

Werke für Gitarre, Mandoline u. Zither.

Czibulka, A., Op. 390. An Dich! (A Toi! — To You.) *Berühmte Walzer-Serenade.* (Czibulka's letzte Composition.)

Händel, G. F., Berühmtes Largo.

Mendelssohn, B., Gondellied.

Bitter, H., Erinnerung an die Alpen. *Leichte Fantasie.*

Stöckigt, L., Auf dem Berge. *Ländler.*

Weissenborn, E., Op. 226. Lied ohne Worte.

— Op. 227. Romanze.

Yradier, S. de, La Paloma. *Berühmtes mexikan. Ständchen.*

Berlioz, H., Sylphen-Tanz aus „Faust's Verdammung.“

Klimsch, Jean, Neue Wiener Potpourris für 1 Zither: *(Begleitung im Bass-Schlüssel)*

— N° 1. Die Wiener Stadt in Lied und Wort.

Grosses Wiener Lieder-Potpourri.

— N° 2. Wiener Volksmusik.

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Ausgabe für

Zither.
Mandoline.
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2 Mandolinen und Mandola.

Ausgabe für

Violine.
Viola.
Cello.
Flöte.
Oboe.
Klarinette.
Cornet à Piston.

Ausgabe für

2 Violinen.
Violine und Viola.
Violine und Cello.
Violine und Cornet à Piston.
Flöte, Violine.
Flöte, Viola.
Flöte, Cello.

Mit Zither.

Mit Gitarre.

Mit Pianoforte.

Mit Streich-Quartett.

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W. Benicke, Leipzig

Largo

von
G. F. Händel.

(Gitarrebegleitung arr. von M. Schwerdtböfer.)

Solostimme.

Gitarre.

loco

mf

loco

loco

loco

Verlag u. Eigenthum
von C. F. Schmidt, Heilbronn.

C. F. S. 2367/40.

Autografie von
W. Benicke, Leipzig.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The score features various musical notations such as notes, rests, accidentals, and dynamic markings including *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-4. Articulation marks like accents (>) and slurs are present. Roman numerals (III, IV, V, VI, VII, VIII) are used to denote specific chords or sections. The piece concludes with a double bar line and a repeat sign.

~~Flöte~~
~~Violino I~~ Solo

Berühmtes Largo.

G. Haendel.

The musical score is written for a single melodic line, originally for Flöte but here marked as Violino I Solo. It is in 3/4 time and features a variety of dynamic markings and articulations. The first staff begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The second staff includes piano (*p*) and mezzo-forte (*mf*) markings. The third staff continues with *mf*. The fourth staff features a forte (*f*) section followed by piano (*p*). The fifth staff includes mezzo-forte (*mf*) markings. The sixth staff features a forte (*f*) section. The seventh staff includes mezzo-forte (*mf*) and piano (*p*) markings. The eighth staff features a forte (*f*) section. The ninth staff includes piano (*p*) markings. The tenth staff concludes the piece with a piano (*p*) dynamic. The score is characterized by its elegant phrasing and use of triplets and slurs.