

Krick

Guitas
Regondi

RÉVERIE.

NOCTURNE
pour la

GUITARRE

composé par

GIULIO REGONDI

N° 9126.

OP. 19.

Pr. M.1. 60 n.

Propriété de l'Editeur pour tous pays.

CAV. ALESSANDRO VIZZARI

Membro della Giuria ai Concorsi di Lodi 1901 - Como 1906 - Pavia 1907 - Cremona 1910 - Torino 1911

Musica e Strumenti per Mandolinisti, **MILANO**

Chitarristi ed Estudiantina.

Via Castelmorrone, 1

x

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99 **NOCTURNE**
RÉVERIE

GUITARRE.

Larghetto.

Giulio Regondi, Op. 19.

9126



GUITARRE.

Più mosso.

A musical score for guitar, consisting of ten staves of notation. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo marking 'Più mosso.' is placed above the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above a note on the third staff. The score features a series of slanted, shaded rectangular blocks, likely representing guitar techniques such as tremolos or rapid arpeggios. The piece concludes with a double bar line and a final chord.

GUITARRE.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single system with a key signature of one sharp (F#) and a 6/8 time signature. The notation is highly rhythmic, featuring a mix of eighth and sixteenth notes, often grouped into beamed patterns. There are numerous slurs and accents throughout the piece, indicating phrasing and emphasis. The music is characterized by a complex, flowing texture with many overlapping lines and chords. The notation includes various guitar-specific symbols such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). The overall style is that of a classical guitar piece, possibly a study or a short composition.

GUITARRE.

This page contains ten staves of musical notation for guitar. The music is written in G major (one sharp) and 2/4 time. The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and chords. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and a final chord.

GUITARRE.

This page of guitar sheet music contains ten staves of musical notation. The notation is written in a single system, with each staff representing a different voice or part of the guitar. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as chords and arpeggiated figures. There are several slurs and accents throughout the piece. A triplet of eighth notes is marked with a '3' in the fifth staff. In the eighth staff, there are three fingerings indicated by the numbers 1, 2, and 3. The music concludes with a final chord in the tenth staff.

GUITARRE.

This page of musical notation for guitar consists of ten staves. The first two staves feature a melodic line with a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The remaining eight staves are primarily composed of rhythmic patterns, including sixteenth-note runs and chords, with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and slurs. A small number '126' is visible at the bottom right of the page.

GUITARRE.

This page contains ten staves of musical notation for guitar. The notation is written in a single system, with each staff containing a melodic line and a bass line. The music is characterized by frequent use of chords and rhythmic patterns, including sixteenth and thirty-second notes. The notation includes various symbols such as stems, beams, and dots, indicating specific rhythmic values and articulation. The overall style is typical of early 20th-century guitar music.

GUITARRE.

The musical score consists of ten staves of music. The notation is primarily in treble clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern of eighth and sixteenth notes, often grouped into slurs. There are several instances of triplets and sixteenth-note runs. The score concludes with a final chord and a fermata. Performance markings include *dim.* (diminuendo) and *slentando e morendo.* (ritardando and decrescendo).

Werke für eine und zwei Gitarren

sowie auch mit einem oder zwei anderen Instrumenten.

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<h3 style="text-align: center;">Gitarre-Trios.</h3> <p style="text-align: center;">Gitarre mit 2 anderen Instrumenten.</p> <p>Küffner, J., Op. 2. Sérénade, G dur <i>Solmaj.</i> für Flöte, Violine u. Gitarre. ♠ 3 — für Flöte, Viola und Gitarre. ♠ 3 —</p> <p>— Op. 4. Sérénade, A moll <i>La maj.</i> für Flöte, Violine u. Gitarre. ♠ 2 50 für Flöte, Viola und Gitarre. ♠ 2 50</p> <p>— Op. 6. Sérénade, A dur <i>La maj.</i> für Flöte, Violine u. Gitarre. ♠ 2 50 für Flöte, Viola und Gitarre. ♠ 2 50</p> <p>— Op. 110. Notturmo, C dur <i>U maj.</i> für Flöte, Violine u. Gitarre. ♠ 1 80 für Flöte, Viola und Gitarre. ♠ 1 80</p> <p>Kummer, G., Op. 81. Serenade, D dur <i>Ké maj.</i> für Flöte, Violine (oder Viola) und Gitarre. ♠ 2 50</p> <p>— Op. 92. Trois Divertissements, für Flöte, Violine und Gitarre. No. 1, 2, 3. ♠ 2 —</p> <p>Lauterbacher Walzer für 2 Flöten (od. Flöte und Violine) mit Gitarre. ♠ 50</p> <p>Müller, J. J., Potpourris, für Flöte, Violine (oder Viola) und Gitarre, oder für 2 Violinen und Gitarre, oder für Violine, Viola u. Gitarre.</p> <p>Op. 6. Muette, <i>Auber</i> 1 50 Op. 15. Oberon, <i>Weber</i> 1 50 Op. 18. Montecchi ed i Capul, <i>Bellini</i> 1 50 Op. 21. Tell, <i>Rossini</i> 1 50 Op. 21. Norma, I. Potpourri, <i>Bellini</i> 1 50 Op. 22. Norma, II. Potpourri 1 50 Op. 23. Sonnambula, I. Potp. 1 50 Op. 23. Sonnambula, II. Potp. 1 50 Op. 31. Straniera, I. Potp. 1 50 Op. 31. Straniera, II. Potp. 1 50</p> <p>Quverturen für Flöte, Violine und Gitarre. <i>Boccherini</i>, Calife de Bagdad (Busch) 2 — <i>Rossini</i>, Barbier v. Sevilla (Carulli) 2 — <i>Rossini</i>, Tancrède (Carulli) 2 60</p> <p>Potpourris für Flöte, Violine und Gitarre, (Busch und Spintler).</p> <p>(5) Belisar <i>Donizetti</i> 2 60 (6) Indra <i>Flotow</i> 2 60 (1) Martha <i>Flotow</i> 2 60 (8) Zampa <i>Hérold</i> 1 80 (4) Huguenots <i>Meyerbeer</i> 2 60 (2) Prophet <i>Meyerbeer</i> 2 60</p> <p>Spintler, Chr., Op. 83. Amusement sur „Trovatore“ de <i>Verdi</i>, für Flöte, Violine und Gitarre. 1 50</p> <p>— Op. 84. Souvenir de <i>Donizetti</i>. Amusement sur un theme de „Torquato Tasso“, für Flöte, Violine und Gitarre. 1 50</p> <h3 style="text-align: center;">Gitarre-Duette.</h3> <p style="text-align: center;">2 Gitarren</p> <p>Bayer, E., Op. 37. Sechs Ländler. 1 —</p> <p>Boieldieu, Overture du Calife de Bagdad, arrangiert von <i>Plouvier</i> 1 60</p> <p>Call, L. de., Op. 21. Duos faciles 1 —</p> <p>Carulli, F., Op. 96. Sérénade favorite, A dur. 1 50 — Op. 145. Trois petits Duos. 2 60 — Op. 155. Andante varié et Rondo aus der Sonate in A dur, <i>Beethoven</i> op. 26 1 50</p> <p>— Rondeau 1 30</p> <p>Götz, Aloys, Alpenrosen, Ländler 1 —</p> <p>— 12 Tyroler Alpenlieder, für 1 Gitarre mit einer 2ten Gitarre ad lib. 1 80</p> <p>Küffner, J., Op. 140. 8 Pièces 2 —</p> <p>Lauterbacher Walzer 40</p> <p>Müller, J. J., Potpourris.</p> <p>Op. 3. Freischütz <i>Weber</i> 1 30 Op. 4. Muette (Stumme) <i>Auber</i> 1 30 Op. 5. Fra Diavolo <i>Auber</i> 1 30</p>	<h3 style="text-align: center;">Gitarre und Violine.</h3> <p>André, L., Op. 119. Krausköpfchen, Polka-Mazurka (Rod. Viarizio) 1 —</p> <p>Auswahl der bel. Stücke aus Opern (Busch).</p> <p>No. 1. Muette (Stumme) <i>Auber</i> 1 50 No. 2. Dame blanche <i>Boieldieu</i> 1 50 No. 3. Zampa <i>Hérold</i> 1 50 No. 4. Figaro <i>Mozart</i> 1 50 No. 5. Don Juan 1 50 No. 6. Barbier de Séville <i>Rossini</i> 1 50 No. 7. Gazza ladra 1 50 No. 8. Othello 1 50 No. 9. Tancrède 1 50 No. 10. Schweizerfamilie. <i>Weigl</i> 1 50 No. 11. Freischütz <i>Weber</i> 1 50</p> <p>Busch, J. G., Abendsterne, Potpourris.</p> <p>No. 1. Martha <i>Flotow</i> 1 50 No. 2. Prophète <i>Meyerbeer</i> 1 50 No. 3. Stradella <i>Flotow</i> 1 50 No. 4. Nachtlager <i>Kreutzer</i> 1 50 No. 5. Zauberflöte <i>Mozart</i> 1 50 No. 6. Robert le Diable. <i>Meyerbeer</i> 1 50 No. 7. Favorite <i>Donizetti</i> 1 50 No. 8. Lucrezia Borgia. <i>Donizetti</i> 1 50 No. 9. Tannhäuser <i>Wagner</i> 1 50</p> <p>Call, L. de., Op. 21. Sérénade 1 80</p> <p>Mollino, Fr., Op. 3. Trois Duos faciles 2 —</p> <p>Neumann, H., Op. 15. Sérénade 1 50 — Op. 29. Schweizer-Serenade 1 —</p> <h3 style="text-align: center;">Gitarre und Flöte.</h3> <p>Auswahl der bel. Stücke aus Opern (Busch).</p> <p>No. 1. Muette (Stumme) <i>Auber</i> 1 50 No. 2. Dame blanche <i>Boieldieu</i> 1 50 No. 3. Zampa <i>Hérold</i> 1 50 No. 4. Figaro <i>Mozart</i> 1 50 No. 5. Don Juan 1 50 No. 6. Barbier de Séville <i>Rossini</i> 1 50 No. 7. Gazza ladra 1 50 No. 8. Othello 1 50 No. 9. Tancrède 1 50 No. 10. Schweizerfamilie. <i>Weigl</i> 1 50 No. 11. Freischütz <i>Weber</i> 1 50</p> <p>Busch, J. G., Abendsterne, Potpourris.</p> <p>No. 1. Martha <i>Flotow</i> 1 50 No. 2. Prophète <i>Meyerbeer</i> 1 50 No. 3. Stradella <i>Flotow</i> 1 50 No. 4. Nachtlager <i>Kreutzer</i> 1 50 No. 5. Zauberflöte <i>Mozart</i> 1 50 No. 6. Robert le Diable. <i>Meyerbeer</i> 1 50 No. 7. Favorite <i>Donizetti</i> 1 50 No. 8. Lucrezia Borgia. <i>Donizetti</i> 1 50 No. 9. Tannhäuser <i>Wagner</i> 1 50</p> <p>Henkel, M., Le Coucou, Scherzo 1 20</p> <p>Kummer, Gasp., Op. 18. 3 Amusements. No. 1, 2, 3. ♠ 1 50</p> <p>— Op. 34. Amusements 2 — — Op. 38. Amusements 2 — — Op. 40. Nocturne 2 — — Op. 55. Variations 1 — — Op. 56. Amusements 2 — — Op. 63. Amusements sur des themes fav. de l'opéra „Muette“ d'<i>Auber</i>. 2 —</p> <p>Lauterbacher Walzer 40</p> <p>Neumann, H., Op. 15. Sérénade. 1 50 — Op. 29. Schweizer-Serenade 1 —</p> <p>Ouverture, Dame blanche, <i>Boieldieu</i> (Carulli) 1 80</p> <p>Spintler, Chr., Op. 83. Amusements sur „Trovatore“ de <i>Verdi</i> 1 —</p> <h3 style="text-align: center;">Gitarre und Clarinette.</h3> <p>Neumann, H., Op. 29. Schweizer-Serenade 1 —</p> <h3 style="text-align: center;">Gitarre und Oboe.</h3> <p>Neumann, H., Op. 29. Schweizer-Serenade. 1 —</p>	<h3 style="text-align: center;">Gitarre u. Mandoline (od. Violine).</h3> <p>André, L., Op. 119. Krausköpfchen, Polka-Mazurka (Rod. Viarizio) 1 —</p> <h3 style="text-align: center;">Gitarre allein.</h3> <p>Baumgart, Herm., Für dich! Gavotté. 1 50</p> <p>Carulli, F., Op. 121. 24 Pièces 1 80</p> <p>— Op. 211. 18 petits Morceaux, faciles et progressives 2 —</p> <p>— Op. 287. 3 petits Morceaux, extraits de „La Dame blanche“, <i>Boieldieu</i> 1 —</p> <p>— Op. 323. Fantaisie sur la dernière pensive musicale de <i>Weter</i> 1 50</p> <p>Dorn, J., Sechs Polka's 80</p> <p>Götz, Aloys, Alpenrosen, Ländler 80</p> <p>— Anna's Träume, Fantasiestück 80</p> <p>— 12 Tyroler Alpenlieder, für 1 Gitarre mit einer 2ten Violine ad lib. 1 20</p> <p>Henze, Ch., Op. 19. Die vier Jahreszeiten. (Frühling, Sommer, Herbst u. Winter), 4 charakt. Tonstücke 1 30</p> <p>— Op. 15. Amée, Charakterstück 70</p> <p>— Op. 16. Ay, Bolero 60</p> <p>— Op. 17. La Charmante, Charakterstück. — 70</p> <p>— Op. 18. Elegie 60</p> <p>Oginsky, M. C. de., Op. 10 No. 1. Polonaise, für <i>Fa maj.</i> 30</p> <p>Regondi, G., Op. 19. Réverie, Nocturne 1 30</p> <p>— Op. 20. Fête villageoise, Rondo-Caprice. 1 —</p> <p>— Op. 21. 1er Air varié 1 30</p> <p>— Op. 22. 2me Air varié 1 30</p> <p>— Op. 23. Introduction et Caprice 1 30</p> <p>Süssmann, Ph., Potpourris.</p> <p>(No. 18.) Postillon <i>Adam</i> — 80 (No. 15.) Fra Diavolo <i>Auber</i> — 80 (No. 8.) Muette (Stumme) — 80 (No. 27.) Gitana <i>Baïfe</i> — 80 (No. 2.) Norma <i>Bellini</i> — 80 (No. 17.) Puritani — 80 (No. 4.) Sonnambula — 80 (No. 5.) Belisar <i>Donizetti</i> — 80 (No. 3.) Fille du Régiment — 80 (No. 6.) Lucia di Lammermoor — 80 (No. 10.) Lucrezia Borgia — 80 (No. 13.) Indra <i>Flotow</i> — 80 (No. 1.) Martha — 80 (No. 14.) Rübzahl — 80 (No. 7.) Stradella — 80 (No. 12.) 's letzte Fensterl'n. <i>Lachner</i> — 80 (No. 21.) Czar u. Zimmermann <i>Lortzing</i> — 80 (No. 16.) Etoile du Nord <i>Meyerbeer</i> — 80 (No. 11.) Prophète — 80 (No. 9.) Robert le Diable — 80 (No. 19.) Don Juan, I. Potp. <i>Mozart</i> — 80 (No. 20.) Don Juan, II. Potp. — 80 (No. 23.) 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