

Etuden.

F. Sor
aus Op. 60.

Nr. 13.

Etude No. 13 is in 2/4 time with a key signature of one sharp (F#). It features a treble clef and a complex rhythmic pattern of eighth and sixteenth notes. The first staff includes fingerings such as 4, 1, 2, 1, 4, 1, 4, 2, 4, 1, 2, 4, 1, 3, 2. The second staff continues with fingerings like 4, 1, 4, 1, 4, 1, 3, 4. The third staff concludes with fingerings 4, 4, 1, 4, 0, 2, 3.

Andante

Nr. 14.

Etude No. 14 is in 3/4 time with a key signature of one sharp (F#). It features a treble clef and a slower tempo. The first staff includes fingerings 4, 1, 4, 3, 1, 1, 2. The second staff continues with fingerings 2, 1, 1, 4, 1, 1, 2, 3, 0, 1, 1, 1. The third staff concludes with fingerings 4, 1, 4, 4, 1, 3, 1, 3.

Allegro.

Nr. 15.

Etude No. 15 is in 6/8 time with a key signature of three sharps (F#, C#, G#). It features a treble clef and a faster tempo. The first staff includes fingerings 4, 2, 3, 1, 2, 3, 4. The second staff continues with fingerings 1, 2, 4, 4, 1, 0, 4, 1, 1, 0, 1, 2, 1, 4, 0, 4, 1, 1, 2. The third staff concludes with fingerings 3, 4, 2, 1, 0, 4, 1, 3, 1, 3, 2, 1. The fourth staff concludes with fingerings 3, 1, 3, 1.

Andantino.

Nr. 16.

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino.' The piece is numbered 'Nr. 16.' The notation includes various rhythmic values, accidentals, and fingerings (1-4, 0) for both the right and left hands. The music features a combination of single-note lines and chords, with some passages involving complex fretting and techniques like double stops. The piece concludes with a final chord on the last staff.

Menuetto.

L. de Call
aus Op. 24.

I. *p* *f*

II. *p* *f*

p

p

p

f

Trio.

The first system of the Trio section, measures 1-4. The music is in 3/4 time and B-flat major. The right hand features a melodic line with a trill in measure 2 and a repeat sign at the end. The left hand plays a steady eighth-note accompaniment.

The second system of the Trio section, measures 5-8. The right hand continues the melodic line with a trill in measure 6. The left hand maintains the eighth-note accompaniment. A forte (f) dynamic marking is present at the start of the system.

The third system of the Trio section, measures 9-12. The right hand features a melodic line with a trill in measure 10. The left hand continues the eighth-note accompaniment. A piano (p) dynamic marking is present at the start of the system.

The fourth system of the Trio section, measures 13-16. The right hand continues the melodic line with a trill in measure 14. The left hand features a more active eighth-note accompaniment. A forte (f) dynamic marking is present at the start of the system.

The fifth system of the Trio section, measures 17-20. The right hand features a melodic line with a trill in measure 18. The left hand continues the eighth-note accompaniment. A piano (p) dynamic marking is present at the start of the system.

The sixth system of the Trio section, measures 21-24. The right hand continues the melodic line with a trill in measure 22. The left hand maintains the eighth-note accompaniment. A forte (f) dynamic marking is present at the start of the system.

Menuetto Da Capo.

Reiche Beschäftigung.

Gedicht v. Ernst von Wildenbruch.

Ignaz Ziegler.

Mit gutem Vortrag.

Gesang.

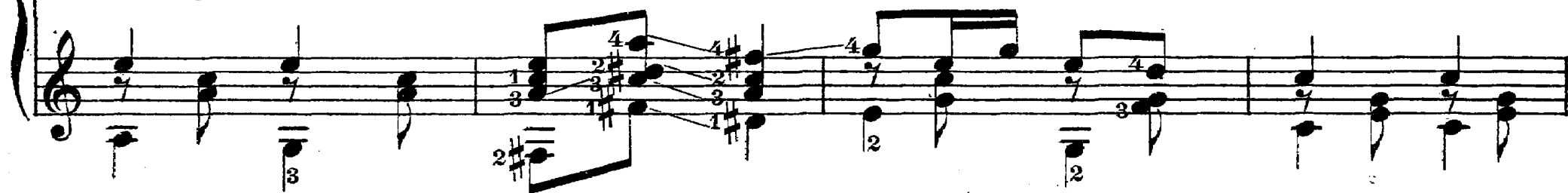


A-bends wenn ich zur Ru-he geh', denk' ich an mei-ne Gre-te,

Gitarre.



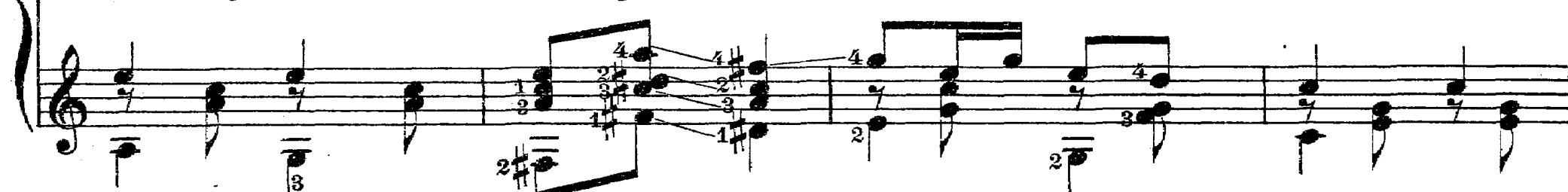
mor-gens wenn ich früh auf steh', mach' ich's wie a-bends spä-te.



Zwi-schen-durch so am Vor-mit-tag denk' ich, was sie wohl trei-ben mag.



Mit-tags a-ber und Ves-per-zeit sind dem Ge-dan-ken an sie ge-weiht.



Sagt mir nun um des Him-mels-wil-len, wo bleibt nur die Zeit, mei-ne Ak-ten zu fül-len?



rit.

„Ei, so set-ze die Nacht da-ran, nachts man treff-lich schaf-fen kann.“

Ja, wie sollt'ich die Nacht ver-säu-men? Muß doch von meiner Gre-te träumen, ja, wie sollt'ich die

Nacht ver-säu-men? Muß doch von mei-ner

leicht VII VI V IV III II

rit.

Gre-te, von mei-ner Gre-te träu-men.

p

leicht

pp

rit.

Sie war ein Blümlein.

Gedicht von Wilhelm Busch.

Ignaz Ziegler.

Mit gutem Vortrag.

Gesang.

1. Sie war ein Blümlein hübsch und fein, hell auf-ge-blüht im Son-nen-schein. Er
2. Oft kam ein Bienlein mit Gebrumm und nascht und säu-selt da her-um, oft

Gitarre.

war ein jun-ger Schmet-ter-ling der se-lig an der Blu-me hing. 3. Ach
kroch ein Kä-fer krib-bel-krab am hüb-schen Blümlein auf und ab.

Gott, wie das dem Schmetter-ling so schmerzlich durch die See-le ging. Doch was am mei-sten

ihn ent-setzt, das al-ler-schlimm-ste kam zu-letzt: Ein al-ter E-sel fraß die

gan-ze von ihm so heiß-ge-lieb-te Pflanze.