

**NACHTVIOLEN.**

Eine Reihe originaler melodischer Sätze  
für die

**GUITARE.**

*Componirt und*

dem wohlgebornen Fräulein

**MARIE DUNST-ADLSEFFEN**

*achtungsvoll gewidmet*

VON

**J. K. MERTZ.**

*2te Werke.*

*Eigenthum des Verlegers.*

*Eingetrauen in*



*das Vereins-Verbit.*

Preis  $\frac{30 \text{ Sch.}}{8 \text{ gr.}}$

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b. k. Hof- u. priv. k. u. k. Musikalienhändler,  
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espressivo.

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**Piu Allegro.**

**SCHERZO.**

The Scherzo section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rhythmic patterns and dynamic markings such as *f* and *a tempo*. The second staff includes a *f* dynamic marking and a *a tempo* instruction. The third staff features a *rit.* (ritardando) marking. The fourth staff concludes with a *f* dynamic marking.

**Adagio  
Lamentoso.**

The Adagio Lamentoso section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is slower and more expressive, with dynamic markings such as *cresc.* and *f*. The second staff includes a *cresc.* marking. The third staff features a *f* dynamic marking. The fourth staff concludes with a *f* dynamic marking.

Allegretto.

RONDINO.

The musical score is written for a single melodic line on a treble clef staff with a 6/8 time signature and a key signature of one sharp (F#). The piece is titled "RONDINO" and marked "Allegretto". The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with eighth and sixteenth notes. The second staff contains a first ending marked "1ma" and a second ending marked "2da". The first ending is a quarter note G4, and the second ending is a quarter note A4. The score includes various dynamics such as *f* (forte), *sf* (sforzando), and *p* (piano), and articulation like accents. The piece concludes with a double bar line.

*f*

*cresc.*

*f*

*rit.*

*a tempo*

**Allegretto giusto.**

T. H. 7930.

