

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
 Becca, 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, Cyanen. 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

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|--------------------------|-----------------------------|--------------------|
| 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. Regimentstochter | 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,

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

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

Op. 65, Trois Morceaux: Fantasie hongroise. 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, 6 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 Bände 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

Becca, 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 Kanzoneetten . . 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, Wiegentied.

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

Becca, 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

Romberg, B., Op. 46, Divertissement,

für Gitarre und Violoncello M. 2.—

Weber, C. M., Op. 38, Divertimento,

für Gitarre und Klavier M. 3.—

Schlesinger'sche Buch- und Musikhandlung, Rob. Lienau, Berlin-Lichterfelde-Ost
 Wien, Carl Haslinger qdm. Tobias
 T. 204

Opéra-Revue.
N. 8.

Elisir d'amore
G. DONIZETTI.

GUITARE.

Allegretto.

Introduction.

GUITARE.

The musical score consists of eight staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked *piu Allegro.* The second staff includes markings for *f*, *p*, and *crec.* The third staff is marked *Moderato.* and includes *ritard.* and *moltollegato.* markings. The remaining staves continue the melodic and harmonic development of the piece.

T. H. 9028.

K1253

GUITARE.

The musical score 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. The music is written in a rhythmic style with many slurs and accents. The second staff includes the dynamic marking 'f' and the instruction 'ritard.'. The third staff includes the dynamic marking 'ff' and the instruction 'a tempo.', along with two triplet markings. The remaining staves continue the rhythmic pattern with various slurs and accents.

6

Andante.
loco

GUITARE.

VI

The sheet music consists of seven staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. It starts with a dynamic marking of *p* and includes the instruction *loco*. The music features a mix of eighth and sixteenth notes, often grouped in triplets. The second staff includes a *rit.* marking. The third staff has a *V4* marking above a measure. The fourth staff continues the melodic and harmonic development. The fifth staff also includes a *rit.* marking. The sixth staff shows further rhythmic complexity with slurs and accents. The seventh staff concludes the piece with a *loco* marking and a final flourish.

T. H. 9028.

K1253

Presto. **GUITARE.**

The musical score is written on seven staves. The first staff starts with a treble clef, a common time signature, and a forte 'f' dynamic marking. The music is a piece for guitar, as indicated by the title 'GUITARE.' The tempo is marked 'Presto.' The notation includes a melodic line with many slurs and accents, and a bass line with chords and some melodic fragments. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece.

T. H. 9020.

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Un poco Allegretto

GUITARE.

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 'Un poco Allegretto'. The first staff includes a dynamic marking 'p' (piano) and a fingering '3'. The second staff has a fingering '5'. The third staff has a fingering '1'. The fourth staff has a fingering '2' and a 'loco' marking. The fifth staff has a fingering '3'. The sixth staff has a fingering '3'. The seventh staff has a fingering '3'. The eighth staff has a fingering '3'. The ninth staff has a fingering '3'. The tenth staff begins with a dynamic marking 'f' (forte) and a 'Brillante' marking, and includes a 'loco' marking and a fingering '3'. The notation includes various rhythmic values, accidentals, and articulation marks.

GUITARE.

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 various fingerings (0, 1, 2, 3, 4) and slurs. The second staff continues the melody with similar fingerings. The third staff features a triplet of eighth notes and a slur. The fourth staff is marked 'loco' and contains a series of eighth notes. The fifth staff continues the eighth-note pattern. The sixth staff shows a change in dynamics with a 'p' (piano) marking and a series of chords. The seventh staff continues with chords and some melodic fragments. The eighth staff features a series of chords. The ninth staff continues with chords and some melodic fragments. The tenth staff concludes the piece with a double bar line and repeat signs.

T. H. 9028.

K1253

Andantino.

First musical staff of the piece, starting with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Andantino*. The staff contains a series of chords and melodic lines, with a dynamic marking of *p* (piano) at the beginning. Fingering numbers 1, 2, 3, and 4 are visible above the notes.

Second musical staff, continuing the piece. It features a mix of chords and melodic fragments. Fingering numbers 1, 2, and 3 are present.

Third musical staff, continuing the piece. It includes a section marked with a Roman numeral **VII** above the staff, indicating a seventh chord or a specific fingering technique. Fingering numbers 1, 2, and 3 are visible.

Con moto.

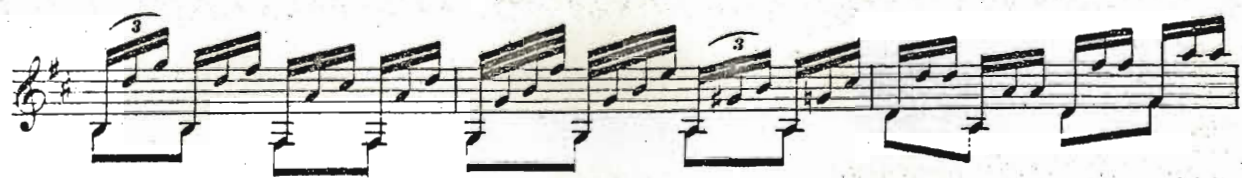
Fourth musical staff, starting with the tempo change to *Con moto*. The music becomes more rhythmic and features several triplets, indicated by a '3' over a group of notes. Fingering numbers 1, 2, 3, and 4 are used.

Fifth musical staff, continuing the *Con moto* section. It features a series of chords and melodic lines with triplets. Fingering numbers 1, 2, 3, and 4 are present.

Sixth musical staff, continuing the *Con moto* section. It features a series of chords and melodic lines with triplets. Fingering numbers 1 and 2 are present.

Seventh musical staff, continuing the *Con moto* section. It features a series of chords and melodic lines with triplets. Fingering numbers 1 and 2 are present.

GUITARE.



K1253