

Mandoline I.

Collection

de danses choisies.



1. Burgmüller, Blanche. Polka.
2. Feldmann, Egypt. Nächte. Walzer.
3. Garcia, Elvira. Mazurka
4. Hernandez, Mi ultima ilusion. Mazurka
5. Martinez, A. Auf hohem Meere. Walzer
6. Morena, Camillo, Am Golf von Mexico. Walzer
7. Rosas, Juventino, Sobre las Olas (Über den Wellen) Walzer
8. Gonzalez, Llanto de amor.
9. Moreno, Trinidad, Gertrudis. Walzer.
10. Dosamantes, Azahares y Gardenias. Walzer.
11. Tejada, A mia Novia. Polka.
12. Schick, Pierrot et Colombine. Polka.
13. Vergara, Viva la gracia. Walzer
14. Tejada, Amor. Mazurka.
15. Vergara, For ever. Walzer.

O. SCHICK.

Directeur du club des Mandolinistes et des Guitaristes à Leipzig



N^o 107

Edition pour	Mandoline seule	Pr. M.	60.
	Mandoline et Piano	1.	—
	2 Mandolines et Piano	1.	25
	2 Mandolines, Mandola et Piano	1.	50
	Mandoline et Guitare	1.	75
	2 Mandolines et Guitare	1.	—
	2 Mandolines, Mandola et Guitare	1.	25

Eigentum des Verlegers für alle Länder.

LEIPZIG, FRIEDRICH HOFMEISTER.

SOBRE LAS OLAS.

No 91

(ÜBER DEN WELLEN.)

Valse.

Introduction.

Larghetto.

Mandoline I.

Juventino Rosas.

Arr. von O. Schick.

pp ff

Tempo de Valse.

pp rall. poco a poco - - - morendo

Valse No 1.

Legato.

pp

Fine.

Energico.

ff

Sentimental.

Energico.

Valse No. 1. D. C. al Fine.

Mandoline I.

No 2.

The musical score is written for a mandoline in 3/4 time with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The piece starts with a forte (*ff*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third and fourth staves feature a melodic line with a forte (*ff*) dynamic. The fifth staff includes first and second endings, marked with '1.' and '2.', and a forte (*ff*) dynamic. The sixth staff has a piano-piano (*pp*) dynamic. The seventh and eighth staves return to a forte (*ff*) dynamic. The ninth staff is marked piano (*p*). The tenth staff features first and second endings, with a forte (*ff*) dynamic for the first ending and a piano (*p*) dynamic for the second ending. The eleventh and twelfth staves conclude the piece with various dynamics and articulations.



Coda.
pp

ff

Energico.
ff

Languido.

Energico.
ff

p

cresc.

rall.

rit.

a tempo
f

ff

MUSIK FÜR MANDOLINE

SCHICK, O., Fantaisies sur des Motifs d'Opéras favoris.

- | | |
|---|---|
| <p>No. 1. Verdi, <i>La Traviata</i>.
 • 2. Nicolai, <i>Lustige Weiber</i>.
 • 3. Donizetti, <i>La Favorita</i>.
 • 4. — <i>La Fille du Régiment</i>.
 • 5. Meyerbeer, <i>Robert le diable</i>.
 • 6. Bellini, <i>Norma</i>.
 • 7. Weber, <i>Robin des Bois</i>.
 • 8. Bellini, <i>Sonnambule</i>.
 • 9. Meyerbeer, <i>Les Huguenots</i>.
 • 10. Weber, <i>Preciosa</i>.
 • 11. Bellini, <i>Romeo et Julie</i>.
 • 12. Donizetti, <i>Lucrezia</i>.
 • 13. Mozart, <i>Don Juan</i>.
 • 14. Meyerbeer, <i>Prophète</i>.
 • 15. — <i>Africaine</i>.
 • 16. Auber, <i>La Muette</i>.
 • 17. — <i>Fra Diavolo</i>.
 • 18. Bizet, <i>Carmen-Fantasia</i>.
 • 19. — <i>Arlésienne-Fantasia</i>.
 • 20. Goetz, <i>Der Widerspänstigen Zähmung</i>.
 • 21. Boieldieu, <i>Die weisse Dame</i>.
 • 22. Lortzing, <i>Der Waffenschmied</i>.
 • 23. — <i>Die beiden Schützen</i>.
 • 24. — <i>Zar und Zimmermann</i>.
 • 25. — <i>Undine</i>.</p> | <p>No. 26. Rossini, <i>Othello</i>.
 • 27. — <i>Der Barbier von Sevilla</i>.
 • 28. — <i>Wilhelm Tell</i>.
 • 29. Enna, <i>Brautchor und Hochzeitsmarsch aus „Die Hexe“</i>.
 • 30. Glinka, <i>Das Leben für den Zaren</i>.
 • 31. Maillart, <i>Glöckchen des Eremiten</i>.</p> |
|---|---|

SCHICK, O., Collection de Morceaux choisis.

I^{re} Série.

- No. 1. *La Linda Gitana*. Fandango. Danses espagnoles.
 • 2. Valse de Pesth, Lanner.
 • 3. El Ole, Danse espagnole.
 • 4. Barcarole, Tschalkowsky.
 • 5. Canzonetta, Mendelssohn.
 • 6. La Serenata, Valse, O. Schick.
 • 7. Mélodies hongroises. (No. 1. 2.) Czárdás.
 • 8. Gavotte royale, Reh.
 • 9. El Jaleo de Xeres. Danse espagnole.
 • 10. Chanson de printemps, Mendelssohn.
 • 11. Madrileña, Danse espagnole.
 • 12. Mélodies hongroises. (No. 3. 4.) Czárdás.
 • 13. Nocturne, Field. Barcarole, Mendelssohn.
 • 14. Mandolinen-Mazurka, Schick.
 • 15. Habaneras (Morenas, Jibara).

II^{me} Série.

- No. 1. 3 Romances, Mendelssohn.
 • 2. Czárdás (No. 5).
 • 3. Gavotte, Martini.
 • 4. Annen-Polka, Strauss, et Danse populaire russe.
 • 5. Nocturne, Field, et Menuet, Lulli.
 • 6. Malagueña et Ole. Danses espagnoles.
 • 7. Czárdás (No. 6. 7).
 • 8. Mignon, Beethoven.
 • 9. 2 Mazurkas, Chopin.
 • 10. Mondifña (Carolina) et El vito Sevillano.
 • 11. Mignon et „Du bist die Ruh“, Schubert.
 • 12. Czárdás (No. 8).
 • 13. Neue Liede, Beethoven.
 • 14. Jota populaire et à l'orilla del Ebro.
 • 15. Chansons vénitienes, Schumann.

III^{me} Série.

- No. 1. Hochzeitmarsch, Mendelssohn.
 • 2. Menuet, Mozart.
 • 3. Serenade, Haydn.
 • 4. Türkischer Marsch, Beethoven.
 • 5. Tarantelle, Hägg.
 • 6. Wiegenlied, Sartorio.
 • 7. Impromptu, Rubinstein.
 • 8. Romanze, Sartorio.
 • 9. Idylle, Lysberg. Lied, Th. Kirchner.
 • 10. Abendlied, Sartorio.
 • 11. Mélodie, Rubinstein.
 • 12. Aeolsharfe, Kuhe, et Lied, Riedel.
 • 13. Femme du marin, Kalkbrenner.
 • 14. Mazurka, Ascher.
 • 15. Virgo Maria, Oberthür.

SCHICK, O., Collection de Morceaux choisis.

IV^{me} Série.

- No. 1. Marche russe, Marche du régiment de Préobrajenski.
 • 2. {Marsch der Finländischen Reiterei, Thomann.
 • 3. {Marseillaise, Rouget de l'Isle.
 • 4. La Paloma, Yradier.
 • 5. Neun Weihnachtslieder.
 • 6. Cantique de Noël (Weihnachtsgesang), Adam.
 • 7. Vagues de Danube, Ivanovici.
 • 8. Seguidilla, Aletter.
 • 9. Nordlandskinder, Aletter.
 • 10. Menuetto aus Sonate I, Haydn.
 • 11. Largo und Finale, Haydn.

Prix de chaque numéro

<i>Edition pour Mandoline seule</i>	à	— 60
• • • <i>Mandoline et Piano</i>	à	1 —
• • • <i>2 Mandolines et Piano</i>	à	1 25
• • • <i>2 Mandolines, Mandola et Piano</i>	à	1 50
• • • <i>Mandoline et Guitare</i>	à	— 75
• • • <i>2 Mandolines et Guitare</i>	à	1 —
• • • <i>2 Mandolines, Mandola et Guitare</i>	à	1 25

SCHICK, O., Collection de Morceaux choisis.

V^{me} Série.

Chansons italiennes, françaises, espagnoles.

- | | |
|--|--|
| <p>No. 1. L'Addio a Napoli.
 Santa Lucia.
 • 2. Il Cardellino.
 Cannelella.
 Fenesta vascia.
 Fenesta che lucivi.
 • 3. Cicerinella.
 La Festa di Piedigrotta.
 Vieni, Vieni alla barchetta.
 I Maccheroni.
 Il primo amore.
 • 4. La Rosa.
 La Luisella.
 La Risposta a Retella.
 • 5. La Marinarella.
 A Mare, a Mare.
 Bionda, la bella Bionda.
 • 6. Il Passerino.
 Il canto del cucù.
 Allora ed oggi.
 Barcarola Veneziana.
 • 7. Spunta il Sole alla collina.
 Il Pescator dell'onda.
 Il Mondo della luna.
 Fiore e Bacio.
 La Biondina in gondoletta.
 Pria venne un conte.</p> | <p>No. 8. Piangi, Piangi hai Perduto la Mamma.
 L'Angelo d'amore.
 • 9. Maggiolata.
 Derelitta.
 Non ti rammenti.
 Stella argentea.
 Brezzè leggiere scherzano.
 • 10. Rosa di maggio.
 • 11. Jeunes Fillettes.
 Maman, Dites-moi.
 • 12. Paris est au Roi.
 La Bourbonnaise.
 • 13. Bouton de Rose.
 La Romanesca.
 • 14. Non, je ne crois pas.
 Venzè, agrèable Printemps.
 • 15. Bergère Légère.
 Aminte.
 • 16. Soñando en ti,
 C. Fuentes.
 • 17. La Golondrina,
 N. Serradell.
 Ay, . . . Ruperta,
 R. Vergara.
 • 18. Llanto de amor,
 F. Nieto.
 Promesa, R. Sanchez de la Vega.
 El Zéfiro, A. Vanegas.</p> |
|--|--|

Prix de chaque numéro

<i>Edition pour Mandoline seule</i>	à	— 50
• • • <i>2 Mandolines</i>	à	— 75
• • • <i>2 Mandolines, Mandola</i>	à	1 —
• • • <i>Mandoline et Guitare</i>	à	— 75
• • • <i>2 Mandolines et Guitare</i>	à	1 —
• • • <i>2 Mandolines, Mandola et Guitare</i>	à	1 25

SCHICK, O., Trois Ouvertures.

- No. 1. Kreutzer, C., *Une Nuit à Grenade*.
 • 2. Weber, C. M. V., *Oberon*.
 • 3. Hérold, F., *Zampa*.

Prix de chaque numéro

<i>Edition pour Mandoline seule</i>	à	— 75
• • • <i>Mandoline et Piano</i>	à	1 75
• • • <i>2 Mandolines et Piano</i>	à	2 25
• • • <i>2 Mandolines, Mandola et Piano</i>	à	2 75
• • • <i>Mandoline et Guitare</i>	à	1 25
• • • <i>2 Mandolines et Guitare</i>	à	1 75
• • • <i>2 Mandolines, Mandola et Guitare</i>	à	2 25

Eigenthum des Verlegers für alle Länder.

LEIPZIG · FRIEDRICH HOFMEISTER.

SOBRE LAS OLAS.

(ÜBER DEN WELLEN.)



Valse.

91

Mandoline II.

Juventino Rosas.

Arr. von O. Schick.

Introduction.

Larghetto.

Musical notation for the Introduction, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *pp* and the second measure is marked *ff*. The piece concludes with a double bar line and a 3/4 time signature.

Tempo de Valse.

Musical notation for the start of the Valse, in 3/4 time. The first measure is marked with a '2' and *mf*. The second measure is marked with a '2'.

Musical notation for the second line of the Valse. The first measure is marked with a '2' and *pp*. The second measure is marked with a '2'.

Valse No. 1.

Legato.

Musical notation for the start of Valse No. 1, in 3/4 time. The first measure is marked *pp*. The piece is marked *Legato*.

Musical notation for the second line of Valse No. 1.

Musical notation for the third line of Valse No. 1.

Musical notation for the fourth line of Valse No. 1, ending with a first ending bracket and a repeat sign.

Musical notation for the fifth line of Valse No. 1, starting with a second ending bracket and a repeat sign. The section is marked *Energico.* and *ff*. It ends with *Fine.*

Musical notation for the sixth line of Valse No. 1, marked *Sentimental.*

Musical notation for the seventh line of Valse No. 1, marked *Energico.* and *ff*. The piece concludes with a *p* dynamic marking.

Musical notation for the eighth line of Valse No. 1, featuring first and second ending brackets and a repeat sign.

Valse No. 1. D. C. al Fine.

Mandoline II.

No. 2.

ff *mf* *ff* *pp* *ff* *p* *p*

Coda.

pp

ff

Energico.
ff

Languido.

Energico.
ff

p *cresc.*

rall. *rit.* *a tempo*
f

ff

1)

Mandola

über den Wellen

Walzer

Larghetto.

Juventino Rosas
arr. v. O. Schick

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*pp*) dynamic and contains a series of eighth and sixteenth notes. The bottom staff is in treble clef with a 3/4 time signature and a mezzo-forte (*mf*) dynamic, featuring a bass line with eighth notes.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It is marked *Valse № 1* and *legato*, starting with a piano (*pp*) dynamic. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, continuing the melody with a piano (*pp*) dynamic.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff* (fortissimo). The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *Energico* and *ff*. It includes first and second endings, with the word *Fine* written below the first ending.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *Sentimental*. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *Energico* and *ff*.

The fifth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *p* (piano). The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *p*. It includes first and second endings, with the instruction *Valse № 1 D.C. al Fine* written at the end.

Rosas
ick

No. 2

ff mf

ff

mf

ff

pp

ff

p

1. 2.

1. 2.

212.

ine

3)

Handwritten musical score for a piece in G major, 3/4 time. The score consists of 12 staves of music. It includes dynamic markings such as *f*, *pp*, *ff*, *p*, and *rit.*, as well as performance instructions like "Coda", "Languido", "Energico", and "rall.". The piece concludes with a double bar line and a final double bar line.

A single staff of music in treble clef with a key signature of one sharp (F#). The notation consists of seven measures. The first three measures each contain a single note with an accent (>) above it: G4, A4, and B4. The fourth measure contains a quarter note G4 with a flat (b) and an accent (>) above it. The fifth measure contains a quarter note G4 with a flat (b) and an accent (>) above it, followed by a quarter rest. The sixth measure contains a quarter note G4 with a flat (b) and an accent (>) above it, followed by a quarter rest. The seventh measure contains a half note G4 with an accent (>) above it. The staff ends with a double bar line.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.

A set of five horizontal lines representing an empty musical staff.