
Heft I: Beethoven, Menuett. Dittersdorf, Deutscher  
Tanz. Händel, Arioso. Rameau, Gavotte.  
Mozart, Menuett. Kuhlau, Walzer.  
Heft II: Gossec, Gavotte. Haydn, Menuett.  
Matheson, Air. Bach, Menuett. Martini,  
Gavotte. Mozart, Deutscher Tanz.  
Call, L. de, Op. 25, Variationen . . . . . M. 2.— N

## Gesang mit Gitarre oder Laute

Giuliani, M., 2 große Arien (ital. Text) . . . M. 1.50  
3 Cavatinen (ital. Text) . . . . . M. 1.50  
3 Romanzen (franz. Text) . . . . . M. 1.—

Gumbert, F., Op. 43, O bitt' euch, liebe  
Vögelein, Sopran . . . . . M. 1.—

Heiser, W., Op. 30, Das Grab auf d. Heide, mittel M. 1.—

Hölzel, G., Op. 25, Glockengeläute . . . . M. 1.—

Kücken, Fr., Tscherkessisches Lied, op. 27 M. 0.80  
25 Volkslieder: Allemannisch — Bayrisch  
Schwäbisch — in Einzelnummern je M. 0.50

Internationales Liederalbum zur Laute:  
Band I: Kreolenlieder. Südamerikanische  
Volkslieder . . . . . M. 2.— n.

Band II: Altitalienische Kanzone'ten . . M. 2.— n.

Band III: Deutsche Lieder. Volkstümlich,  
ernst und heiter . . . . . M. 1.50 n.

Max und Moritz, Erster Streich,  
enthalten in „Wie die wilde Ros' im Wald“

Schubert, Fr., Die Post. Das Fischermädchen.  
Aufenthalt . . . . . je M. 1.—

Wie die wilde Ros' im Wald. 15 Lieder, Balladen,  
Scherz und Ernst, übertr. von R. Vorpahl M. 2.— N

Aus dem Inhalt: Mair, Wilde Ros'. Taubert, Wiegenlied.  
Gumbert, Vaterhaus. Kranert, Erste Kuß. Kirchner, Erde  
braucht Regen. Heiser, Heidegrab. Gumbert, Spielmanns-  
lied. Max und Moritz, erster Streich.

## Mandoline oder Gitarre

### mit verschiedenen Instrumenten

Bece, G., Op. 11, Légende d'amour,  
Mandoline und Piano . . . . . M. 1.20 n.

2 Mandolinen und Piano . . . . . M. 1.50 n.

2 Mandolinen und Gitarre oder Laute M. 1.20 n.

2 Mandolinen, Mandola und Piano . . M. 1.60 n.

2 Mandolinen, Mandola und Gitarre  
oder Laute . . . . . M. 1.50 n.

Diabelli, A., Op. 68, Sonatine, A-dur,  
für Gitarre und Klavier . . . . . M. 1.50

Op. 70, Sonatine, G-dur,  
für Gitarre und Klavier . . . . . M. 1.50

Bomberg, B., Op. 46, Divertissement,  
für Gitarre und Violoncello . . . . . M. 2.—

Weber, C. M., Op. 38, Divertimento,  
für Gitarre und Klavier . . . . . M. 3.—

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Wien, Carl Haslinger qdm. Tobias  
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**Belisario**  
*con*  
**GAETANO DONIZETTI.**

GUITARE.

*Allegro moderato.*

The musical score consists of eight staves of music for guitar. 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 'Allegro moderato'. The music is written in a style typical of 19th-century guitar music, featuring a mix of chords and melodic lines. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). There are also markings for accents and slurs. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a final cadence on the eighth staff.

(9025.)

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K1250

GITARE.

4

Moderato.

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GUITARE.

5

*cresc.*

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GUITARE.

*Larghetto.*

The sheet music consists of eight staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music is characterized by arpeggiated chords and melodic lines. Dynamic markings include *p* (piano) at the end of the first staff, *fp* (fortissimo piano) at the start of the fourth staff, *cresc.* (crescendo) in the middle of the fourth staff, and *calando.* (decrescendo) in the fifth staff. The piece ends with a final chord marked with a '7'.

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GUITARE.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a trill. The middle staff is a bass clef with a key signature of one sharp and a 2/4 time signature, providing a harmonic accompaniment with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp and a 2/4 time signature, featuring a bass line with eighth notes and rests. Fingering numbers (1-4) are visible above some notes in the middle and bottom staves.

*Allegro marziale.*

The second system of musical notation consists of seven staves. The top staff is a treble clef with a key signature of one sharp and a 2/4 time signature, starting with a forte (f) dynamic. It contains a melodic line with eighth and sixteenth notes. The middle five staves are bass clefs with a key signature of one sharp and a 2/4 time signature, providing a rhythmic accompaniment with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp and a 2/4 time signature, featuring a bass line with eighth notes and rests. The overall style is a march-like tempo.

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GUITARE.

*Mesloso.*

First musical staff of the piece, 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 single notes, with dynamic markings of *f* (forte) and *p* (piano). The tempo is marked *Mesloso*. The staff begins with a *f* dynamic and ends with a *f* dynamic.

*ben marcato.*

Second musical staff, continuing the *Mesloso* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of chords and single notes, with dynamic markings of *f* and *p*.

Third musical staff, continuing the *Mesloso* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of chords and single notes, with dynamic markings of *f* and *p*.

*Allegro.*

Fourth musical staff, beginning the *Allegro* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eighth-note patterns and chords, with a dynamic marking of *f*.

Fifth musical staff, continuing the *Allegro* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eighth-note patterns and chords, with a dynamic marking of *f*.

Sixth musical staff, continuing the *Allegro* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eighth-note patterns and chords, with a dynamic marking of *f*.

Seventh musical staff, continuing the *Allegro* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eighth-note patterns and chords, with a dynamic marking of *f*.

Eighth musical staff, continuing the *Allegro* section. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The music consists of eighth-note patterns and chords, with a dynamic marking of *f*.

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GUITARE.



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K 1250

*Piu mosso.*

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes a triplet of eighth notes. The second staff starts with a *cresc.* (crescendo) marking and features a dynamic of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece. The key signature has two sharps (F# and C#), and the time signature is 2/4.

T.H.9025.

K1250

GUITARE.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.*, *sp*, *p*, and *f* are used throughout. The piece concludes with a double bar line and repeat dots.

T.H.9025.

K1250