

NOVO

RECREACIONES

RECREATIONS

agradables e instructivos
sacadas de las mas celebres melodias

et instructives
choisies des melodies celebres

de
BELLINI
DONIZETTI
MERCADANTE
RICCI
VERDI

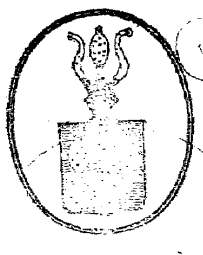
para la
Guitarra

pour la
Guitarre



por
ED. BAYER
par

1924
482.



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HAMBURG CHEZ G.W. NIEMEYER.
Magasin de Musique et d'Instrumens pour l'exportation

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Complet 2 Rth

INTRODUCTION D'EL OPERA: BEATRICE DI TENDA.

ANDANTE.

Bellini.

N° 1.

LUCIA DI LAMMERMOOR.

ALLEGRETTO.

Donizetti.

N° 2.

I PURITANI.

3

ANDANTE.

Bellini.

Nº 3

GUGLIELMO TELL.

TEMPO DI VALSE.

Rossini.

Nº 4

✓ VESTALIN.

ALLEGRO.

Spontini.

Nº 5. *f*

✓ GIOVANNA D'ARCO

ALLEGRO MODERATO.

Verdi.

Nº 6. *p*

dimin. p

delicato.

con forza.

stent.

fz



I DUE FOSCARI.

5

ANDANTINO.

Verdi.

N^o 7.

II loco.

POLONAISE DE L'OPERA: LINDA DI CHAMOUNIX.

Donizetti.

N^o 8.

a tempo.

ritard.

FINE. TRIO.

D.C. AL FINE

L'ELISIRE D'AMORE.

ALLEGRETTO.

Donizetti.

Nº 9.

BELISARIO.

ALLEGRO.

Donizetti.

Nº 10.

I DUE FOSCARI.

ALLEGRO MODERATO.

Cantabile.

Verdi.

Nº 11.

L'ELISIRE D'AMORE.

LARGHETTO.

Donizetti.

Nº 12.

LUCREZIA BORGIA.

VIVACE.

Donizetti.

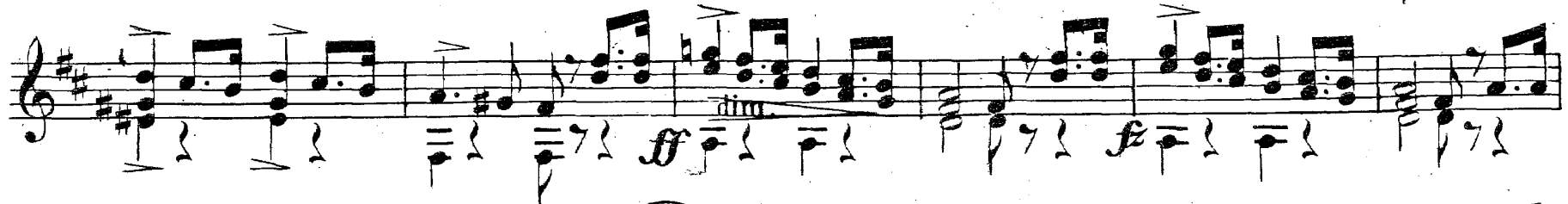
Nº 13.



✓✓ LUCREZIA BORGIA.

ANDANTE.

Donizetti.

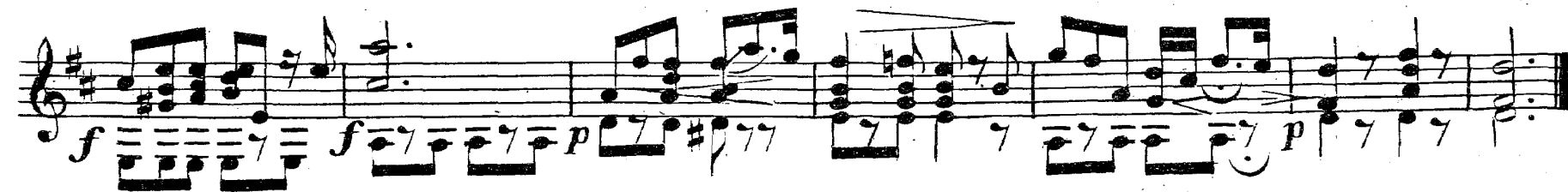


GIOVANNA D'ARCO.

ANDANTE.

dolce.

Verdi.



I MASNADIERI.

ALLEGRO MODERATO.

Verdi.

Nº 16.

p *cresc.* *poco animato* *f* *fz*

GUGLIELMO TELL.

ALLEGRO VIVACE.

Rossini.

Nº 17.

pp *fz* *f* *fz*

BELISARIO.

MODERATO.

Donizetti.

Nº 18.

p

staccato.

string

f

GALOPP DE L'OPERA: LA FAVORITE.

Donizetti

Nº 19.

p

ANDANTINO

Rossini.

Nº 20.

ANDANTE.

I MONTECCHI E I CAPULETI.

Bellini.

Nº 21.

ANDANTE.

CHI DURA VINCE.

Ricci.

Nº 22.

IV loco. IV loco.

p *f* *sf* *ff*

crescendo.

LA STRANIERA.

MODERATO. Bellini.

N° 23.

p *pp* *mf* *p*

dimin. *a tempo.*



LUISA MILLER.

13

ANDANTE.

Verdi.

Nº 24

LUCREZIA BORGIA.

MODERATO.

Donizetti.

Nº 25

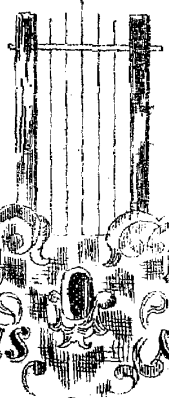


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agradables e instructivos
sacadas de las mas celebres melodias

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BELLINI
DONIZETTI
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RICCI
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para la

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pour la

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LA SONAMBULA.

ANDANTE.
espressivo.

Bellini.

N^o 26.

p

gliss.

cadenze.

p

LA REINE DU BAL.

VALSE.

Martin.

N^o 27.

p dolce.

con delicatezza.

cresc.

f

ATTILA.

3

ALLEGRO ASSAI MODERATO E GRANDIOSO.

Verdi.

Nº 28.

Musical score for No. 28, Attila by Verdi. It consists of five staves of music in G major, 2/4 time. The first staff starts with a piano (p) dynamic. The piece features several triplet markings (3) and concludes with a fortissimo (ff) dynamic.

LA FIGLIA DEL REGGIMENTO.

ANDANTE.

Donizetti.

Nº 29.

Musical score for No. 29, La Figlia del Reggimento by Donizetti. It consists of three staves of music in G major, 3/4 time. The first staff starts with a piano (p) dynamic. The piece concludes with a fortissimo (ff) dynamic.

BELISARIO.

ALLEGRO MARCIA.

Donizetti.

Nº 30.

TIROLIENNE.

MODERATO.

Bayer.

Nº 31.



I MASNADIERI.

5

ANDANTE.

Verdi.

Nº 32.

ERNANI.

ALLEGRO GIUSTO.

Verdi.

Nº 33.

SAFFO.

ALLEGRO AFFETTUOSO.

Pacini.

Nº 34.

Musical score for No. 34, Saffo, Allegro Affettuoso by Pacini. The score consists of four staves of music in G major, 2/4 time. It features various dynamics including *p*, *pp*, and *fz*, and includes a triplet of eighth notes in the first staff.

GIOVANNA D'ARCO.

ANDANTE.

Verdi.

Nº 35.

Musical score for No. 35, Giovanna d'Arco, Andante by Verdi. The score consists of five staves of music in G major, 4/4 time. It features dynamics such as *dolce.*, *pp*, *f*, and *stent.*, and includes a "a piacere" marking.

CANCION ESPAÑOLA.

ANDANTE.

Florinda.

Nº 36.

POLKA.

Nº 37.

TRIO.

D.C. al FINE.

TIROLIENNE.

N^o 38.

LA SOÑAMBULA.

ALLEGRO MODERATO.

Bellini.

N^o 39.

BEATRICE DI TENDA.
ALLEGRO MODERATO

9

Bellini.

Nº 40.

p *a tempo.* *ritard.* *VII* *loco.* *pp* *f* *fz*

IL BARBIERE DI SEVIGLIA.

Rossini.

ALLEGRO MAESTOSO.

Nº 41.

f *fz* *p* *loco.* *stacc.* *leggiere.* *cresc.* *stacc.* *loco.*

I MASNADIERI.

ANDANTE.

Verdi.

Nº 42.

pp *cresc.* *pp*

LUISA MILLER.

ALLEGRO BRILLANTE.
espressivo e ben pronunziato la melodia.

Verdi.

Nº 43.

p *sempre gli accenti.* *compagnamenti.*

f *pp* *loc.* *dolce*

I PURITANI.

ALLEGRO MODERATO.

Bellini.

Nº 44.

p *cresc.* *f* *fz*

DON PASQUALE.

ALLEGRETTO.

Donizetti.

Nº 45.

PARISINA.

MODERATO.

Donizetti.

Nº 46.

Musical score for the first piece, featuring three staves of music in G major. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *mf*.

ALLEGRETTO. LA FIGLIA DEL REGGIMENTO.

Donizetti.

Nº 47.

Musical score for 'La Figlia del Reggimento', starting with a 9/4 time signature. It includes triplets, dynamic markings like *p*, *f*, and *ritard.*, and a tempo change to *3 a tempo.*

LUCIA DI LAMMERMOOR.

MODERATO.

Donizetti.

Nº 48.

Musical score for 'Lucia di Lammermoor', starting with a common time signature. It includes dynamic markings like *mf*, *f*, and *cresc.*



IL CORSARO .

13

ALLEGRO MAESTOSO.

Verdi.

Nº 49.

NABUCODONOSOR.

ALLEGRETTO.

Verdi.

Nº 50.

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BELLINI

DONIZETTI

MERCADANTE

RICCI

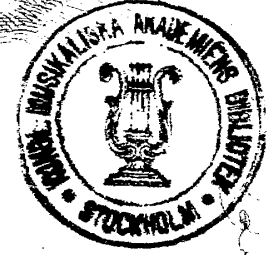
VERDI

para la

Guitarra

pour la

Guitare



ED. BAYER

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I MONTECCHI E CAPULETI.

ANDANTE.

Bellini.

N° 51.

DON PASQUALE.

MODERATO.

Donizetti.

N° 52.

I PURITANI.

ALLEGRO MODERATO

Bellini.

Nº 53.

7p

ff

p

LINDA DI CHAMOUNIX.

ALLEGRO MODERATO.

Donizetti.

Nº 54.

f

p

mf

ff

loco.

EMILY POLKA.

Rooke.

Nº 55.

The musical score consists of ten staves of piano notation. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *p*. The music is characterized by rhythmic patterns of eighth and sixteenth notes. The second staff includes a *pp* marking. The third staff features a *ff* marking. The fourth staff contains first and second endings, with a *p* marking. The fifth staff has a *pp* marking. The sixth staff is marked **FINE.** The seventh staff includes the instruction *crescen.do.* and a *ff* marking. The eighth staff has a *dim.* instruction and a *ff* marking. The ninth staff includes *crescen.do.* and a *ff* marking. The tenth staff concludes with *crescen.do.* and a *ff* marking.

POLKA. D.C. al FINE.



LUCIA DI LAMMERMOOR.

5

LARGHETTO.

Donizetti.

Nº 56.

espressivo.

p

dolce.

BEATRICE DI TENDA.

ALLEGRO MODERATO.

Bellini.

Nº 57.

mf

I MONTECCHI E I CAPULETI.

VIVACE

Bellini.

Nº 58.

GIOVANNA D'ARCO.

ANDANTINO.
espressivo.

Verdi.

Nº 59.

Nº 60. **LARGHETTO.** Donizetti.

ANNA BOLENA.

Nº 61. **MODERATO.** Donizetti.

LINDA DI CHAMOUNIX.

MODERATO.

Donizetti.

Nº 62.

Musical score for Linda di Chamounix, No. 62, by Donizetti. The score consists of seven staves of music. The first staff is the vocal line, starting with a piano (*p*) dynamic. The second and third staves are the piano accompaniment, featuring various techniques such as triplets, sixteenth-note runs, and dynamic markings like forte (*f*) and fortissimo (*ff*). The fourth staff includes a "crescendo" marking. The fifth and sixth staves continue the piano accompaniment with complex rhythmic patterns. The seventh staff is a bass line with a "ritardando" marking.

TIROLIENNE.

MODERATO.

Bayer.

Nº 63.

Musical score for Tirolienne, No. 63, by Bayer. The score consists of three staves of music. The first staff is the vocal line, starting with a piano (*p*) dynamic. The second and third staves are the piano accompaniment, featuring various techniques such as triplets, sixteenth-note runs, and dynamic markings like forte (*f*) and fortissimo (*ff*). The third staff includes a "ritardando" marking.

IL CORSARO.

ALLEGRO ASSAI MODERATO.

Verdi.

Nº 64.

GIOVANNA D'ARCO.

ALLEGRO MODERATO.

Verdi.

Nº 65.

I DUE FOSCARI.

ALLEGRO VIVO.

Verdi.

Nº 66.

ri-tar dan-do.

ff *a tempo.*

POLKA.

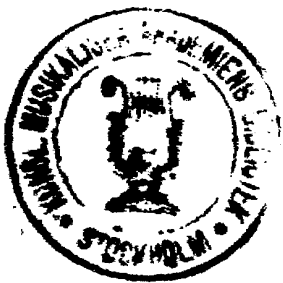
N^o 67. Berens.

f *p* *stacc.*

BERTHA REDOWA.

N^o 68. Herzog.

f *p* *pp* *loco.*



ALLEGRO GIUSTO. GEMMA DI VERGI.

11

Donizetti.

Nº 69.

MACBETH.

ANDANTE ASSAI SOSTENUTO.

Verdi.

Nº 70.

PARISINA.

LARGHETTO.

Donizetti.

Nº 71.

3
espr. ess. dim. pp
8
3

IL CORSARO.

ALLEGRO MODERATO.

Verdi.

Nº 72. *pp*
dolento

4 all. arg.
p f

LA SONNAMBULA.

ALLEGRO.

Bellini.

Nº 73. *p*

3
VII pos.
armonici.

LUISA MILLER.

ALLEGRO.

Verdi.

Nº 74.

LA SONNAMBULA.

ALLEGRO.

Bellini.

Nº 75.



RECREACIONES

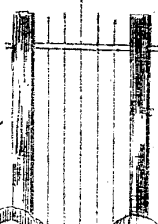
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DELLINI DONIZETTI MERCADANTE RICCI
VERDI

para la

Guitarra

pour la

Guitarre

por

ED. BAYER

par



Propriété de l'éditeur

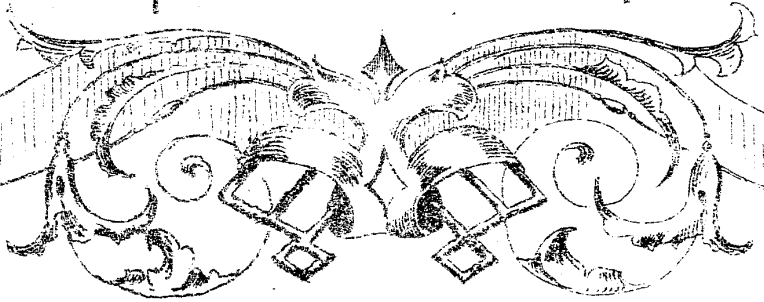
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1924
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GEMMA DI VERGI.

Donizetti.

LARGHETTO CANTABILE.

Nº 76.

dolce. *espress.*
stacc.
poco rit. *pp*
loco.
ff *fz*
rit. *a tempo.*
ff *fz*
p *pp*

I MONTECCHI E I CAPULETI.
ALLEGRO MAESTOSO.

3

Bellini.

Nº 77.

Musical score for No. 77, Allegro Maestoso. The score consists of six systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system includes a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking, a forte (*f*) dynamic marking, and a fortissimo (*ff*) dynamic marking.

AIR NATIONAL DI BOHEME.

ANDANTE.

Nº 78.

Musical score for No. 78, Air National di Boheme. The score consists of four systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The piece begins with an Andante tempo. The first system includes a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking and a glissando (*glis.*) marking. The fourth system includes a piano (*p*) dynamic marking and a glissando (*glis.*) marking.

VALESE. LE PROPHÈTE.

Meyerbeer.

N° 79.

ANDANTINO. I LOMBARDI.

Verdi.

N° 80.

ANDANTE. LA REGINA DI CIPRO.

Pacini.

N° 81.



MODERATO.

TIROLIENNE.

Gungl.

Nº 82.

musical score for No. 82, Tirolienne by Gungl. The score is in G major and 3/4 time. It consists of three staves. The first staff is the melody, the second is the bass line, and the third is the piano accompaniment. The piece ends with a double bar line and the word "FINE".

Annotations: *sul H*, *arm.*, *7 pos*, *4 glis*, *1*, *2*, *3*, *D.C.D.S. al FINE.*

ALLEGRO.

STIFFELIO.

Verdi.

Nº 83.

musical score for No. 83, Stiffelio by Verdi. The score is in G major and 3/4 time. It consists of three staves. The first staff is the melody, the second is the bass line, and the third is the piano accompaniment. The piece ends with a double bar line and the word "FINE".

Annotations: *p*, *FINE.*, *D.C.D.S. al FINE.*

ALLEGRO VIVO.

STIFFELIO.

Verdi.

Nº 84.

musical score for No. 84, Stiffelio by Verdi. The score is in G major and 3/4 time. It consists of two staves. The first staff is the melody, and the second is the piano accompaniment. The piece ends with a double bar line.

Annotations: *f*, *P*, *f*

POLKA.

Augustwicz.

Nº 85.

FINE.

LA FIGLIA DEL REGGIMENTO.

ALLEGRO MARZIALE.

Donizetti.

Nº 86.

FINE.

LA SONNAMBULA.

MODERATO.

Bellini.

Nº 87.

I LOMBARDI.

ALLEGRO BRILLANTE.

Verdi.

Nº 88.

con forza.

MATHILDE REDOWA.

Herzog.

Nº 89.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and includes a first ending bracket with a repeat sign. The second staff continues with a forte (*f*) dynamic and includes a 'V' marking and a 'loco' instruction. The third staff features a piano (*p*) dynamic and a first ending bracket. The fourth staff has a forte (*f*) dynamic and includes a 'V' marking and a 'loco' instruction. The fifth staff is marked 'FINE.' and includes a piano (*p*) dynamic and a first ending bracket. The sixth staff contains several triplet markings (indicated by a '3' over a bracket). The seventh staff includes a forte (*f*) dynamic, a 'V' marking, a 'loco' instruction, and a 'gliss.' marking. The eighth staff starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The ninth staff features a piano (*p*) dynamic and a triplet marking. The tenth staff concludes the piece with a piano (*p*) dynamic.

D.C. al FINE.

LA MELANCOLIE.

ALLEGRETTO.

Nº 90.

pp

f

p

1 4 0

4 4 3 1 4 3 1

dim.

pp

AIR SUISSE.

MODERATO.

Nº 91.

p

cresc.

7 pos.
arm.

mf

7 pos.
arm.

p

TIROLIENNE.

MODERATO.

Bayer.

Nº 92.

First system of musical notation for 'TIROLIENNE'. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is marked with 'p' (piano) and includes various fingerings (1, 2) and glissando markings. The bass line consists of simple chords.

Second system of musical notation for 'TIROLIENNE'. It continues the melody with 'He E Cord.' and 'arm.' markings. The bass line includes a 'f' (forte) dynamic marking.

Third system of musical notation for 'TIROLIENNE'. It features 'He E Cord.' and 'arm.' markings. The bass line includes a 'p' (piano) dynamic marking.

NORMA.

ANDANTE SOSTENUTO.

Bellini.

Nº 93.

First system of musical notation for 'NORMA'. It features a treble clef, a key signature of two sharps (F# and C#), and a 19/8 time signature. The melody is marked with 'espress.' (espressivo) and 'dolce.' (dolce). The bass line includes a '7' marking.

Second system of musical notation for 'NORMA'. It features a 'cresc.' (crescendo) marking. The bass line includes a '7' marking.

Third system of musical notation for 'NORMA'. It features a 'sul H... loco.' marking. The bass line includes a 'f' (forte) dynamic marking.

Fourth system of musical notation for 'NORMA'. It features a 'pp' (pianissimo) dynamic marking. The bass line includes a '7' marking.



IL BARBIERE DI SEVIGLIA.

11

ALLEGRO.

ROSSI.

Nº 94.

EL JALEO DE JEREZ.

Nº 95.

GIOVANNA D'ARCO.

MODERATO.

Verdi.

Nº 96.

RIGOLETTO.

ANDANTINO

FINE.

Verdi.

Nº 97.

D.C.D.S.

al FINE.

RIGOLETTO.

ALLEGRO MODERATO.

Verdi.

Nº 98.

FINE.

D.C.D.S. al FINE.

DON PASQUALE.

Donizetti.

ANDANTE.

Nº 99.

CHIARA DI ROSEMBERGH.

LARGHETTO.

Ricci.

Nº 100.