

# Collection

de morceaux choisis

I. SERIE :

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

pour

**MANDOLINE**

par

# O. SCHICK.

Directeur du club des Mandolinistes et des Guitaristes à Leipzig.

|   |        |     |
|---|--------|-----|
| Edition pour Mandoline seule                    | Pr. M. | 60. |
| "    "    "    Mandoline et Piano               | 1.     | ..  |
| "    "    "    2 Mandolines et Piano            | 1.25.  | ..  |
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Eigenthum des Verlegers für alle Länder.

LEIPZIG, FRIEDRICH HOFMEISTER.

B417 - 28.

Verlag v. C. F. Hoffmann, Leipzig

**Jules Feuchtinger**  
Musique et Pianos

# 1. Las Morenas.

(Habanera.)

Allegretto.

O. Schick.

Mandoline I. *f*

PIANO. *ff*

*p*

*ff*

*dim.* *p*

*dim.*

The musical score is written for Mandoline I and Piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piece is in the style of a Habanera, characterized by its rhythmic patterns. The score is divided into several systems, each with a Mandoline I staff and a Piano staff. The Piano part includes dynamic markings such as *f*, *ff*, *p*, and *dim.*. There are also first and second endings marked with '1.' and '2.'. The score concludes with a final cadence in the piano part.

The first system of music consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The bass line features a steady eighth-note pattern, while the treble line has chords and some triplet figures.

The second system continues the musical piece. The top staff features a melodic line with eighth notes and a triplet of eighth notes. The piano accompaniment in the grand staff below continues with similar rhythmic patterns, including triplet figures in the treble clef.

The third system includes a repeat sign in the top staff. The piano accompaniment continues with eighth-note patterns and triplet figures. The system concludes with a melodic phrase in the top staff.

The fourth system features first and second endings in the top staff. The first ending leads back to an earlier section, while the second ending leads to a new section marked with a forte (*ff*) dynamic. The piano accompaniment continues with eighth-note patterns and triplet figures.

The fifth system concludes the piece. The top staff features a melodic line with eighth notes and a final cadence. The piano accompaniment continues with eighth-note patterns and triplet figures, ending with a forte (*ff*) dynamic.

# 2. La Jibara.

(Habanera.)

Moderato.

Mandoline I.

PIANO.

The musical score is written for Mandoline I and Piano. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The Mandoline I part starts with a *pp* dynamic and features a melodic line with a long slur across the first two measures. The Piano part also starts with a *pp* dynamic and provides a harmonic accompaniment with chords and moving lines in both the right and left hands. The score consists of four systems of music, each with three staves (Mandoline I, Piano right hand, and Piano left hand). The piece concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a series of eighth-note triplets in the right hand, with corresponding eighth-note accompaniment in the left hand. Slurs are used to group the notes within the triplets.

The second system continues the musical pattern from the first system. It maintains the eighth-note triplet motif in the right hand and the eighth-note accompaniment in the left hand. The notation includes various slurs and articulation marks.

The third system shows a change in the left-hand accompaniment. The right hand continues with eighth-note triplets, while the left hand now features a more complex accompaniment with some chords and slurs.

The fourth system is marked *Lento.* and *p* (piano). The right hand continues with eighth-note triplets, but the left hand features a more sustained accompaniment with long slurs and some chords. The tempo is significantly slower than the previous systems.

The fifth system is marked *a tempo* and *fff* (fortissimo). The right hand continues with eighth-note triplets, and the left hand features a more active accompaniment with eighth-note patterns. The tempo returns to the original speed, and the volume is increased.

# No 15.

## 1. Las Morenas.

(Habanera.)

Allegretto.

Mandoline I.

O. Schick.

*f*

*p*

*ff*

*dim.* *p*

*ff*

*ff*

# 2. La Jibara.

(Habanera.)

## Mandoline I.

Moderato.

The Moderato section consists of ten staves of music. It begins in 2/4 time with a piano (*pp*) dynamic. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. A dynamic of *p* is indicated at the end of the first staff. The key signature changes from one flat to two sharps (F# and C#) in the fifth staff. The section concludes with a series of triplet eighth notes in the final three staves.

Lento.

The Lento section consists of two staves of music. It begins with a piano (*p*) dynamic. The tempo is significantly slower than the previous section. The melody features a mix of quarter and eighth notes, with some notes tied across bar lines. The key signature remains two sharps. The section ends with a few final notes and rests.

*a tempo*

*fff*

# MUSIK FÜR MANDOLINE.

## SCHULE FÜR DIE NEAPOLITANISCHE MANDOLINE VON O. SCHICK

mit besonderer Berücksichtigung der Mailänder Mandoline und der Bandurria, Pr. № 6,— netto.

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- |                                       |   |  |  |
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| - 4. — La Fille du Régiment.          | - 8. <b>Bellini</b> , Somnambule.           | - 12. <b>Donizetti</b> , Lucrezia.       | - 16. <b>Auber</b> , Muette de Portici |
|                                       |   |  | - 17. — Fra Diavolo                    |

### SCHICK, O., COLLECTION DE MORCEAUX CHOISIS.

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| - 15. Habaneras (Morenas, Jibara).                        | - 15. 2 Chansons vénitiennes de <b>Schumann</b> .         | - 15. Virgo Maria, <b>Oberthür</b> .                   |

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