

BARDEN-KLÄNGE.

ORIGINAL-COMPOSITIONEN

für die

GITARRE

von

J. K. MERTZ.

13^{tes} Werk. N^o 7

Eigenthum der Verleger.



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Ausgewählte Melodien

für die

GUITARE.

Übertragen von

J. K. MERTZ.

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| N ^o 1. Donizetti, <i>Lucrezia Borgia.</i> | N ^o 37. Offenbach, <i>Fortunios Lied.</i> |
| „ 2. „ „ <i>Lucia di Lammermoor.</i> | „ 38. „ „ <i>Herr u. Madame Denis.</i> |
| „ 3. Bellini, <i>I. Paritani.</i> | |
| „ 4. „ „ <i>La Sonnambula.</i> | |
| „ 5. Donizetti, <i>Belisario.</i> | |
| „ 6. „ „ <i>Alex. Bolena.</i> | |
| „ 7. „ „ <i>Marie, die Regimentstochter.</i> | |
| „ 8. „ „ <i>L'Elisir d'Amore.</i> | |
| „ 9. Balfe, <i>Die 4 Himmelskinder.</i> | |
| „ 10. Bellini, <i>Le Stranieri.</i> | |
| „ 11. Donizetti, <i>Marino Faliero.</i> | |
| „ 12. Flotow, <i>Alessandro Stradella.</i> | |
| „ 13. Adam, <i>Le Postillon.</i> | |
| „ 14. Verdi, <i>Ernani.</i> | |
| „ 15. Balfe, <i>Die Zigeunerin.</i> | |
| „ 16. Donizetti, <i>La Favorita.</i> | |
| „ 17. Bellini, <i>Norma.</i> | |
| „ 18. Suppé, <i>Das Mädchen vom Lande.</i> | |
| „ 19. Auber, <i>Des Teufels Antheil.</i> | |
| „ 20. „ „ <i>Hypée, ou le secret.</i> | |
| „ 21. Verdi, <i>Rigoletto.</i> | |
| „ 22. „ „ <i>Nabucco König.</i> | |
| „ 23. Rossini, <i>Der Barbier von Sevilla</i> | |
| „ 24. „ „ <i>Moses.</i> | |
| „ 25. Boiellien, <i>Die weisse Frau.</i> | |
| „ 26. Auber, <i>Marco Spata.</i> | |
| „ 27. Verdi, <i>Il Trovatore.</i> | |
| „ 28. Pagni, <i>Satanella.</i> | |
| „ 29. Verdi, <i>La Traviata.</i> | |
| „ 30. Weber, <i>Euryanthe.</i> | |
| „ 31. Verdi, <i>Die sizilianische Vesper.</i> | |
| „ 32. Meyerbeer, <i>Der Nordstern.</i> | |
| „ 33. (N ^o 11) d. <i>Die lustigen Weiber von Windsor.</i> | |
| „ 34. Wagner, <i>Der fliegende Holländer.</i> | |
| „ 35. Offenbach, <i>Die Hochzeit bei Laternenschein.</i> | |
| „ 36. „ „ <i>Orpheus in der Hölle.</i> | |

GUITARE.

Maestoso.

Introduction.

The Introduction section consists of two staves of music. The first staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *f* (forte) and transitions to *p* (piano). The second staff is in bass clef and contains guitar-specific notation, including fingerings (1, 2, 3, 4) and dynamic markings (*p*). The tempo is marked *Maestoso*.

Romanze. *Andantino.*

Tema.

The Romanze section consists of two staves. The first staff is in treble clef with a 3/4 time signature. It starts with a dynamic marking of *p* (piano). The second staff is in bass clef and includes the marking *espressivo* (expressive). The tempo is marked *Andantino*.

Var: 1.

The first variation consists of two staves. The first staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *p* (piano) and ends with *dim.* (diminuendo). The second staff is in bass clef and includes technical markings such as fingerings (3, 2, 1, 2, 1) and a *ten.* (tenuto) marking. The tempo is marked *Andantino*.

(10,417.)

con moto.

Var: 2.

The musical score consists of eight staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a series of triplets (marked with a '3' in a circle) and slurs. Dynamic markings include *p* (piano) and *f* (forte). The second staff continues the melodic line with similar triplet patterns and includes first and second endings (marked '1^{ma}' and '2^{da}'). The third staff is marked with a 'V' and 'loco', indicating a virtuosic section with rapid sixteenth-note passages. The fourth and fifth staves continue this rapid, flowing texture. The sixth and seventh staves show a change in dynamics, with *f* and *p* markings. The final staff concludes with a *cresc.* (crescendo) leading to a *rallent.* (rallentando) and a *dim.* (diminuendo) ending with a fermata.

Allegretto.

Var: 3.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and the tempo marking *Allegretto.* The piece is labeled *Var: 3.* The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, starting with *p* (piano) and moving through *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). The score features several slurs and accents. The final staff contains technical markings, including fingerings (1, 2, 3, 4) and a *sf* marking.

The image displays a musical score for guitar, consisting of ten staves of notation. The notation is written in a standard staff format with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate patterns, including sixteenth-note runs, triplets, and various chordal textures. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are present throughout the piece. The score concludes with a final chord and a fermata.

GUITARE.

First musical staff, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *f* is present.

Second musical staff, continuing the melody. It includes a *crese.* (crescendo) marking and a dynamic marking of *f*. Fingering numbers 4, 3, and 0 are visible above the notes.

Third musical staff, featuring a treble clef and a key signature of one sharp. The melody continues with eighth and sixteenth notes. A dynamic marking of *f* is present.

Fourth musical staff, continuing the melody. It includes a dynamic marking of *f* and fingering numbers 4, 3, and 0 above the notes.

Fifth musical staff, continuing the melody. It includes a dynamic marking of *f* and a *loco* marking above the notes.

Sixth musical staff, continuing the melody. It includes a dynamic marking of *f* and a *loco* marking above the notes.

Seventh musical staff, continuing the melody. It includes a dynamic marking of *f* and a *loco* marking above the notes.

Eighth musical staff, continuing the melody. It includes a dynamic marking of *f* and a *loco* marking above the notes.

Allegretto.

Var: 3.

p

f

sf

cresc.

sf

4 2 3 1 3 1 2 1