

COMPOSITIONS

pour la

Guitare

par

ED. BAYER.



	Thlr. Sgr.		Thlr. Sgr.
Op. 1. Bouquet musical. Pièces choisies des opéras modernes.		No. 12. Tyrolienne par Bayer	5
Cah. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. à	— 10	„ 13. Valse de l'Opéra I Lombardi de Verdi	— 5
Op. 2. Fleurs du Bal. Collection de Quadrilles, Valses, Polkas etc. sur des thèmes des Opéras italiens. . . Cah. 1. 2. à	— 15	„ 14. Quadrille sur des thèmes de Donizetti et Verdi	— 7½
Op. 22. Souvenir d'amour. Fantaisie pour la Guitare à 10 ou 6 cordes.	— 22½	„ 15. Valse de l'Opéra I Lombardi de Verdi	— 7½
Op. 23. Souvenir d'Ems. 6 Ländler pour deux Guitares	— 17½	„ 16. Polka du Rhin de Fr. Vollmer	— 5
Le Guitariste au Salon. Pièces favorites dans le style facile et brillant.		„ 17. Souvenir de Jenny Lind, gr. Valse par Giese.	— 5
Cah. 1. Cavatine du Prophète de Meyerbeer.	— 5	„ 18. Choeur de Nabucodonosor de Verdi	— 5
„ 2. Souvenir de I due Foscari et Il Corsaro de Verdi.	— 5	„ 19. Thème de I due Foscari et I Masnadieri de Verdi	— 5
„ 3. Polka militaire de Verdi	— 5	„ 20. Cavatine de Luisa Miller de Verdi	— 5
„ 4. Airs favoris de Norma de Bellini, et Elisire d'amore de Donizetti	— 5	„ 21. Duetto de la Regina di Cipro de Pacini	— 5
„ 5. Marche du Prophète de Meyerbeer	— 5	„ 22. Airs favoris de I Lombardi, Il Corsaro et Macbeth de Verdi	— 5
„ 6. Thèmes des Opéras Lucia di Lammermoor de Donizetti, I Lombardi et I Masnadieri de Verdi	— 5	„ 23. Airs de Luisa Miller de Verdi	— 5
„ 7. Thèmes des Opéras Ernani de Verdi, et Lucia di Lammermoor de Donizetti	— 5	„ 24. Cavatine de Nabucodonosor de Verdi	— 5
„ 8. Tyrolienne et Valse sur Lucrezia Borggia de Donizetti	— 7½	„ 25. Pièces choisies de La Figlia del Reggimento de Donizetti	— 5
„ 9. Quadrilles sur des thèmes de Verdi et Pacini	— 7½	„ 26. Inno di Vittoria de l'Assedio di Arlem de Verdi	— 5
„ 10. Minna et Tompolka de Giese	— 5	„ 27. Thème de Attila et Ernani, de Verdi	— 5
„ 11. Valse de l'Opéra I Masnadieri de Verdi.	— 5	„ 28. Aria de l'Assedio di Arlem de Verdi	— 5
		„ 29. Cavatine de Chiara di Rosemberg de Ricci.	— 5
		100 Récréations agréables et instructives, choisies des mélodies célèbres de Bellini, Donizetti, Mercadante, Pacini, Ricci, Rossini, Verdi etc. Cah. 1. 2. 3. 4 à	— 15
		Guitarre-Schule (Methode de Guitare)	— 22½

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HAMBOURG.

G. W. NIEMEYER.

1924
466.



NABUCODONOSOR.

di G. Verdi.

Andante con espressione.

(CAVATINE. Auch mir lachte einst die Liebe.) Anch'io dischiuso un giorno.

Ed. Bayer Op. 1. Cah 5.

p dolce.

a tempo.

ritard.

III - - loco.

glis.

sul H loco.

V - - loco. *sul H - - loco.*

glis. *a tempo*

ritard. *cres- cen- do.*

barre. - - -

loco. VII - - loco. VII - - loco. III - - loco. *sul H*

glis. *ritard.* *glis.*

VII - - loco. *glis.*

ritard. *glis.*

Cadenza ad libit. *sul H pp*

LA FIGLIA DEL REGGIMENTO.

di Donizetti.

Allegro con brio.

MARCIA.

(RATAPLAN.)

The musical score is written for a single melodic line with a piano accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first system starts with a fortissimo (*ff*) dynamic and includes the instruction "(RATAPLAN.)". The second system features a piano (*p*) dynamic and includes the instruction "IX pos. loco." with a repeat sign. The third system includes a forte (*f*) dynamic and a glissando (*glis.*) marking. The fourth system ends with a fortissimo (*ff*) dynamic. The fifth system includes the instruction "IX. loco." with a repeat sign. The sixth system concludes with a fortissimo (*fz*) dynamic and a final cadence in 2/4 time.

TYROLIENNE.

Andante mosso.

The first system of the musical score is marked "Andante mosso". It consists of two staves. The upper staff features a melodic line with various ornaments, including grace notes and slurs, and dynamic markings of *pp*, *f*, and *pp*. The lower staff provides a harmonic accompaniment with fingerings (0, 4, 0, 4, 0) and dynamic markings of *f* and *pp*. Performance instructions include "sul H" and "loco." with a "3" marking.

a tempo.

The second system is marked "a tempo". It continues the two-staff format. The upper staff has a *pp* dynamic marking. The lower staff includes dynamic markings of *f* and *p*. Performance instructions include "ritard.", "sul H", and "loco." with a "3" marking.

Allegro vivace.

The third system is marked "Allegro vivace". It continues the two-staff format. The upper staff has a *pp* dynamic marking and includes "dimin." and "sul H" instructions. The lower staff has a *p* dynamic marking. Performance instructions include "loco." and "glis." with a "2" marking.

cresc.

The fourth system is marked "cresc.". It continues the two-staff format. The upper staff has a *fz* dynamic marking. The lower staff has a *fz* dynamic marking. Performance instructions include "VII." and "loco." with a "4" marking.

VII. loco.

The fifth system is marked "VII. loco.". It continues the two-staff format. The upper staff has a *fz* dynamic marking. The lower staff has a *ff* dynamic marking. Performance instructions include "glis." and "VII." with a "4" marking.

L'ASSEDIO DI ARLEM.

di G. Verdi.

Allegro. (Inno di Vittoria.)

risoluto.

The musical score is written for piano and orchestra. It consists of eight systems of music. The first system begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The piano part starts with a forte (*f*) dynamic. The second system includes fingerings (2, 3, 0, 2, 3, 4, 1, 3) and a piano (*p*) dynamic marking. The third system features a piano (*p*) dynamic and a series of accents. The fourth system includes a pianissimo (*pp*) dynamic and fingerings (2, 1, 4). The fifth system features a forte (*f*) dynamic. The sixth system features a forte (*f*) dynamic. The seventh system features a forte (*f*) dynamic. The eighth system features a forte (*f*) dynamic.

poco animato.

IV loco.

IV IX VII

V