

Gitarre · Mandoline

Gitarre solo

Aus einer alten Truhe. Gesammelte Werke alterer Gitarremeister: 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
 Becco, 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 Carnaval 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. Satanella |
| 7. Regimentsstochter | 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, Mazurka. |
| H. 2: Abendlied, Unruhe, Elfenreigen. | H. 6: Tarantelle. | H. 12: 4 Polonaisen v. Oginski. |
| H. 3: An d'Entiernte, Etude, Capriccio. | H. 7: Variations. | H. 13: 3 Polonaisen v. Oginski. |
| H. 4: Gondoliera, Liebeslied. | H. 8: Kinder-märchen. | H. 14: Romanze. |
| | H. 9: Rondino. | H. 15: Walzer. |
| | H. 10: Romanze, Scherzo, Sehnsucht. | |

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 Bande M. 1.50 N

Violine oder Mandoline und Gitarre

Aus einer alten Truhe. Gesammelte Werke alterer Gitarremeister

Heft IV (siehe Gitarre solo) M. 1.50 N

Becco, 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.ameau, Gavotte.

Mozart, Menuett. Kuhlau, Walzer.

Heft II: Gossec, Gavotte. Haydn, Menuett. Matheson, Air. Bach, Menuett. Martin, 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 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., 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, Spielmannslied. Max und Moritz, erster Streich.

Mandoline oder Gitarre mit verschiedenen Instrumenten

Becco, 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
 D1. T. 204

2 Opern Revue.

N^o 33.

Die lustigen Weiber von Windsor.
Musik von Othon Nicolai.

GUITARE.

Andantino
quasi
Allegretto.

Poco piu lento.

Andante.

con moto.

(11.783.)

Moderato.

The musical score consists of nine staves of music. The first staff begins with the tempo marking "Moderato." and the dynamic marking "dol:". The music is written in a 3/4 time signature. The first two staves feature a melody with slurs and accents. The third and fourth staves contain a complex rhythmic pattern with many triplets. The fifth and sixth staves continue this pattern with various slurs and accents. The seventh and eighth staves show a change in the rhythmic pattern, with more slurs and accents. The ninth staff concludes the piece with a "rit." (ritardando) marking, followed by a "p" (piano) dynamic marking, and then an "a tempo" marking.

4

The first system of the musical score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The fifth staff includes a key signature change to one sharp (F#) and a 3/4 time signature.

Allegretto.

The second system of the musical score consists of three staves in treble clef. The music continues with complex rhythmic patterns. The first staff starts with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff includes a *rit.* (ritardando) marking and ends with *a tempo*.



cresc.
Andante.



6

Piu lento.

il canto ben espressione

misterioso

con moto

The musical score consists of eight staves. The first seven staves are written in a single treble clef and contain a continuous sixteenth-note triplet pattern. The eighth staff is marked 'Andante' and features a change in tempo and texture, including chord diagrams and fret numbers (e.g., 7, x, 0, 0, 1, 3, 7, x, x, #). The key signature is one sharp (F#).

The musical score is written on eight staves. The first staff begins with a treble clef, a 3/4 time signature, and a *p* dynamic marking. It includes a *mol:* (molto) marking and features complex rhythmic patterns with slurs and accents. The second staff continues the melody with similar rhythmic complexity. The third staff shows a change in time signature to 4/5 and includes a *cresc:* (crescendo) marking. The fourth staff features a *p* dynamic marking and includes a *f* (forte) marking. The fifth staff is a bass line with a 4/5 time signature, featuring triplets and sixteenth-note runs. The sixth staff continues the bass line with similar rhythmic patterns. The seventh and eighth staves are also bass lines, continuing the complex rhythmic and melodic development of the piece.



10

Allegretto.

The first section, 'Allegretto', consists of four staves of music. The first staff begins with a piano (*p*) dynamic and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The second and fourth staves end with a forte (*f*) dynamic. The key signature has one sharp (F#).

Brillante.

The second section, 'Brillante', consists of four staves of music. The first staff begins with a forte (*f*) dynamic and a common time signature. It features a series of chords and melodic lines, with some triplets and fingerings (1, 3, 2, 1) indicated. The second and third staves include 'loco' markings and various fingerings (V, X, 0). The fourth staff continues the rhythmic and melodic patterns.

The musical score consists of eight staves of music. The first four staves feature a rhythmic pattern of eighth notes with a dynamic marking of *f*. The fifth staff begins with a *cresc:* marking and includes a triplet of eighth notes. The sixth and seventh staves continue the rhythmic pattern with various dynamic markings including *f* and *sf*. The eighth staff concludes the piece with a final cadence and a dynamic marking of *f*.