

# 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. 7.50 NP. 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  
 Becece, G., Danze d'amore,  
 5 Tänze aus dem Süden (Neu!) . . . . . M. 4.— NP. 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 Carnaval 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. Satanella      |
| 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 |

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

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, Unternähtungen, 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. 4.— NP. n.  
 10 bekannte Nummern daraus, in einem  
 Bande . . . . . M. 5.— NP. n.

Teuerungszuschlag auf alle Preise außer den mit NP. bezeichneten.

## Violine oder Mandoline und Gitarre

Aus einer alten Truhe. Gesammelte Werke  
 älterer Gitarrenmeister

Heft IV (siehe Gitarre solo) . . . . . M. 7.50 NP. n.  
 Becece, G., Op. 11, Légende d'amour, . . . . M. 1.20 n.

Burmester, W., Stücke alter Meister,  
 übertragen von R. Vorpahl, 2 Hefte je M. 5.— NP. 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. 6.— NP. 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 Kanzonetten . . . 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., Das Post. Das Fischermädchen  
 Aufenthalt . . . . . je M. 1.—

Wie die wilde Ros' im Wald. 15 Lieder, Balladen,  
 Scherz und Ernst, übertr. von R. Vorpahl M. 6.— NP. 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

Becece, 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. 28, Divertimento,  
 für Gitarre und Klavier . . . . . M. 3.—

Schlesinger'sche Buch- und Musikhandlung, Rob. Lienau, Berlin W 8, Französische Str. 23

Wien, Carl Haslinger qdm. Tobias  
 T. 204

Opern Revue.  
N. 9.

Die vier Haimonskinder

von  
M. W. BALFE.

GUITARE.

*Maestoso.*

*p* *rit.* *dim.* **VII**

*p*

*p*

*cresc.* *f*

*pp*

*cresc.*

*cresc*

(9029.)

Eigenthum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung  
Tobias Haslinger's Witwe u. Sohn in Wien.

GUITARRK.

*Allegro moderato.*

The musical score is written on ten staves. It begins with a treble clef and a common time signature. The tempo is marked *Allegro moderato.* The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *sf* (sforzando), *f* (forte), and *rit.* (ritardando). There are also markings for *dol.* (dolce) and *a tempo.* Fingerings are indicated with numbers 1, 2, 3, and 4. A section of the score is marked with the Roman numeral VII. The notation includes many slurs and ties, indicating phrasing and melodic lines.

T. H. 9029.

K1254

GUITARE.

The musical 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 2/4 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are present. The second staff continues the piece with similar rhythmic complexity. The third staff features a *rit.* (ritardando) marking. The fourth staff is marked *Allegro.* and begins with a *p* (piano) dynamic. It contains several measures of sixteenth-note runs. The fifth staff includes a Roman numeral *VII* and a sequence of fingerings: *0 3 1 2 3 2*. The sixth staff continues with more sixteenth-note passages and includes fingerings like *4 0 2*. The seventh staff has fingerings *4 2 1 3*. The eighth staff continues the sixteenth-note patterns. The ninth and tenth staves conclude the piece with similar rhythmic motifs and fingerings.

K1254

GUITARE.

The musical score consists of eight 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. It features a melodic line with slurs and accents, and a bass line with chords and a dynamic marking of *sf*. The second staff continues the melodic line with a *dol.* marking. The third and fourth staves show the melodic line with triplets and fingerings (1, 2, 3). The fifth and sixth staves continue the melodic line with triplets and fingerings. The seventh staff shows the melodic line with a triplet and fingerings (3, 1, 0). The eighth staff shows the bass line with a *marcato* marking and a dynamic marking of *sf*.

T. H. 9029.

K1254

GUITARE.

The musical score consists of eight 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 characteristic of early 20th-century guitar music, featuring a mix of single-note lines and chords. The second and third staves continue the melodic and harmonic development. The fourth staff includes fingering numbers (3, 4, 1) above the notes. The fifth staff features a dynamic marking of *sf* (sforzando). The sixth staff has a *cresc.* (crescendo) marking and includes fingering numbers (1, 3, 0, 1, 3, 0, 3, 0) above the notes. The seventh and eighth staves conclude the piece with sustained chords and a final melodic phrase.

T. H. 9029.

K1254

GUITARE.

Moderato. *p*

*p* *sf*

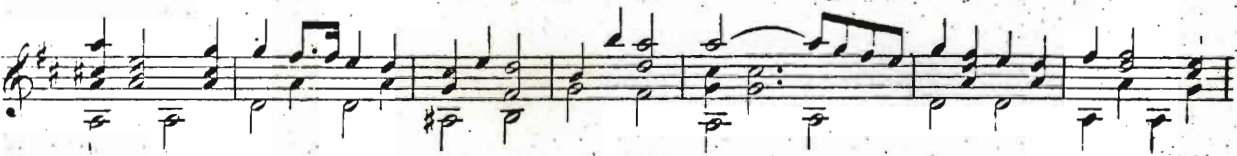
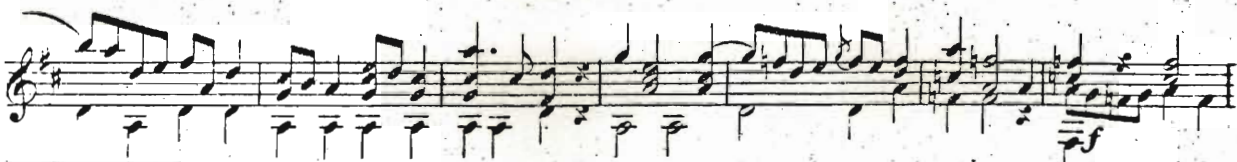
1 2 3 0 1 3 1

2 3 0

*y* *f* 3 3

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'Moderato.' and the dynamic 'p'. It features a melodic line with a triplet of eighth notes (1 2 3) and a measure with a zero fret (0). The second staff continues the melodic line. The third staff shows a rhythmic pattern with accents. The fourth staff has a dynamic change to 'sf'. The fifth staff features a triplet of eighth notes (2 3 0). The sixth staff continues the melodic line. The seventh staff has a dynamic change to 'f' and includes a 'y' marking. The eighth staff features a triplet of eighth notes (3 3).

GUITARE.



GUITARE.



Allegro.



GUITARE.

11

The musical score is written for guitar and consists of eight staves. The key signature is one sharp (F#), indicating G major. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff features a triplet of eighth notes and a slur over a group of notes. The second staff has a triplet of eighth notes. The third staff is marked with 'cresc.' and 'f'. The fourth staff is marked with 'p'. The fifth staff is marked with 'f'. The sixth staff is marked with 'Allegro.' and 'f'. The seventh staff is marked with 'sf' and 'p'. The eighth staff is marked with 'f' and 'p'. The score concludes with a double bar line.

T. H. 9029.

k1254