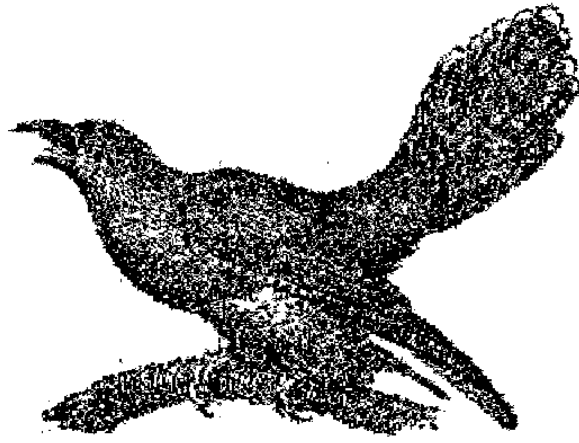


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1924



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1089—1100.

Der Inhalt des „Kukuk“ befindet sich auf der letzten Seite dieses Umschlages!

1924
8/15.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

1. HEFT.

North - American.

Yankée doodle.

du Nord de l'Amérique.

Moderato.

Nordamerikanisches Volkslied.

Nº 1.

Musical notation for the first system of 'Yankée doodle'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with guitar-specific fingering numbers (1-4) and fret numbers (0, 2, 4, 5, 7, 8, 10, 12) indicated below the notes. The piece concludes with a 'rit.' (ritardando) marking.

Allegretto.

Musical notation for the second system of 'Yankée doodle'. It continues the melody from the first system, maintaining the same key signature and time signature. The notation includes guitar-specific fingering and fret numbers.

Musical notation for the third system of 'Yankée doodle'. It continues the melody with guitar-specific fingering and fret numbers.

Musical notation for the fourth system of 'Yankée doodle'. It continues the melody with guitar-specific fingering and fret numbers.

Musical notation for the fifth system of 'Yankée doodle'. It concludes the piece with a final chord and a double bar line.

Irish.

The last Rose of summer.

Irlandais.

Irishes Volkslied.

Larghetto.

Nº 2.

Musical notation for the first system of 'The last Rose of summer'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with guitar-specific fingering and fret numbers. The piece begins with a 'P.' (piano) marking.

Musical notation for the second system of 'The last Rose of summer'. It continues the melody with guitar-specific fingering and fret numbers. The piece concludes with a 'con espressione' marking.

espressivo il canto

cres. 1 2 3 V loco

dim. e rall.

Russian.

Der rothe Sarafan.

Russe.

Russisches Volkslied.

Moderato.

Nº 3.

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. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions include 'p.' (piano) and 'mf.' (mezzo-forte), and the word 'dolce' (sweetly) is written above the second staff. The music features a mix of eighth and sixteenth notes, often with slurs and accents. The piece concludes with a final cadence on the tenth staff.

Musical score for the first piece, consisting of four staves of music in G major and 2/4 time. The music features a melody with eighth and sixteenth notes and a bass line with chords and single notes. A 'rit.' marking is present at the end of the piece.

Austrinn.

'S Mailüfterl.

Autrichien.

Oesterreichisches Volkslied.

Nº 2.

Musical score for the second piece, consisting of four staves of music in G major and 2/4 time. The tempo is marked 'Andantino' and the mood 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Tutti' marking.

Hungarian.

Rakoczy - Marsch.

Hongrois.

Maestoso con moto.

Nº 5

ff. *f.* *ff.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *ff.*

Trio.

dolce

cres.

dolce

dolce

dolce

The musical score is arranged in ten systems, each containing a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo/mood is marked 'Trio.' and 'dolce'. Dynamics include 'cres.', 'ff.', and 'p.'. Fingerings and articulations are indicated throughout the piece.

Spanish.

Matraca.

Espagnol.

Spanischer Nationaltanz.

Allegretto.

Nº 6.

Trio.

German.

Das Nachtlager in Granada. (Kreutzer)

Allemand.

Deutsche Oper.

Moderato.

Nº 7.

Allegretto.

rit. *p.* *pp.* *pp.*

pp.

pp.

p. *tenuto*

ten. *ten.*

dim.

dolce

dim. *p.*

pp.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

2. HEFT.

English.

Home! sweet home!

Anglais.

Andante.

Englisches Volkslied.

Nº 8.

pp. *espressivo il basso e dolce.* *cresc.*

dim.

Largo.

cres *cen* *do* *dim.* *rit.*

1090.

Russisch.

Das Dreigespann.

Russe.

Russisches Volkslied.

Andantino.

Nº 9.

Swedisch.

Tanzlied aus Dalekarlien.

Suèdois.

Schwedisches Volkslied.

Vivace.

Nº 10.

The main musical score consists of six systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano), *f* (forte), and *sf* (sforzando). A *crescendo* marking is placed below the bottom staff of the fifth system. The piece concludes with a double bar line at the end of the sixth system.

German.

Mutterseelen allein.

Allemand.

Deutsches Volkslied.

Andante con anima.

Nº 11.

This section contains two systems of musical notation. The first system is a single staff in treble clef with a key signature of one sharp (F#). It begins with a *pp* (pianissimo) dynamic marking. The second system consists of two staves, both in treble clef, with a key signature of one sharp (F#). The music includes various rhythmic figures and dynamic markings such as *p* (piano) and *f* (forte). The piece ends with a double bar line.

Musical score for the first piece, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings like "sul H" and "P".

Austrian.

Oesterreichischer Defilmarsch. (Prohazka)

Auftrichien.

Moderato.

Nº 12.

Musical score for the second piece, "Oesterreichischer Defilmarsch", featuring treble and bass staves with musical notations and dynamic markings like "P", "f", and "ff".

loco

Trio.

M. d. Capo.

Schottischer.

Tanz.

Introduction.
Moderato.

Nº 13.

Allegro moderato.

This musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings (1-3) and breath marks (H) are indicated throughout. Dynamic markings include *p*, *f*, *loco*, and *dolce*. The score concludes with a double bar line and repeat dots.



German.

Drei Jahrl'n nach'm letzten Fensterln. (Lachner.)

Allemand.

Alpenscene.

Tempo di Marcia.

Nº 14.



Deutsche Oper.

Moderato.

Nº 15.

The musical score consists of eight staves of piano accompaniment. The key signature is two sharps (D major or F# minor) and the time signature is 2/4. The score includes various dynamics such as *p*, *f*, *pp*, *rit.*, *espres.*, *loco*, and *dolce*. There are also performance markings like *sul H* and *dim.*. The piece concludes with a double bar line and a repeat sign.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

3. HEFT.



Russisch.

Minka.

Russe.

Russisches Volkslied.

Moderato.

✓ N° 16.

French.

„Allons enfants de la patrie“

Français.

Französischer Nationalgesang.

Maestoso.

✓ N° 17.

Portoguese.

Liebeslied.

Portugais.

Portugiesisches Volkslied.

Andante con espressione.

Nº 18.

Polish.

Czuway konic czuway.

Polonais.

Polnisches Volkslied.

Allegretto non troppo.

Nº 19.

German.

„Was ist des Deutschen Vaterland?“

Allemand.

Deutsches Volkslied.

Moderato.

Nº 20.

Musical score for 'Was ist des Deutschen Vaterland?' (No. 20). The score is written for a single melodic line on a treble clef staff in common time (C). It begins with a 'Moderato' tempo marking. The piece features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line.

Styrian.

Steyrer-Heimweh.

Styrien.

Steiermärkisches Volkslied.

Andantino.

dolce.

Alloco.

Nº 21.

Musical score for 'Steyrer-Heimweh' (No. 21). The score is written for a single melodic line on a treble clef staff in 3/4 time. It begins with an 'Andantino' tempo marking and a 'dolce' (sweetly) dynamic marking. The piece features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line.

Swabian.

Lebewohl.

de Souabe.

Schwäbisches Volkslied.

Andante.

Nº 22.

Hungarian.

Csárdás.

Hongrois.

Allegro moderato.

Ungarischer Nationaltanz.

Nº 23.

Napolitan.

Guarache.

Néapolitain.

Napolitanischer/urspr. spanischer/ Nationaltanz.

Moderato.

Allegretto.

Nº 24.

1 dolce

Trio.

scherzando

French.

Giselle. (Adam)

Français.

Französisches Ballet.

Andantino.

Nº 25.

The musical score is written for a piano and features a melody in the treble clef and accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andantino'. The score begins with a forte (f.) dynamic, followed by a decrescendo (dim.) and then a pianissimo (pp.) section. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and moving lines. There are several slurs and accents throughout the piece. The word 'loco' appears in the second system, and 'pizz.' (pizzicato) appears in the fourth system. The score ends with a double bar line and a final chord.

Italien.

Ernani. (Verdi)

Italien.

Andantino.

Italienische Oper.

Nº 26.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

4. HEFT.

Dutch.

„Wien Nederlands bloed“

Hollandais.

Holländisches Volkslied.

Moderato.

Nº 27.

Musical score for No. 27, 'Wien Nederlands bloed'. The score is written for guitar and consists of three staves. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *mf.* The music is in a 4/4 time signature. The second and third staves continue the piece with various guitar techniques indicated by numbers (1-4) and flags on the notes. The piece concludes with a double bar line.

German.

„Freut' euch des Lebens“

Allemand.

Deutsches Volkslied.

Un poco Allegretto.

Nº 28.

Musical score for No. 28, 'Freut' euch des Lebens'. The score is written for guitar and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf.* The music is in a 4/4 time signature. The second and third staves continue the piece with various guitar techniques indicated by numbers (1-4) and flags on the notes. The piece concludes with a double bar line. The word *dolce* is written below the second staff.

- 4 -

Swabian.

„Drunten im Unterland da ist's halt fein.“

de Souabe.

Schwäbisches Volkslied.

Moderato.

✓ N°29. *mf.*

Polish.

Jeszcze Polska niezgineta

Polonais.

Polnisches Volkslied.

Moderato.

✓ N°30. *mf.*

Italien.

„O pescator dell' onde“

Italien.

Italienisches Volkslied.

Andante.

Nº 31.

Venetian.

„Mamma mia cara.“

Venetien.

Venetianisches Volkslied.

Allegretto.

Nº 32.

The first system of music consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with similar note values and rests. Fingerings are indicated by numbers 1-5 below the notes. There are also some slurs and accents throughout the system.

Polish.

Cracovienne.

Polonais.

Polnischer Nationaltanz.

Allegro scherzando.

Nº 33.

The second system of music consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with similar note values and rests. Fingerings are indicated by numbers 1-5 below the notes. There are also some slurs and accents throughout the system. Dynamic markings include 'P.' (piano) and 'dolce'. The system ends with the word 'Fine.' written above the staff.

Two staves of musical notation. The top staff contains a melody with various note values and rests. The bottom staff contains a piano accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Bohemian.

Polka.

Bohémien.

Böhmischer Nationaltanz.

Moderato.

Nº 34.

A series of seven staves of musical notation. The top staff is marked 'Moderato' and 'Nº 34'. The key signature has two sharps. The time signature is 2/4. The piece includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano), 'ff' (fortissimo), and 'loco'. The notation is arranged in a standard two-staff format for each system.

Più mosso.

French.

Les Huguenots. (Meyerbeer)

Français.

Französische Oper.

Andante cantabile.

Nº 35.

rit.

p.
a tempo

sul G

rit.

dim. rit.

German.

Catharina Cornaro. (Lachner)

Allemand.

Deutsche Oper.

Andantino.

Nº 36.

p.

cres.

p.

Italienische Oper.

Allegretto.

Nº 37.

con eleganza

loco

dim.

dolce

{Cuckoo.}

Kukuk.

{Cocou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Gitarre.

5. HEFT.

Russian

Die Zigeunerin.

Russe.

Russisches Volkslied.

Allegretto.

Nº 38.

First system of musical notation for 'Die Zigeunerin'. It consists of a treble clef staff with a 3/8 time signature and a bass clef staff. The melody is marked 'mf' (mezzo-forte). The bass line includes fingerings (1, 2, 3) and a '3' indicating a triplet.

Second system of musical notation for 'Die Zigeunerin'. It continues the melody and bass line from the first system, featuring various chords and fingerings.

Third system of musical notation for 'Die Zigeunerin'. The tempo changes to 'a tempo' and 'rit.' (ritardando) is indicated. The bass line includes a '3' for a triplet and the instruction 'dolce' (dolce).

Fourth system of musical notation for 'Die Zigeunerin', concluding the piece with a final chord and a double bar line.

German.

„Den lieben langen Tag, hab'ich nur Sorg' und Plag'!“

Allemand.

Deutsches Volkslied.

Andantino.

Nº 39.

First system of musical notation for 'Den lieben langen Tag...'. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The melody is marked 'mf' (mezzo-forte) and 'dolce' (dolce). The bass line includes fingerings (1, 2, 3) and a '3' for a triplet.

Second system of musical notation for 'Den lieben langen Tag...'. It continues the melody and bass line, featuring various chords and fingerings.

Third system of musical notation for 'Den lieben langen Tag...', concluding the piece with a final chord and a double bar line.

Italian.

„Al fin brillar nell' iridi" (Ricci)

Italien.

Italienische Walzerarie.

Allegretto.

Nº 40.

Italian.

Trouandaise.

Italien.

Tanz aus dem italienischen Ballet: Esmeralda. [Pugni:]

Moderato leggiero.

Allegretto.

Nº 41.

Musical score for the first piece, consisting of four staves. The top staff is in treble clef and contains the melody, with notes such as $4b$, b , and 4 . The bottom three staves are in bass clef and provide harmonic accompaniment. The piece concludes with the instruction **Più mosso.**

South-German. **Ländler.** du sud de l'Allemagne.

Süddeutscher Nationaltanz.

Nº 42.

Musical score for piece Nº 42, consisting of three staves. The top staff is in treble clef and contains the melody, starting with the instruction **dolce**. The bottom two staves are in bass clef and provide harmonic accompaniment. Performance instructions include **p**, **sul H**, and **sul D**.

German. **Trauermarsch. (Beethoven.)** Allemand.

Adagio.

Nº 43.

Musical score for piece Nº 43, consisting of one staff in treble clef. The piece is marked **f** and **p**.

Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Includes dynamic markings like *f*.

Musical staff 2: Treble clef, 4/4 time signature. Starts with a **VI** fingering and a *loco* instruction. Contains a melodic line and a bass line with chords. Includes dynamic markings like *f*.

Musical staff 3: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *f* and *p*.

Musical staff 4: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *f*.

Musical staff 5: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *f*. Ends with a **Trio.** section marker.

Musical staff 6: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *p*.

Musical staff 7: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *zf*.

Musical staff 8: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *f*.

Musical staff 9: Treble clef, 4/4 time signature. Features a melodic line and a bass line with chords. Includes dynamic markings like *f*.

Hungarian.

Ungarischer Nationaltanz.

Hongrois.

Andantino.

Nº 44.

mf dolce
loca
loca
loca
rit.

German.

Drei Jahrln nach'm letzten Fensterln. (Lachner)

Allemand.

Oberbayerische Alpenseene.

Andantino.

Nº 45.

mf
dim.
espressivo
rit.



French.

Giselle. (Adam)

Français.

Französisches Ballet.

Moderato.

Allegretto.

Nº 46.



French.

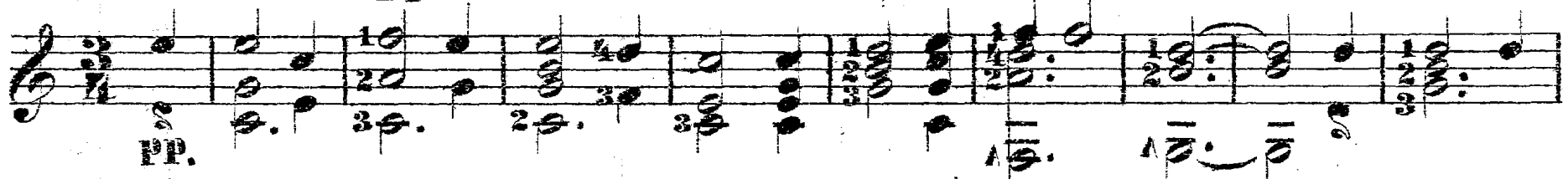
Richard coeur de lion. (Grétry)

Français.

Französische Oper.

Andante non troppo.

Nº 47.



Italian.

Marino Faliero. {Donizetti.}

Italien.

Italienische Oper.

Larghetto.

11

Nº 48.

Deutsche Oper.

Allegretto.

XII. loco

Nº49.

VII. loco

Allegro.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE BUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

6. HEFT.

Scotch.

„My heart is sair for“

Ecoissais.

Schottisches Volkslied.

Andantino.

Nº 50.

French.

„Marlborough s'en va t'en guerre.“

Français.

Französisches Volkslied.

Un poco Allegro.

Nº 51.

German.

Aennchen von Tharau.

Allemand.

Deutsches Volkslied.

Moderato.

Nº 52.

p. *cres.* *f.*

German.

„Üb' immer Treu' und Redlichkeit?"

Allemand.

Deutsches Volkslied.

Moderato.

Nº 53.

mf.

Westphalian.

„Es stehen drei Stern' am Himmel."

de Westphalie.

Westphälisches Volkslied.

Un poco Allegretto.

Nº 54.

Styrian.

„Wenn der Schnee von der Alma wega geht?"

Styrien.

Steiermärkisches Volkslied.

Moderato.

Nº 55.

Napolitau.

Neapolitanischer Volksgesang.

Néapolitain.

Marziale.

Nº 56.

Polish.

Polacca.

Polonais.

Polnischer Nationaltanz.

Moderato.

Nº 57.

Musical score for the first system, featuring treble and bass staves with various notes, rests, and dynamic markings like "rit.".

Spanish.

Cachucha.

Espagnol.

Spanischer Nationaltanz.

Allegro moderato.

Musical score for the second system, starting with "No. 58." and including various musical notations such as "f.", "grazioso", "p.", "loco", "mf.", "dolce", and "Fine.".

German.

Drei Jahren nach'm letzten Fensterln. {Lachner}

Allemand.

Alpenscene.

Allegretto.

Nº 59.

P.
cres. poco a poco
Moderato.
dolce

French.

Haydée. {Auber}

Français.

Französische Oper.

Allegro giusto.

Nº 60.

P.
loco
cres.

Musical score for French/Gustave/Auber. It consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The bottom system also has a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4.

French.

Gustave. (Auber)
Französische Oper.

Français.

Allegretto.

N° 61. Musical score for N° 61. It starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first measure is marked with a piano (p) dynamic. The score includes a vocal line and piano accompaniment.

Continuation of the musical score for N° 61. It features a vocal line with various ornaments and a piano accompaniment. The key signature remains two sharps and the time signature is 2/4.

Continuation of the musical score for N° 61. The vocal line includes a section marked "loco" and "f". The piano accompaniment continues with chords and single notes.

Continuation of the musical score for N° 61. The piano accompaniment features a series of chords, some marked with a piano (p) dynamic.

Continuation of the musical score for N° 61. The vocal line has some notes marked with a "4" above them. The piano accompaniment continues with chords and single notes.

Italian.

Belisario. (Donizetti)
Italianische Oper.

Italien.

Larghetto.

ben marcato il canto

N° 62. Musical score for N° 62. It starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first measure is marked with a piano (p) dynamic. The score includes a vocal line and piano accompaniment.

Italian.

Norma. {Bellini}
Italienische Oper.

Italien.

Andante. espressivo il canto.

Nº 63.

loco

loco

German.

Der Waffenschmied. (Lortzing)
Deutsche Oper.

Allemand.

Andante.

Nº 64.

P.

P.

P.

P.

P.

rit.

a tempo

cres.

dolce

P.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

7. HEFT.



Spanish.

Himno del ciudadano Riego.

Espagnol.

Allegro con fuoco.

Spanische Volksljunc.

cres.

N: 65.

First staff of musical notation for piece N: 65, featuring treble clef, key signature of two sharps, and dynamic markings like ff.

Second staff of musical notation for piece N: 65, including guitar-specific notation like fingering numbers and fret numbers.

Third staff of musical notation for piece N: 65, continuing the guitar-specific notation.

Fourth staff of musical notation for piece N: 65, continuing the guitar-specific notation.

Fifth staff of musical notation for piece N: 65, concluding the piece with a double bar line.

German.

„Prinz Eugen, der edle Ritter“

Allemand.

Deutsches Volkslied.

Moderato.

N: 66.

First staff of musical notation for piece N: 66, featuring treble clef, key signature of two sharps, and dynamic markings like f.

Second staff of musical notation for piece N: 66, including guitar-specific notation like fingering numbers and fret numbers.



Styriau.

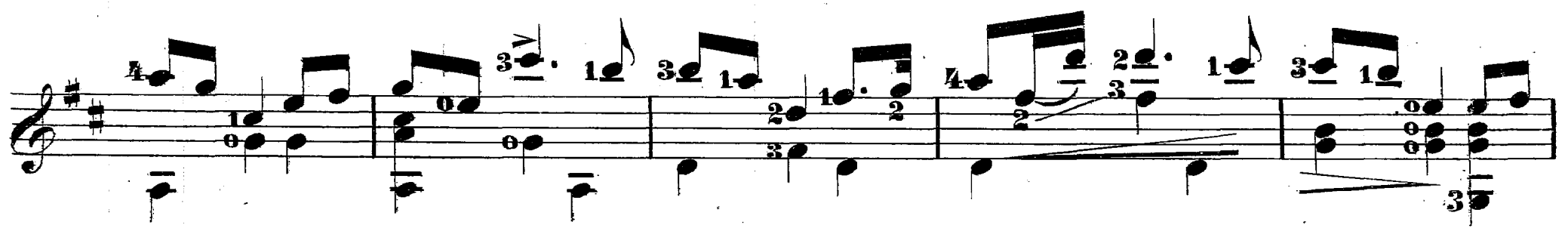
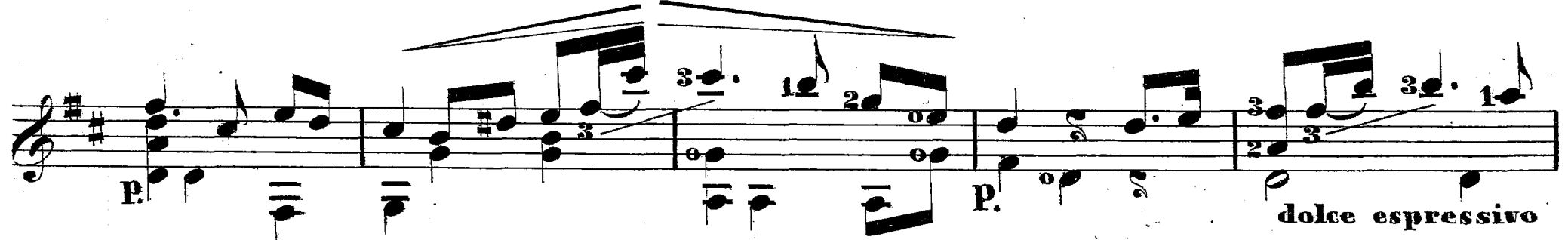
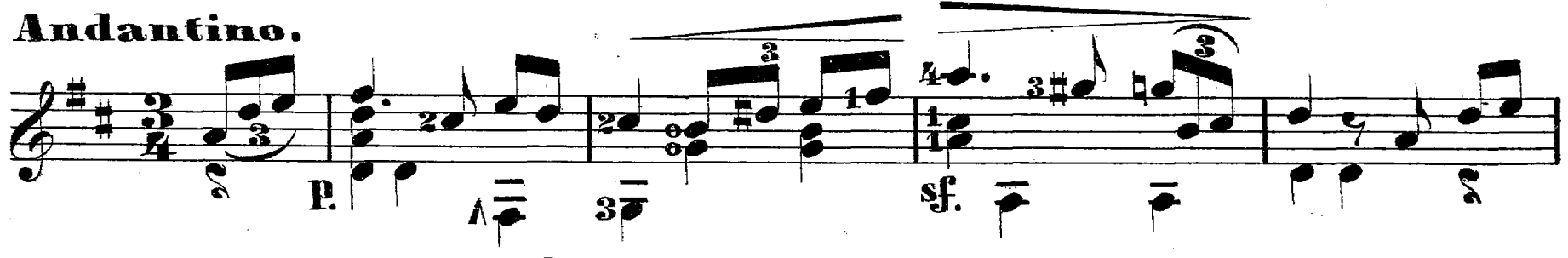
Abschied von der Sennerin.

Styrien.

Steiermärkisches Volkslied.

Andantino.

W N^o 67.



German.

„Zu Strassburg auf der Schanz“

Allemand.

Deutsches Volkslied.

Andante.

N° 68.

Musical score for N° 68, 'Zu Strassburg auf der Schanz'. It consists of two staves of music in G major and common time. The first staff begins with a piano (p.) dynamic and features a series of chords and eighth notes. The second staff continues the melody with a mezzo-forte (mf.) dynamic and includes some triplet figures.

Swabian.

„Mein Schätzerl is hübsch“

de Souabe.

Schwäbisches Volkslied.

Allegretto.

√ N° 69.

Musical score for N° 69, 'Mein Schätzerl is hübsch'. It consists of four staves of music in G major and 3/4 time. The first staff is marked mezzo-forte (mf.) and includes a 'rit.' (ritardando) instruction. The second staff features a 'cres.' (crescendo) instruction. The third staff includes a 'dolce' (dolce) instruction. The fourth staff includes 'dim.' (diminuendo) and 'a tempo' instructions. There are also some 'rit.' markings throughout the piece.

Austrian.

Oesterreichischer Defilirmarsch. {Strauss}

Autrichien.

Marcia.

N° 70.

Musical score for N° 70, 'Oesterreichischer Defilirmarsch'. It consists of two staves of music in G major and common time. The first staff begins with a forte (f.) dynamic and features a series of chords and eighth notes.

Musical score for Fandango, consisting of six systems of two staves each. The music is in G major (one sharp) and 2/4 time. The first system includes a piano (P.) dynamic marking. The second system features a 'loco' marking. The third system contains 'loco', 'Fine.', and 'Trio.' markings, with a repeat sign and a 'sul H' instruction. The fourth system includes a 'loco' marking and a 'X' symbol. The fifth system also has a 'loco' marking. The sixth system concludes with a 'loco' marking. The score includes various rhythmic values, accidentals, and fingering numbers.

Spanish.

Fandango.

Espagnol.

Spanischer Nationaltanz.

Musical score for Moderato, dolce, consisting of two systems of two staves each. The music is in G major (one sharp) and 3/4 time. The first system includes a piano (P.) dynamic marking and a 'loco' marking. The second system includes a 'dolce' marking. The score includes various rhythmic values, accidentals, and fingering numbers.

- 7 -

pp

sf

loco

Fine.

pp

D.C. al Fine.

German. Sommernachtstraum. {Mendelssohn-Bartholdy} Allemand.
Deutsches Melodrame.

Marcia.

V N° 22.

p

cres.

ff

French.

Les Huguenots. {Meyerbeer}

Français.

Französische Oper.

Andantino.

Nº 73.

Italian.

J Puritani. {Bellini}

Italien.

Italienische Oper.

Andante.

Moderato.

Nº 74.

Musical score for five staves of piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as "cres.", "rit.", and "dim.". The score is written in a single system with five staves.

Italian.

Norma. {Bellini}
Italienische Oper.

Italien.

Tempo di Marcia.

Musical score for four staves of piano accompaniment, starting with "Nº 75." and "C" time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p." and "p.". The score is written in a single system with four staves.

Musical staff with dynamics: *f*, *Cres.*, *sf.*, *sf.*, *P.*

Musical staff with dynamics: *ff.*

German.

Don Juan. {Mozart}

Allemand.

Deutsche Oper

Allegretto.

Nº 76.

Musical staff with dynamics: *p.*, *loco*

Musical staff with dynamics: *p.*, *espressivo*

Musical staff with dynamics: *p.*

{Cuckoo.}

-3-
Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Gitarre.

S. HEFT.

English.

Rule Britannia.

Anglais.

Englische Nationalhymne.

Andante maestoso.

Nº 77.

The first system of musical notation for 'Rule Britannia'. It features a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on a single staff, while the guitar accompaniment is shown on a six-stringed guitar staff below. The piece begins with a forte (f) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with fingerings indicated by numbers 1-3.

The second system of musical notation for 'Rule Britannia'. It continues the melody and accompaniment from the first system, maintaining the same key signature and tempo. The notation includes various rhythmic values and fingerings.

The third system of musical notation for 'Rule Britannia'. It continues the melody and accompaniment, showing the progression of the piece. The notation includes various rhythmic values and fingerings.

The fourth system of musical notation for 'Rule Britannia'. It concludes the piece with a final cadence. The notation includes various rhythmic values and fingerings.

German.

„Herz, mein Herz, warum so Traurig?“

Allemand.

Deutsches Volkslied.

Moderato.

Nº 78.

The first system of musical notation for 'Herz, mein Herz, warum so Traurig?'. It features a treble clef, a 3/4 time signature, and a key signature of two sharps (D major). The melody is written on a single staff, while the guitar accompaniment is shown on a six-stringed guitar staff below. The piece begins with a mezzo-forte (mf) dynamic marking. The notation includes various rhythmic values and fingerings.

The second system of musical notation for 'Herz, mein Herz, warum so Traurig?'. It continues the melody and accompaniment, showing the progression of the piece. The notation includes various rhythmic values and fingerings. A 'loco' marking is present above the final measure, and 'sul H.' is written below the guitar staff.

Styrian.

„Hoch vom Dachstein“

Stirien.

Steiermärkisches Volkslied.

Poco Andante.

Nº 79.

German.

Böarisch. (Lachner)

Allemand.

Lied.

Moderato.

√ Nº 80.

Austriac.

Radetzky-Marsch. (Strauss)

Autrichien.

Marcia.

Nº 81.

Musical score for the first part of the Radetzky-Marsch. It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The music is marked with dynamics such as *f.* (forte) and *p.* (piano). There are various fingerings and articulation marks throughout the piece.

Fine.

Trio. dolce

Musical score for the Trio section, marked **Trio. dolce**. It continues on the same treble clef staff with the same key signature and time signature. The dynamics are marked *p.* (piano) and *f.* (forte).

loco

Musical score for the loco section, marked **loco**. It continues on the same treble clef staff with the same key signature and time signature. The dynamics are marked *p.* (piano) and *f.* (forte).

Musical score for the final part of the Trio section, marked **loco**. It continues on the same treble clef staff with the same key signature and time signature. The dynamics are marked *p.* (piano) and *f.* (forte).

D. C. al Fine.

Spanisk.

El Zapateado.

Espagnol.

Spanischer Nationaltanz.

Allegretto ma non troppo.

Nº 82.

Musical score for the second piece, **El Zapateado**, marked **Allegretto ma non troppo**. It starts on a treble clef staff with a key signature of one sharp and a 3/4 time signature. The dynamics are marked *f.* (forte) and *p.* (piano).

German.

Walzer. (Strauss)
Deutscher Nationaltanz.

Allemand.

Allegretto.

Nº 83.

dolce
loco
f.
dolce

French.

Giralda. (Auber)
Französische Oper.

Français.

Andantino.

Nº 84.

p.
sempre cres - - - cen - - - do f.
pp.
sostenuto
a tempo
rit.



Italian.

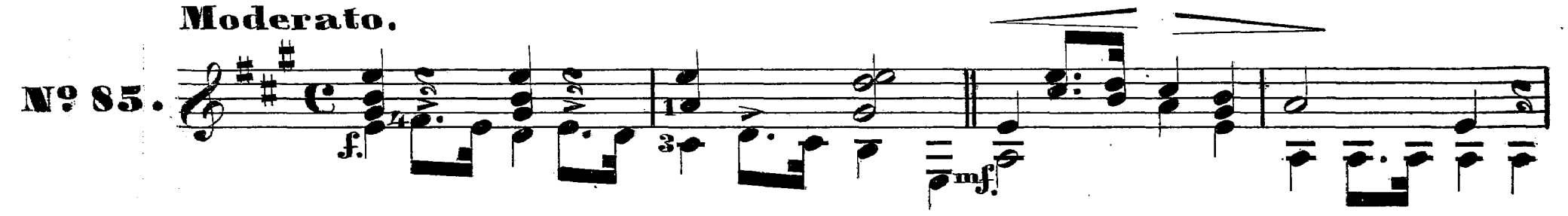
Lucia di Lammermoor. (Donizetti)

Italien.

Italienische Oper.

Moderato.

Nº 85.



Italian.

Linda di Chamounix. {Donizetti}

Italien.

Italienische Oper.

Allegretto.

Nº 86.

Musical score for Linda di Chamounix, No. 86. The score consists of four systems of music. The first system shows the vocal line starting with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The piano accompaniment is in the bass clef. Dynamics include *f.*, *mf.*, and *p.*. The second system continues the vocal line with dynamics *f.* and *p.*. The third system features the vocal line with dynamics *cres.*, *dolce*, and *loco*. The piano accompaniment includes *cres.* and *dolce*. The fourth system concludes with dynamics *f.* and *dolce*. The score includes various musical notations such as slurs, accents, and fingerings.

Italian.

La Straniera. {Bellini}

Italien.

Italienische Oper.

Andante.

Nº 87.

Musical score for La Straniera, No. 87. The score consists of four systems of music. The first system shows the vocal line starting with a treble clef, a common time signature (C), and a key signature of one sharp (F# major). The piano accompaniment is in the bass clef. Dynamics include *p.* and *f.*. The second system features the vocal line with the marking *espressivo*. The piano accompaniment includes dynamics *p.* and *f.*. The third system continues the vocal line with dynamics *p.* and *f.*. The piano accompaniment includes dynamics *p.* and *f.*. The fourth system concludes with dynamics *p.* and *f.*. The score includes various musical notations such as slurs, accents, and fingerings.

Italian.

J Puritani. {Bellini}
Italienische Oper.

Italien.

Maestoso.

N^o 88.

{Cuckoo.}

Kukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Gitarre.

9. HEFT.

English.

Farewell.

Anglais.

Englisches Völklied.

Nº 89. **Andante.**

German.

„Auf, Matrosen! die Anker gelichtet!“

Allemand.

Deutsches Völklied.

Nº 90. **Moderato.**

German.

„Wenn ich ein Vöglein wär.“

Allemand.

Deutsches Volkslied.

Moderato.

Nº 91.

Swabian.

Abschied.

de Souabe.

Schwäbisches Volkslied.

Andante.

Nº 92.

German.

Sehnsucht nach dem Rigi.

Allemand.

Deutsches Lied.

Andante.

Nº 93.

a tempo

a tempo

Hungarian.

Original Kossuth-Marsch.

Hongrois.

Con fuoco.

N° 94.

Trio.

dolce

Marcia D.C. al Fine.

Spanish.

Bolero.

Espagnol.

Spanischer Nationaltanz.

Moderato.

Nº 95.

Napolitan.

Tarantella.

D.C. dal segno al Fine.
Néapolitain.

Neapolitanischer Nationaltanz.

Nº 96. **Allegretto.**

Trio.

cen do

D.C. Allegretto al Fine.

French.

La Part du diable. {Auber}

Français.

Französische Oper.

Nº 97. **Andantino.**

Italian.

Otello. {Rossini}

Italien.

Italienische Oper.

Andante.

Nº 98.

Italian.

Lucia di Lammermoor. {Donizetti}

Italien.

Italienische Oper.

Allegro.

dolce

Nº 99.

Deutsche Oper.

Allegretto.

Nº 100.

dolce

German.

Die Zigeunerin. (Balfe)
Deutsche Oper.

Allemand.

Andante.

Nº 101.

{Cuckoo.}

Kukuk.

{Cocou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

10. HEFT.

Choral-song.

„Ein' feste Burg ist unser Gott“

Pleint - chant.

Andante.

Choral.

Nº 102.

Musical score for No. 102, 'Ein' feste Burg ist unser Gott'. The score is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is characterized by a slow, steady rhythm with many rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a section marked 'ff' (fortissimo) with more active notes. The fourth staff concludes the piece with a final cadence.

Scotch.

„Oh where and oh where is your higland laddie gone?“

Ecossais.

Schottisches Volkslied.

Moderato.

Nº 103.

Musical score for No. 103, 'Oh where and oh where is your higland laddie gone?'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music is characterized by a moderate tempo and a lively, rhythmic melody. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'ff' (fortissimo).

French.

La Bajadère.

Français.

Französische Romanze.

Moderato.

N^o 104.

Venetian.

„La notte xe bella“

Venetien.

Venetianisches Volkslied.

Un poco Andante.

N^o 105.

Italian.

„Vien qua bella Dorina“

Italien.

Italienisches Volkslied.

Andantino.

N^o 106.

Musical score for "El szegődtem Farnóczara." (Hungarian). The score consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and a key signature of two sharps. The tempo is marked "a tempo" with a "rit." (ritardando) marking above it. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Hungarian.

„El szegődtem Farnóczara.”
Ungarisches Volkslied.

Hongrois.

Musical score for "Saltarello." (Roman). The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Andantino." with a handwritten checkmark above it. The score is labeled "Nº 107." and "mf." (mezzo-forte). The music is in 2/4 time and includes various rhythmic patterns, including triplets and sixteenth notes. The word "loco" is written above the second and fourth staves.

Roman.

Saltarello.

Romain.

Römischer Nationaltanz.

Musical score for "Saltarello." (Roman). The score consists of one staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Allegro." with a handwritten checkmark above it. The score is labeled "Nº 108." and "mf." (mezzo-forte). The music is in 2/4 time and features a lively melody with eighth and sixteenth notes.

cres.

Fine. dolce

D.C. al Fine.
Espagnol.

Spanish.

La Jota Andalouse.
Spanischer Nationaltanz.

Moderato.

N^o 109.

V

f.

Fine.

-7-

D. C. dal Segno al Fine.
Italien.

Italien.

Nabucco. (Verdi)
Italienische Oper.

Andante.

Nº 110.

Musical score for the first piece, featuring two staves with treble and bass clefs, a key signature of two sharps, and various musical notations including dynamics like 'f.' and 'dolce'.

Italian.

Otello. (Rossini)
Italienische Oper.

Italien.

Larghetto.

Nº 111.

Musical score for the second piece, numbered 111, featuring two staves with treble and bass clefs, a key signature of two sharps, and various musical notations including dynamics like 'p.', 'dolce loco', and 'mf.'

Italian.

Lucrezia Borgia. (Donizetti)
Italienische Oper.

Italien.

Moderato.

Nº 112.

Musical score for the third piece, numbered 112, featuring two staves with treble and bass clefs, a key signature of two sharps, and various musical notations including dynamics like 'mf.'

-9-
Allegretto.

p. *rit.* *mf.* *loco* *sf. sf.* *dolce* *rall.* *rit.* *a tempo* *ff.* *f.* *sf.* *sf.* *sf.* *sf.* *p.*

Erman.

Die Zigeunerin. (Balfe)

Allemand.

Deutsche Oper.

Allegro.

Nº 113.

mf. *ff.* *f.* *sf.* *sf.* *sf.* *sf.* *p.*

First musical staff with treble clef, key signature of one sharp (F#), and common time signature. It contains a melodic line with various note values and rests, and a bass line with chords and single notes.

Second musical staff, continuing the piece. It features similar melodic and harmonic structures to the first staff.

Third musical staff, showing further development of the musical theme.

Fourth musical staff, concluding the section shown on this page.

Italian.

Il Pirata. (Bellini)
Italienische Oper.

Italien.

Moderato.

dolce

Nº 114.

Fifth musical staff, starting with a treble clef, key signature of one sharp, and common time signature. It includes dynamic markings such as *p*, *cres.*, *f.*, and *p.* and features a melodic line with a *dolce* marking.

Sixth musical staff, continuing the piece with various dynamics and melodic patterns.

Seventh musical staff, showing further melodic and harmonic development.

Eighth musical staff, concluding the section.

{Cuckoo.}

Rukuk.

{Coucou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Gitarre.

II. HEFT.

Russian.

Russische Volkshymne.

Russe.

Maestoso.

Nº 115.

Musical score for Russian Folk Song (Nº 115). The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic marking. The piece consists of several measures of music, including a repeat sign with first and second endings. The notation includes various chords and melodic lines, with some notes marked with fingerings (e.g., 1, 2, 3, 4) and accents.

Magyarisch.

Nep Dal.

Magyarien.

Magyarisches Volkslied.

Andante.

Nº 116.

Musical score for Hungarian Folk Song (Nº 116). The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (p) dynamic marking. The piece consists of several measures of music, including a repeat sign with first and second endings. The notation includes various chords and melodic lines, with some notes marked with fingerings (e.g., 1, 2, 3, 4) and accents.

Moscovite.

Koka.

Moscovite.

Moskawisches Zigeunerlied.

Moderato.

Nº 117.

Italian.

La Romanesca.

Italien.

Italienischer Tanz aus dem 16. Jahrhundert.

Andante.

Nº 118.

mf. **espressivo**

rit.

Italian.

„O sanctissima!“

Italien.

Italienischer Volksgesang.

Andantino.

Nº 119.

p.

Norwegian.

„Boe jeg paa det høie Fjeld.”
Norwegisches Volkslied.

Norvègien.

Moderato.

Nº 120.

Swiss.

„Herzig Schätzerl lass' dich küssen.”
Schweizerisches Volkslied.

Helvétique.

Moderato.

Nº 121.

Russian.

Russische Volksmelodie.

Russe.

Moderato. pp.

Nº 122.

P. il canto ben tenuto

- 8 -

Musical score for 'Der Kosak' in G major, 2/4 time. The score consists of four staves. The first staff has a measure rest of 8 measures. The second and third staves contain the main melody with various fingering and articulation marks. The fourth staff concludes the piece with a double bar line and repeat dots.

from the Ukraine.

Der Kosak.
Ukränisches Volkslied.

d'Ukraine.

Andante.

Nº 123.

Musical score for 'Andante' in G major, 2/4 time. The score consists of three staves. The first staff begins with a piano (p) dynamic marking. The second and third staves continue the melody with various fingering and articulation marks. The piece concludes with a double bar line and repeat dots.

Modern - Greek.

Neugriechische Nationalhymne.

Grec moderne.

Tempo di Marcia.

Nº 124.

French.

Le Postillon de Lonjumeau. {Adam}

Français.

Französische Oper.

Moderato.

Nº 125.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melody line with eighth and sixteenth notes and a bass line with chords and eighth notes.

Second musical staff, continuing the melody and bass line from the first staff.

Third musical staff, featuring a complex melodic line with many beamed notes and a bass line with chords. Fingerings are indicated with numbers 1-4.

Fourth musical staff, including the instruction *dolce* above the staff and *p.* below the staff. The melody continues with a more lyrical feel.

Fifth musical staff, showing a continuation of the melodic and harmonic material.

Sixth musical staff, featuring a more rhythmic and technically demanding melodic line with many beamed notes and a bass line with chords. Dynamics include *sf.*

Seventh musical staff, concluding the piece with a final melodic phrase and a bass line. Dynamics include *f.*

{Cuckoo.}

Kukuk.

{Cocou.}

MUSIKALISCHE RUNDSCHAU.

Kurze Unterhaltungs - Stücke für die Guitarre.

12. HEFT.

Austrian.

Oesterreichische Nationalhymne.

Autrichien.

Un poco Andante.

Nº 126.

German.

„Steh' ich in finst'rer Mitternacht.“

Allemand.

Deutsches Volkslied.

Andante moderato.

Nº 127.

English.

„God save the king“
Englische Nationalhymne.

Anglais.

Moderato.

Nº 128.

French.

Délice de la vie.

Français.

Französisches Volkslied.

Allegretto.

Nº 129.

Hindostan.

Abendfahrt.

de l Hindostan.

Hindostanisches Volkslied.

Andante.

Nº 130.

Armenian.

Liebeslied.

Arménien.

Armenisches Volkslied.

Moderato.

N° 131.

Swiss.

„Bin i nit a lust'ger Schweizerbu.“

Helvétique.

Schweizerisches Volkslied.

Allegretto.

N° 132.

Silesian.

„Schwarzes Band, du musst vergehen.“
Schlesisches Volkslied.

Silésien.

Moderato.

Nº 133.

German.

„O Tannenbaum, o Tannenbaum.“

Allemand.

Deutsches Volkslied.

Moderato.

Nº 134.

German.

„Schätzchen ade! Scheiden thut weh!“

Allemand.

Deutsches Volkslied.

Andantino.

Nº 135.

French.

L'enfant prodigue. (Auber)

Français.

Französische Oper.

Moderato.

N° 136.

First musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melody line with various note values and rests, and a bass line with chords and single notes.

Second musical staff, continuing the melody and bass line from the first staff.

Third musical staff, continuing the melody and bass line.

Fourth musical staff, featuring a long note in the melody line and a bass line with eighth notes.

Fifth musical staff, including a triplet in the melody line and a bass line with eighth notes.

Sixth musical staff, ending with a forte (f.) dynamic marking.

Seventh musical staff, concluding the page with dynamic markings including sf. 1100. and f.

Heft I. — Part I. — Cahier I.

- | | |
|--|--|
| 1. Yankée doodle. Volkslied. | Nordamerikanisch. — North-American. — du nord de l'Amérique. |
| 2. The last rose of summer. Volkslied. | Irish. — Irish. — Irlandais. |
| 3. Der rotze Sarafan. Volkslied. | Russisch. — Russian. — Russe. |
| 4. 'S Mailüfterl. Volkslied. | Österreichisch. — Austrian. — Autrichien. |
| 5. Rakoczy-Marsch. | Ungarisch. — Hungarian. — Hongrois. |
| 6. Matraca. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 7. Das Nachtlager in Granada. Oper. | Deutsch. — German. — Allemand. |

Heft II. — Part II. — Cahier II.

- | | |
|---|-----------------------------------|
| 8. Home! sweet home! Volkslied. | Englisch. — English. — Anglais. |
| 9. Das Dreigespann. Volkslied. | Russisch. — Russian. — Russe. |
| 10. Tanzlied aus Dalekarlien. Volkslied. | Schwedisch. — Swedish. — Suédois. |
| 11. Mutterseelenallein. Volkslied. | Deutsch. — German. — Allemand. |
| 12. Österreichischer Desfilir-Marsch. | Austrian. — Autrichien. |
| 13. Schottischer Tanz. | |
| 14. Drei Jahre nach'm letzten Fensterln. Alpen-scene. | Deutsch. — German. — Allemand. |
| 15. Gaar und Zimmermann. Oper. | Deutsch. — German. — Allemand. |

Heft III. — Part III. — Cahier III.

- | | |
|--|--|
| 16. Minka. Volkslied. | Russisch. — Russian. — Russe. |
| 17. Allons enfants de la patrie. Nationalgesang. | Französisch. — French. — Français. |
| 18. Liebeslied. Volkslied. | Portugiesisch. — Portuguese. — Portugais. |
| 19. Czuway konic czuway. Volkslied. | Polnisch. — Polish. — Polonais. |
| 20. Was ist des Deutschen Vaterland? Volkslied. | Deutsch. — German. — Allemand. |
| 21. Steyrer-Heimweh. Volkslied. | Steyermärkisch. — Styrian. — Styrien. |
| 22. Liebeslied. Volkslied. | Schwäbisch. — Swabian. — de Souabe. |
| 23. Csárdás. Nationaltanz. | Ungarisch. — Hungarian. — Hongrois. |
| 24. Guarache. Nationaltanz. | Neapolitanisch. — Neapolitan. — Néapolitain. |
| 25. Giselle. Ballet. | Französisch. — French. — Français. |
| 26. Ernani. Oper. | Italienisch. — Italian. — Italien. |

Heft IV. — Part IV. — Cahier IV.

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| 27. Wien Neéderlands bloed. Volkslied. | Holländisch. — Dutch. — Hollandais. |
| 28. Gren' euch des Lebens. Volkslied. | Deutsch. — German. — Allemand. |
| 29. Drunten im Unterland-da ist's halt fein. Volkslied. | Schwäbisch. — Swabian. — de Souabe. |
| 30. Jeszcze Polska niezgineta. Volkslied. | Polnisch. — Polish. — Polonais. |
| 31. O pescator dell' onde. Volkslied. | Italienisch. — Italian. — Italien. |
| 32. Mamma mia cara. Volkslied. | Venetianisch. — Venetian. — Venetien. |
| 33. Cracovienne. Nationaltanz. | Polnisch. — Polish. — Polonais. |
| 34. Polka. Nationaltanz. | Böhmisch. — Bohemian. — Bohémien. |
| 35. Les Huguenots. Oper. | Französisch. — French. — Français. |
| 36. Katharina Cornare. Oper. | Deutsch. — German. — Allemand. |
| 37. Rigolotto. Oper. | Italienisch. — Italian. — Italien. |

Heft V. — Part V. — Cahier V.

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| 38. Die Zigeunerin. Volkslied. | Russisch. — Russian. — Russe. |
| 39. Den lieben langen Tag. Volkslied. | Deutsch. — German. — Allemand. |
| 40. Al fin brillar nell' iridi. Walzer-Arie. | Italienisch. — Italian. — Italien. |
| 41. Trouandaise. Tanz. | Italienisch. — Italian. — Italien. |
| 42. Ländler. Nationaltanz. | Süddeutsch. — South-German. — du sud de l'Allemagne. |
| 43. Trauermarsch. | Deutsch. — German. — Allemand. |
| 44. Ungarischer Nationaltanz. | Hungarian. — Hongrois. |
| 45. Drei Jahre nach'm letzten Fensterln. Alpen-scene. | Deutsch. — German. — Allemand. |
| 46. Giselle. Ballet. | Französisch. — French. — Français. |
| 47. Richard coeur de lion. Oper. | Französisch. — French. — Français. |
| 48. Marino Faliero. Oper. | Italienisch. — Italian. — Italien. |
| 49. Alessandro Strabella. Oper. | Deutsch. — German. — Allemand. |

Heft VI. — Part VI. — Cahier VI.

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| 50. My heart is sair for. Volkslied. | Schottisch. — Scotch. — Ecosais. |
| 51. Marlboroughs'en va-t-en guerre. Volkslied. | Französisch. — French. — Français. |
| 52. Menschen von Tharau. Volkslied. | Deutsch. — German. — Allemand. |
| 53. Ueb' immer Treu und Redlichkeit. Volkslied. | Deutsch. — German. — Allemand. |
| 54. Es stehen drei Stern' am Himmel. Volkslied. | Westphälisch. — Westphalian. — de Westphalie. |
| 55. Wenn der Schnee von der Alma wega geht. Volkslied. | Steyermärkisch. — Styrian. — Styrien. |
| 56. Neapolitanischer Volksgefang. | Napolitan. — Néapolitain. |
| 57. Polacca. Nationaltanz. | Polnisch. — Polish. — Polonais. |
| 58. Cachucha. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 59. Drei Jahre nach'm letzten Fensterln. Alpen-scene. | Deutsch. — German. — Allemand. |
| 60. Haydée. Oper. | Französisch. — French. — Français. |
| 61. Gustave. Oper. | Französisch. — French. — Français. |
| 62. Belisario. Oper. | Italienisch. — Italian. — Italien. |
| 63. Norma. Oper. | Italienisch. — Italian. — Italien. |
| 64. Der Waffenschmied. Oper. | Deutsch. — German. — Allemand. |

Heft VII. — Part VII. — Cahier VII.

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| 65. Himno del ciudadano Riego. Volkshymne. | Spanisch. — Spanish. — Espagnol. |
| 66. Prinz Eugen der edle Ritter. Volkslied. | Deutsch. — German. — Allemand. |
| 67. Abschied von der Sennerin. Volkslied. | Steyermärkisch. — Styrian. — Styrien. |
| 68. Zu Strassburg auf der Schanz. Volkslied. | Deutsch. — German. — Allemand. |
| 69. Mein Schägerl is hübsch. Volkslied. | Schwäbisch. — Swabian. — de Souabe. |
| 70. Österreichischer Desfilirmarsch. | Austrian. — Autrichien. |
| 71. Fandango. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 72. Sommernachts Traum. Melodrame. | Deutsch. — German. — Allemand. |
| 73. Les Huguenots. Oper. | Französisch. — French. — Français. |
| 74. I Puritani. Oper. | Italienisch. — Italian. — Italien. |
| 75. Norma. Oper. | Italienisch. — Italian. — Italien. |
| 76. Don Juan. Oper. | Deutsch. — German. — Allemand. |

Heft VIII. — Part VIII. — Cahier VIII.

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| 77. Rule Britannia. Nationalhymne. | Englisch. — English. — Anglais. |
| 78. Herz, mein Herz, warum so tranrig? Volkslied. | Deutsch. — German. — Allemand. |
| 79. Hoch vom Dachstein. Volkslied. | Steyermärkisch. — Styrian. — Styrien. |
| 80. Bavarisch. Lied. | Deutsch. — German. — Allemand. |
| 81. Radetzki-Marsch. | Österreichisch. — Austrian. — Autrichien. |
| 82. El Zapateado. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 83. Walzer. Nationaltanz. | Deutsch. — German. — Allemand. |
| 84. Giralda. Oper. | Französisch. — French. — Français. |
| 85. Lucia di Lammermoor. Oper. | Italienisch. — Italian. — Italien. |
| 86. Linda di Chamounix. Oper. | Italienisch. — Italian. — Italien. |
| 87. La Straniera. Oper. | Italienisch. — Italian. — Italien. |
| 88. I Puritani. Oper. | Italienisch. — Italian. — Italien. |

Heft IX. — Part IX. — Cahier IX.

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| 89. Farewell. Volkslied. | Englisch. — English. — Anglais. |
| 90. Auf Matrosen, die Anker gelichtet! Volkslied. | Deutsch. — German. — Allemand. |
| 91. Wenn ich ein Vöglein wär'. Volkslied. | Deutsch. — German. — Allemand. |
| 92. Abschied. Volkslied. | Schwäbisch. — Swabian. — de Souabe. |
| 93. Sehnsucht nach dem Rigi. Lied. | Deutsch. — German. — Allemand. |
| 94. Original-Kossuth-Marsch. | Ungarisch. — Hungarian. — Hongrois. |
| 95. Bolero. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 96. Tarantella. Nationaltanz. | Neapolitanisch. — Neapolitan. — Néapolitain. |
| 97. La Part du diable. Oper. | Französisch. — French. — Français. |
| 98. Otello. Oper. | Italienisch. — Italian. — Italien. |
| 99. Lucia di Lammermoor. Oper. | Italienisch. — Italian. — Italien. |
| 100. Martha. Oper. | Deutsch. — German. — Allemand. |
| 101. Die Zigeunerin. Oper. | Deutsch. — German. — Allemand. |

Heft X. — Part X. — Cahier X.

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| 102. Ein' feste Burg ist unser Gott. | Choral. — Choral-song. — Pleint-chant. |
| 103. Oh where and oh where is your highland laddie gone! Volkslied. | Schottisch. — Scotch. — Ecosais. |
| 104. La Bajadère. Romanze. | Französisch. — French. — Français. |
| 105. La notte xe bella. Volkslied. | Venetianisch. — Venetian. — Venetien. |
| 106. Vien qua bella Dorina. Volkslied. | Italienisch. — Italian. — Italien. |
| 107. El szegödtem Farnóczára. Volkslied. | Ungarisch. — Hungarian. — Hongrois. |
| 108. Saltarello. Nationaltanz. | Römisch. — Roman. — Romain. |
| 109. La Jota Andalouse. Nationaltanz. | Spanisch. — Spanish. — Espagnol. |
| 110. Nabuco. Oper. | Italienisch. — Italian. — Italien. |
| 111. Otello. Oper. | Italienisch. — Italian. — Italien. |
| 112. Lucrezia Borgia. Oper. | Italienisch. — Italian. — Italien. |
| 113. Die Zigeunerin. Oper. | Deutsch. — German. — Allemand. |
| 114. Il Pirata. Oper. | Italienisch. — Italian. — Italien. |

Heft XI. — Part XI. — Cahier XI.

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| 115. Russische Volkshymne. | Russian. — Russe. |
| 116. Nep Dal. Volkslied. | Magyarisch. — Magyarish. — Magyarien. |
| 117. Koca. Volkslied. | Moskauisch. — Moscowite. — Moscovite. |
| 118. La Romanesca. Volkstanz. | Italienisch. — Italian. — Italien. |
| 119. O sanctissima. Volksgefang. | Italienisch. — Italian. — Italien. |
| 120. Boeg jeg paa det hoiie Field. Volkslied. | Norwegisch. — Norvégien. — Norvégien. |
| 121. Herzog Schägerl, laß dich küssen. Volkslied. | Schweizerisch. — Swiss. — Helvétique. |
| 122. Russische Volksmelodie. | Russian. — Russe. |
| 123. Der Kojak. Volkslied. | Ukränisch. — From the Ukraine. — d'Ukraine. |
| 124. Neugriechische Nationalhymne. | Modern-Greek. — Grec moderne. |
| 125. Le Postillon de Lonjumeau. Oper. | Französisch. — French. — Français. |

Heft XII. — Part XII. — Cahier XII.

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| 126. Österreichische Nationalhymne. | Austrian. — Autrichien. |
| 127. Steh' ich in finst'rer Mitternacht. Volkslied. | Deutsch. — German. — Allemand. |
| 128. God save the king. Nationalhymne. | Englisch. — English. — Anglais. |
| 129. Délice de la vie. Volkslied. | Französisch. — French. — Français. |
| 130. Abendfahrt. Volkslied. | Hindostanisch. — Hindostan. — de l'Hindostan. |
| 131. Liebeslied. Volkslied. | Armenisch. — Armenian. — Arménien. |
| 132. Bin i nit a lust'ger Schweizerbu. Volkslied. | Schweizerisch. — Swiss. — Helvétique. |
| 133. Schwarzes Band, du mußt vergehn. Volkslied. | Schlesisch. — Silesian. — Silésien. |
| 134. O Lannenbaum, o Lannenbaum! Volkslied. | Deutsch. — German. — Allemand. |
| 135. Schätzchen ade! Scheiden thut weh! Volkslied. | Deutsch. — German. — Allemand. |
| 136. L'enfant prodigue. Oper. | Französisch. — French. — Français. |