



JOSEPH K. MERTZ

THREE  
COMPOSITIONS  
FOR GUITAR

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I Montecchi ed I Capuleti

Fantasia \$1.00

Fantasia .75

Grand Fantasia .75

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NEW YORK, G. SCHIRMER

# Grand Fantasia

for

## Guitar.

Low E String tuned to D.

**Maestoso.**  
Tempo di Marche Funèbre.

*con dolore*

JOSEPH K. MERTZ.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes dynamic markings *p* and *pp*, and performance instructions *Maestoso.*, *Tempo di Marche Funèbre.*, and *con dolore*. The second staff continues the piece with a *7.* fingering and a *4* fingering. The third staff features a *X* barre, a *loco* instruction, and dynamics *ff* and *eroico*. The fourth staff includes *sempre ff e energico*, *un poco rit.*, and *p dolce*. The fifth staff has the instruction *il canto ben tenuto*. The sixth staff includes a *2* fingering and a *3* fingering. The seventh staff has a *dolce* instruction and a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *D* chord marking.

Guitar.

15293

*gliss. con furia* *gl.* *gl.* *gl.* *gl.* *sf* *sf* *sf* *sf* *sf* *sf*

\*) Chords crossed by a diagonal line thus:  should be produced by a rapid stroke of the right hand thumb across the required strings.

Guitar.

Andantino. *con tenerezza*  
*molto espressivo* *p* *dolce* *pp* *ten.*

*con anima* *morendo*

*mf dolce* *a tempo* *Harm. XII* *fff* *p*

*dolce* *dolcis.* *pp*

*volante* *dolcis.* *accell.*

*con bravura* *fff* *sf sf sf sf* *p*

*Harm.* *Harm.* *Harm.* *Harm.* *con exaltatione* *fff*

*dolce* *sf*

Guitar.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melodic line with a *dolce* marking. The second staff includes a *Harm.* marking and a *fff* dynamic. The third staff has a *12* measure slur and a *ff* dynamic. The fourth staff contains a *pp* dynamic, a *legg.* marking, and a *fff* dynamic. The fifth staff is marked *ff*. The sixth staff is marked *p*. The seventh staff is marked *un trillo* and *sf*. The eighth staff is marked *sf*. The ninth staff is marked *sf*. The tenth staff concludes with a *dolce sempre dimin.* marking and a *pp* dynamic. The piece ends with a double bar line and a final chord.



Guitar.

il basso sempre marcato

The first staff of music features a treble clef and a key signature of two sharps (F# and C#). It contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some chords. The instruction "il basso sempre marcato" is written below the staff.

*f*

The second staff continues the musical piece with similar rhythmic patterns. A dynamic marking of *f* (forte) is placed below the staff.

The third staff shows a continuation of the rhythmic patterns, with some notes marked with accents (>).

The fourth staff includes some notes with circled numbers 1 and 2, possibly indicating fingerings or specific techniques.

*ff*

The fifth staff features a dynamic marking of *ff* (fortissimo) at the beginning. The music includes some chords and rhythmic patterns.

The sixth staff continues with rhythmic patterns and some chords.

*f*

The seventh staff includes a dynamic marking of *f* and features some triplets (indicated by a '3' over a group of notes).

*f* *ff*

The eighth and final staff on the page includes dynamic markings of *f* and *ff*. It concludes with a double bar line and a final chord.

# New Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

<p><b>ARENSKY, A.,</b> Op. 5 No. 1. Nocturne in E<math>\flat</math>m..... 50 — Op. 24. Three Sketches: No. 1 in F; No. 2 in A<math>\flat</math>; No. 3 in F<math>\sharp</math>m.; each..... 65 — Op. 28 No. 1. Logacedics..... 50 — Op. 36 No. 5. Consolation in D..... 35 — Op. 36 No. 7. Valse in E<math>\flat</math>..... 60 — Op. 36 No. 13. Etude in F<math>\sharp</math>..... 60</p> <p><b>BARTLETT, H. N.,</b> Op. 165. 2 Character. Pieces: No. 1. The Chase..... 65 " 2. Repose. A Lullaby..... 65</p> <p><b>BERWALD, W.,</b> Barcarolle-Valse, F..... 50 — Serenata in G..... 40 — Valse-Impromptu in A..... 50</p> <p><b>BINET, FRÉD.,</b> Op. 32. Le Retour des Gondoliers..... 75 — Op. 33. Valse vive in F..... 75</p> <p><b>BROCKWAY, H.,</b> Op. 21. Four Pieces: No. 1. Andante tranquillo..... 35 " 2. Scherzino..... 50 " 3. Romance..... 50 " 4. Valse-Caprice..... 50</p> <p><b>CARREÑO, T.,</b> Mi Teresita. Pet. Valse... 50</p> <p><b>CERVANTES, I.,</b> 6 Cuban Dances..... 75</p> <p><b>CHAMINADE, C.,</b> Op. 12. Pastorale enfantine..... 50</p> <p><b>CHAMINADE-ALBUM.</b> 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 The same, 2 Vols. in one, cloth..... 2 50</p> <p><b>CLAASSEN, A.,</b> Op. 37. Four Pieces: No. 1. Romance in D..... 75 " 2. Novellette in A<math>\flat</math>..... 75 " 3. Valse lente in G<math>\flat</math>..... 75 " 4. Glückliche Stunde. (Blessed Hour.) 50</p> <p><b>COUPERIN, F.,</b> La Fleurie (ou: La tendre Nanette)..... 25</p> <p><b>CUI, CÉSAR,</b> Berceuse in E<math>\flat</math>..... 25</p> <p><b>DIÉMER, L.,</b> Op. 9. Impromptu-Valse... 60 — Sérénade. Pensée musicale..... 60</p> <p><b>ENGEL, S. CAMILLO,</b> Op. 30. Lydia. Air de Ballet..... 50 — Op. 31. The Children's Festival. 8 Easy Pieces: No. 1. Spanish Dance..... 30 " 2. Topical Song and Dance..... 30 " 3. The Juggler..... 30 " 4. Polonaise..... 30 " 5. Valse allemande..... 30 " 6. Rope-skipping..... 30 " 7. Hungarian Dance..... 30 " 8. March to Supper..... 30 — Op. 32 No. 1. At the Lake..... 50 " 2. To Spring..... 50 " 3. Gesangsscene (Vocal Scena)..... 50 " 4. An Album-leaf..... 50 — Pensée fugitive..... 50</p> <p><b>GALLICO, PAOLO,</b> Gavotte and Musette.. 50 — Mazurka-Caprice..... 65</p> <p><b>GLAZOUNOW, A.,</b> Op. 31 No. 3. La Nuit. Etude..... 50</p> <p><b>GODARD, BENJ.,</b> Op. 53 No. 6. En Valsant, A<math>\flat</math>..... 85 — Op. 75. 4me Valse in D<math>\flat</math>..... 60 — Op. 124. Valse à danser in E<math>\flat</math>..... 75</p> <p><b>GODARD-ALBUM.</b> 18 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 The same, 2 Vols. in one, cloth..... 2 50</p> <p><b>GODOWSKY, LEOP.,</b> Op. 11. 3 Concert Studies: No. 1 in Cmajor..... 85 " 3 in E<math>\flat</math>major..... 85 — Op. 12 No. 1. Sarabande, C<math>\sharp</math>m..... 65 " 2. Menuet, A<math>\flat</math>..... 75 " 3. Courante, Em..... 75 — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E<math>\flat</math>..... 75 No. 3. Valse-Idylle, E..... 75 " 4. Scherzino, C<math>\sharp</math>m..... 1 00</p>	<p><b>GODOWSKY, LEOP.,</b> Selected Studies from F. Chopin, arranged for the left Hand: Op. 10 No. 1 in Cmajor..... 75 " 2 in Aminor (for the left Hand alone)..... 50 " 5 in G<math>\flat</math>major..... 75 " 7 in Cmajor..... 65 Op. 25 No. 2 in Fminor..... 65 " 4 in Aminor (for the left Hand alone)..... 75 " 5 in Eminor..... 1 00 " 6 in G<math>\flat</math>minor..... 75 " 9 in G<math>\flat</math>major..... 50 Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study).... 75</p> <p><b>GOTTSCHALK, L. M.,</b> Op. 16. The Last Hope. Méditation. New and Rev. Ed... 75</p> <p><b>GOUVY, THÉO.,</b> Op. 79 No. 3. Impromptu, A..... 50</p> <p><b>GREGH, L.,</b> Op. 54. Joyeuse Aubade..... 35 — Op. 56. Scherzo-Valse in D<math>\flat</math>..... 50 — Ballgeffüster. (Ballroom-whispers)... 50 — Le Chant du Séraphin. Improvisation. 60</p> <p><b>GRODZKY, B.,</b> Op. 1 No. 1. Etude in Fm. 40 No. 2. Petite Sérénade in A<math>\flat</math>..... 40 " 3. Barcarolle in Gm..... 50 — Op. 5. Mazurka in Gm..... 50</p> <p><b>HOWELL, C. R.,</b> Rustic Dance..... 35</p> <p><b>HUSS, HENRY HOLDEN,</b> Concerto in Bmajor (with a 2d Piano in Score).....net, 3 00 — A Summer Sketch-Book. 6 Pieces: No. 1. A May Morning..... 40 " 2. An Evening Song..... 40 " 3. Valsepetite..... 75 " 4. Alla Zingara. (Gipsy-dance.) 40 " 5. A Summer Sunset..... 40 " 6. Alla Tarantella..... 75</p> <p><b>JACKSON, RALPH C.,</b> 2d Valse-Caprice, in G<math>\flat</math>..... 60</p> <p><b>JONÁS, ALBERTO,</b> Op. 10. Fantasy-Pieces. (<i>Winterdays in the North. Clouded Hours. Sans Souci. Lonely Huts. Our Old Windmill. Twilight Song.</i>).....net, 1 00 — Op. 12. 3 Northern Dances.....net, 75</p> <p><b>KARGANOFF, G.,</b> Op. 3 No. 2. Nocturne in F<math>\sharp</math>..... 35 — Op. 18 No. 1. Nocturne in D<math>\flat</math>..... 35 — Op. 18 No. 2. Nocturne in C<math>\sharp</math>m..... 50 — Op. 22 No. 3. Berceuse in E..... 35</p> <p><b>LACK, THÉO.,</b> Op. 46. Polonaise in E<math>\flat</math>.. 50</p> <p><b>LAVIGNAC, A.,</b> "Ask, if yon Damask rose." Air from "Susanna," by Händel. Transcr..... 35</p> <p><b>LIADOW, A.,</b> Op. 26. Petite Valse in G... 35</p> <p><b>LIEBLING, EMIL,</b> Op. 34 No. 1. Sérénade, A<math>\flat</math>..... 75 No. 2. Elfin-Dance in Fm..... 75 — Op. 35. Second Menuet in E..... 75 — Op. 36. Valse-Etude in B<math>\flat</math>..... 60 — Op. 38. Valse-Impromptu in Fm..... 75</p> <p><b>MARTUCCI, G.,</b> Op. 17. Improvviso..... 50</p> <p><b>"OLD BALL-ROOM FAVORITES."</b> A Collection of Dances by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th Century. Selected by G. Emil Elliot..... 1 00 The same in cloth..... 2 00</p> <p><b>ORTH, JOHN,</b> Op. 8 No. 1. Menuet-Fantaisie..... 50 No. 2. 2me Danse caractérist..... 50 " 3. 2me Polonaise in D..... 50 " 4. 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