

*Mandoline I.*

# Collection

*de danses choisies.*



1. Burgmüller, Blanche. Polka.
2. Feldmann, Egypt. Nächte. Walzer.
3. Garcia, Elvira. Mazurka
4. Hernandez, Mi ultima ilusion. Mazurka
5. Martinez, A. Auf hohem Meere. Walzer
6. Morena, Camillo, Am Golf von Mexico. Walzer
7. Rosas, Juventino, Sobre las Olas (Über den Wellen) Walzer
8. Gonzalez, Llanto de amor.
9. Moreno, Trinidad, Gertrudis. Walzer.
10. Dosamantes, Azahares y Gardenias. Walzer.
11. Tejada, A mia Novia. Polka.
12. Schick, Pierrot et Colombine. Polka.
13. Vergara, Viva la gracia. Walzer
14. Tejada, Amor. Mazurka.
15. Vergara, For ever. Walzer.

# O. SCHICK.

*Directeur du club des Mandolinistes et des Guitaristes à Leipzig*



*N<sup>o</sup> 107*

Edition pour	Mandoline seule	Pr. M.	60.
	Mandoline et Piano	1.	—
	2 Mandolines et Piano	1.	25
	2 Mandolines, Mandola et Piano	1.	50
	Mandoline et Guitare	1.	75
	2 Mandolines et Guitare	1.	—
	2 Mandolines, Mandola et Guitare	1.	25

*Eigentum des Verlegers für alle Länder.*

*LEIPZIG, FRIEDRICH HOFMEISTER.*

# SOBRE LAS OLAS.

# No 91

(ÜBER DEN WELLEN.)

Valse.

Introduction.

Larghetto.

Mandoline I.

Juventino Rosas.

Arr. von O. Schick.

Tempo de Valse.

pp rall. poco a poco

morendo

Valse No 1.

Legato.

Energico.

Sentimental.

Energico.

Valse No. 1. D. C. al Fine.

Mandoline I.

No 2.

The musical score consists of 12 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 piece starts with a forte (*ff*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third and fourth staves feature a melodic line with a forte (*ff*) dynamic. The fifth staff includes first and second endings, marked with '1.' and '2.', and a forte (*ff*) dynamic. The sixth staff has a piano-piano (*pp*) dynamic. The seventh staff returns to a forte (*ff*) dynamic. The eighth staff is marked piano (*p*). The ninth staff features first and second endings, with a forte (*ff*) dynamic for the first ending and a piano (*p*) dynamic for the second ending. The tenth and eleventh staves contain complex chordal textures with multiple notes per staff. The twelfth staff concludes the piece with a forte (*f*) dynamic.



**Coda.**

*pp*

*ff*

*Energico.*  
*ff*

*Languido.*

*Energico.*  
*ff*

*p*

*cresc.*

*rall.*

*rit.*

*a tempo*  
*f*

*ff*

# MUSIK FÜR MANDOLINE

## SCHICK, O., Fantaisies sur des Motifs d'Opéras favoris.

- |  |   |
|--|---|
| <p>No. 1. Verdi, La Traviata.<br/>         • 2. Nicolai, Lustige Weiber.<br/>         • 3. Donizetti, La Favorita.<br/>         • 4. — La Fille du Régiment.<br/>         • 5. Meyerbeer, Robert le diable.<br/>         • 6. Bellini, Norma.<br/>         • 7. Weber, Robin des Bois.<br/>         • 8. Bellini, Sonnambule.<br/>         • 9. Meyerbeer, Les Huguenots.<br/>         • 10. Weber, Preciosa.<br/>         • 11. Bellini, Romeo et Julie.<br/>         • 12. Donizetti, Lucrezia.<br/>         • 13. Mozart, Don Juan.<br/>         • 14. Meyerbeer, Prophète.<br/>         • 15. — Africaine.<br/>         • 16. Auber, La Muette.<br/>         • 17. — Fra Diavolo.<br/>         • 18. Bizet, Carmen-Fantasie.<br/>         • 19. — Arlésienne-Fantasie.<br/>         • 20. Goetz, Der Widerspänstigen Zähmung.<br/>         • 21. Boieldieu, Die weisse Dame.<br/>         • 22. Lortzing, Der Waffenschmied.<br/>         • 23. — Die beiden Schützen.<br/>         • 24. — Zar und Zimmermann.<br/>         • 25. — Undine.</p> | <p>No. 26. Rossini, Othello.<br/>         • 27. — Der Barbier von Sevilla.<br/>         • 28. — Wilhelm Tell.<br/>         • 29. Enna, Brautchor und Hochzeitsmarsch aus „Die Hexe“.<br/>         • 30. Glinka, Das Leben für den Zaren.<br/>         • 31. Maillart, Glöckchen des Eremiten.</p> |
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## SCHICK, O., Collection de Morceaux choisis.

### I<sup>re</sup> Série.

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

### II<sup>me</sup> Série.

- No. 1. 3 Romances, Mendelssohn.  
 • 2. Czárdás (No. 5).  
 • 3. Gavotte, Martini.  
 • 4. Annen-Polka, Strauss, et Danse populaire russe.  
 • 5. Nocturne, Field, et Menuet, Lulli.  
 • 6. Malagueña et Ole. Danses espagnoles.  
 • 7. Czárdás (No. 6. 7).  
 • 8. Mignon, Beethoven.  
 • 9. 2 Mazurkas, Chopin.  
 • 10. Mondifña (Carolina) et El vito Sevillano.  
 • 11. Mignon et „Du bist die Ruh“, Schubert.  
 • 12. Czárdás (No. 8).  
 • 13. Neue Liede, Beethoven.  
 • 14. Jota populaire et à l'orilla del Ebro.  
 • 15. Chansons vénitienes, Schumann.

### III<sup>me</sup> Série.

- No. 1. Hochzeitmarsch, Mendelssohn.  
 • 2. Menuet, Mozart.  
 • 3. Serenade, Haydn.  
 • 4. Türkischer Marsch, Beethoven.  
 • 5. Tarantelle, Hagg.  
 • 6. Wiegenlied, Sartorio.  
 • 7. Impromptu, Rubinstein.  
 • 8. Romanze, Sartorio.  
 • 9. Idylle, Lysberg. Lied, Th. Kirchner.  
 • 10. Abendlied, Sartorio.  
 • 11. Mélodie, Rubinstein.  
 • 12. Aeolsharfe, Kuhe, et Lied, Riedel.  
 • 13. Femme du marin, Kalkbrenner.  
 • 14. Mazurka, Ascher.  
 • 15. Virgo Maria, Oberthür.

## SCHICK, O., Collection de Morceaux choisis.

### IV<sup>me</sup> Série.

- No. 1. Marche russe, Marche du régiment de Préobrajenski.  
 • 2. Marsch der Finländischen Reiterei, Thomann.  
 • 3. Marseillaise, Rouget de l'Isle.  
 • 4. La Paloma, Yradier.  
 • 5. Neun Weihnachtslieder.  
 • 6. Cantique de Noël (Weihnachtsgesang), Adam.  
 • 7. Vagues de Danube, Ivanovici.  
 • 8. Seguidilla, Aletter.  
 • 9. Nordlandskinder, Aletter.  
 • 10. Menuetto aus Sonate I, Haydn.  
 • 11. Largo und Finale, Haydn.

Prix de chaque numéro

Edition pour Mandoline seule . . . . .	à	— 60
• • • Mandoline et Piano . . . . .	à	1 —
• • • 2 Mandolines et Piano . . . . .	à	1 25
• • • 2 Mandolines, Mandola et Piano . . . . .	à	1 50
• • • Mandoline et Guitare . . . . .	à	— 75
• • • 2 Mandolines et Guitare . . . . .	à	1 —
• • • 2 Mandolines, Mandola et Guitare . . . . .	à	1 25

## SCHICK, O., Collection de Morceaux choisis.

### V<sup>me</sup> Série.

#### Chansons italiennes, françaises, espagnoles.

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| <p>No. 1. L'Addio a Napoli.<br/>         Santa Lucia.<br/>         • 2. Il Cardellino.<br/>         Cannelella.<br/>         Fenesta vascia.<br/>         Fenesta che lucivi.<br/>         • 3. Cicerinella.<br/>         La Festa di Piedigrotta.<br/>         Vieni, Vieni alla barchetta.<br/>         I Maccheroni.<br/>         Il primo amore.<br/>         • 4. La Rosa.<br/>         La Luisella.<br/>         La Risposta a Retella.<br/>         • 5. La Marinarella.<br/>         A Mare, a Mare.<br/>         Bionda, la bella Bionda.<br/>         • 6. Il Passerino.<br/>         Il canto del cucù.<br/>         Allora ed oggi.<br/>         Barcarola Veneziana.<br/>         • 7. Spunta il Sole alla collina.<br/>         Il Pescator dell'onda.<br/>         Il Mondo della luna.<br/>         Fiore e Bacio.<br/>         La Biondina in gondoledda.<br/>         Pria venne un conte.</p> | <p>No. 8. Piangi, Piangi hai Perduto la Mamma.<br/>         L'Angelo d'amore.<br/>         • 9. Maggiolata.<br/>         Derelitta.<br/>         Non ti rammenti.<br/>         Stella argentea.<br/>         Brezzè leggiere scherzano.<br/>         • 10. Rosa di maggio.<br/>         • 11. Jeunes Fillettes.<br/>         Maman, Dites-moi.<br/>         • 12. Paris est au Roi.<br/>         La Bourbonnaise.<br/>         • 13. Bouton de Rose.<br/>         La Romanesca.<br/>         • 14. Non, je ne crois pas.<br/>         Venzè, agréable Printemps.<br/>         • 15. Bergère Légère.<br/>         Aminte.<br/>         • 16. Soñando en ti,<br/>         C. Fuentes.<br/>         • 17. La Golondrina,<br/>         N. Serradell.<br/>         Ay, . . . Ruperta,<br/>         R. Vergara.<br/>         • 18. Llanto de amor,<br/>         F. Nieto.<br/>         Promesa, R. Sanchez de la Vega.<br/>         El Zéfiro, A. Vanegas.</p> |
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Prix de chaque numéro

Edition pour Mandoline seule . . . . .	à	— 50
• • • 2 Mandolines . . . . .	à	— 75
• • • 2 Mandolines, Mandola . . . . .	à	1 —
• • • Mandoline et Guitare . . . . .	à	— 75
• • • 2 Mandolines et Guitare . . . . .	à	1 —
• • • 2 Mandolines, Mandola et Guitare . . . . .	à	1 25

## SCHICK, O., Trois Ouvertures.

- No. 1. Kreutzer, C., Une Nuit à Grenade.  
 • 2. Weber, C. M. V., Oberon.  
 • 3. Hérold, F., Zampa.
- Prix de chaque numéro
- |  |   |      |
|--|---|------|
| Edition pour Mandoline seule . . . . .           | à | — 75 |
| • • • Mandoline et Piano . . . . .               | à | 1 75 |
| • • • 2 Mandolines et Piano . . . . .            | à | 2 25 |
| • • • 2 Mandolines, Mandola et Piano . . . . .   | à | 2 75 |
| • • • Mandoline et Guitare . . . . .             | à | 1 25 |
| • • • 2 Mandolines et Guitare . . . . .          | à | 1 75 |
| • • • 2 Mandolines, Mandola et Guitare . . . . . | à | 2 25 |

Eigenthum des Verlegers für alle Länder.

LEIPZIG · FRIEDRICH HOFMEISTER.

# SOBRE LAS OLAS.

(ÜBER DEN WELLEN.)



Valse.

91

Mandoline II.

Juventino Rosas.

Arr. von O. Schick.

Introduction.

Larghetto.

Musical notation for the Introduction, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *pp* and the second measure is marked *ff*. The piece concludes with a double bar line and a 3/4 time signature.

Tempo de Valse.

Musical notation for the first part of the waltz, in 3/4 time. It features two staves of music. The first staff has a *mf* dynamic and includes a first ending bracket. The second staff has a *pp* dynamic and includes a second ending bracket.

Valse No. 1.

Legato.

Musical notation for the beginning of Valse No. 1, in 3/4 time. It starts with a treble clef, a key signature of one sharp (F#), and a *pp* dynamic marking.

Musical notation for the second line of Valse No. 1.

Musical notation for the third line of Valse No. 1.

Musical notation for the fourth line of Valse No. 1, including a first ending bracket.

Musical notation for the fifth line of Valse No. 1, including a second ending bracket, a *Fine.* marking, and a *Energico. ff* dynamic marking.

Sentimental.

Musical notation for the sixth line of Valse No. 1, in a *Sentimental* mood.

Energico.

Musical notation for the seventh line of Valse No. 1, in an *Energico* mood, starting with a *ff* dynamic and ending with a *p* dynamic.

Musical notation for the eighth line of Valse No. 1, including first and second ending brackets.

Valse No. 1. D. C. al Fine.

Mandoline II.

**No. 2.**

*ff* *mf* *ff* *pp* *ff* *p* *p* *f*

**Coda.**

*pp*

*ff*

*Energico.*  
*ff*

*Languido.*

*Energico.*  
*ff*

*p* *cresc.*

*rall.* *rit.* *a tempo*  
*f*

*ff*



1)

# Mandola

# über den Wellen

## Walzer

Larghetto.

Juventino Rosas  
arr. v. O. Schick

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*pp*) dynamic and contains a series of eighth and quarter notes. The bottom staff is in treble clef with a 3/4 time signature and a mezzo-forte (*mf*) dynamic, featuring a bass line with eighth and quarter notes.

The second system continues the piece with two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *pp* and *legato*. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *pp*. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The third system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The music features a melodic line with a repeat sign and first/second endings in the upper staff, and a bass line in the lower staff.

The fourth system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

The fifth system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked *ff*. The music concludes with a melodic line in the upper staff and a bass line in the lower staff, ending with a repeat sign and first/second endings.

Valse №1 D.C. al Fine

Rosas  
ick

No. 2

ff mf

ff

ff

ff

ff

pp

ff

p

p

1. 2.

1. 2.

212.

ine

3)

Handwritten musical score for a single melodic line in G major, 3/4 time. The score consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various dynamics including *f*, *pp*, *ff*, *p*, and *rit.*, along with performance directions such as "Coda", "Languido", "Energico", and "rall.". The piece concludes with a double bar line and a final dynamic marking of *ff*.

A single staff of music in treble clef with a key signature of one sharp (F#). The notation consists of seven measures. The first three measures each contain a quarter note with an accent (>) above it, followed by a half note. The notes are G4, A4, and B4. The fourth measure contains a quarter note with a flat (b) below it, followed by a half note. The notes are C5 and B4. The fifth measure contains a quarter note with a flat (b) below it, followed by a half note. The notes are A4 and G4. The sixth measure contains a quarter note with a flat (b) below it, followed by a half note. The notes are F#4 and E4. The seventh measure contains a half note with a fermata above it. The note is D4. The staff ends with a double bar line.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

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An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

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