

Kuckuck

Musikalische Rundschau

Johann Kaspar Mertz

*136 Unterhaltungsstücke für die Guitarre allein
Volkstümliche Melodien verschiedener Länder, Opern und andere beliebte Motive
Heft VIII (Nr.77-88)*



Johann Kaspar Mertz, Oostenrijk, ° 17 augustus 1806, † 14 oktober 1856

☞ : Koekoek – muzikaal panorama

136 korte voordrachtstukken voor sologitaar

volkswijsjes uit verschillende landen, operamelodiën, en andere populaire thema's

⌘ ALi Ω 25 september 2919



Kuckuck

Heft VIII

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|--|---|
| 77. Rule Britannia | <i>hymne, Engeland</i> |
| 78. Herz, mein Herz, warum so traurig? | <i>volkswijsje, Duitsland</i> |
| 79. Hoch vom Dachstein | <i>volkswijsje, Styria, Duitsland</i> |
| 80. Boarisch | <i>orig. Ignaz Lachner, Beieren, Duitsland</i> |
| 81. Radetzky-Marsch | <i>orig. Johann Strauss sr., mars, Oostenrijk</i> |
| 82. El zapateado | <i>dans, Spanje</i> |
| 83. Walzer | <i>orig. Johann Strauss sr., dans, Duitsland</i> |
| 84. Giralda | <i>orig. Adolphe Charles Adam, opera, Frankrijk</i> |
| 85. Lucia di Lammermoor | <i>orig. Gaetano Donizetti, opera, Italië</i> |
| 86. Linda di Chamounix | <i>orig. Gaetano Donizetti, opera, Italië</i> |
| 87. La straniera | <i>orig. Vincenzo Bellini, opera, Italië</i> |
| 88. I Puritani | <i>orig. Vincenzo Bellini, opera, Italië</i> |

Heft IX

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|---------------------------------------|--|
| 89. Farewell | <i>volkswijsje, Engeland</i> |
| 90. Auf Matrosen! Die Anker gelichtet | <i>volkswijsje, Duitsland</i> |
| 91. Wenn ich ein Vöglein wär | <i>volkswijsje, Duitsland</i> |
| 92. Abschied | <i>volkswijsje, Zwaben, Duitsland</i> |
| 93. Sehnsucht nach dem Rigi | <i>lied, Duitsland</i> |
| 94. Original Kossuth-Marsch | <i>mars, Hongarije</i> |
| 95. Bolero | <i>dans, Spanje</i> |
| 96. Tarantella | <i>dans, Napels, Italië</i> |
| 97. La Part du diable | <i>orig. Daniel Auber, opera, Frankrijk</i> |
| 98. Otello | <i>orig. Gioacchino Rossini, opera, Italië</i> |
| 99. Lucia di Lammermoor | <i>orig. Gaetano Donizetti, opera, Italië</i> |
| 100. Martha | <i>orig. Friedrich von Flotow, opera, Duitsland</i> |
| 101. Die Zigeunerin | <i>orig. Michael William Balfe, opera, Duitsland</i> |

Heft X

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|---|--|
| 102. Ein' feste Burg ist unser Gott | <i>orig. Martin Luther, koraal, Duitsland</i> |
| 103. Oh where and oh where is your highland laddie gone | <i>volkswijsje, Schotland</i> |
| 104. La Bajadère | <i>romance, Frankrijk</i> |
| 105. La notte xe bella | <i>volkswijsje, Venetië, Italië</i> |
| 106. Vien qua bella Dorina | <i>volkswijsje, Italië</i> |
| 107. El szegödtem Farnóczara | <i>volkswijsje, Hongarije</i> |
| 108. Saltarello | <i>dans, Rome, Italië</i> |
| 109. La Iota Andalouse | <i>dans, Spanje</i> |
| 110. Nabuco | <i>orig. Giuseppe Verdi, opera, Italië</i> |
| 111. Otello | <i>orig. Gioacchino Rossini, opera, Italië</i> |
| 112. Lucrezia Borgia | <i>orig. Gaetano Donizetti, opera, Italië</i> |
| 113. Die Zigeunerin | <i>orig. Michael William Balfe, opera, Duitsland</i> |
| 114. Il Pirata | <i>orig. Vincenzo Bellini, opera, Italië</i> |

Rule Britannia

Kuckuck nr.77

Johann Kaspar Mertz
orig. Engels volkslied

Andante maestoso

gitaar

8 *f* 7

The first system of the guitar score consists of two measures. The first measure begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It starts with a guitar-specific notation '8' and a dynamic marking 'f'. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a series of chords: a G4 chord, an F#4 chord, and a G4 chord, each with a '7' above it. The second measure continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

3

8

The second system consists of two measures. The melody in the treble clef starts with a triplet of eighth notes: G4, A4, B4. This is followed by quarter notes C5, D5, and E5. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes F#5, G5, and A5, followed by a quarter rest and a quarter note B4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

5

8

The third system consists of two measures. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes C5, D5, and E5, followed by a quarter rest and a quarter note F#4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

7

8

The fourth system consists of two measures. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes C5, D5, and E5, followed by a quarter rest and a quarter note F#4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

9

8

The fifth system consists of two measures. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes C5, D5, and E5, followed by a quarter rest and a quarter note F#4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

11

8

The sixth system consists of two measures. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes C5, D5, and E5, followed by a quarter rest and a quarter note F#4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

13

8

The seventh system consists of two measures. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features a series of chords: G4, F#4, and G4. The second measure continues the melody with quarter notes C5, D5, and E5, followed by a quarter rest and a quarter note F#4. The bass clef accompaniment continues with chords: G4, F#4, and G4.

Herz, mein Herz, warum so traurig?

Kuckuck nr.78

Johann Kaspar Mertz
orig. Duits volkswijsje

Moderato

gitaar

mf

3

5

7

9

Hoch vom Dachstein

Kuckuck nr.79

Johann Kaspar Mertz
orig. Steiermarks volkslied

Poco andante

gitaar

8

p

5

9

13

dim.

Boachner

Kuckuck, nr.80

Johann Kaspar Mertz
orig. Ignaz Lachner

gitaar

p

5

9

13

17

Radetzky-Marsch

Kuckuck, nr.81

Johann Kaspar Mertz
orig. Johann Strauss sr.

Marzia

gitaar

f *p*

5

9

13

17

Fine

Trio

p dolce

25

29

33

D.S. al Fine

El Zapateado

Kuckuck nr.82

Johann Kaspar Mertz
Spaanse melodie

Allegretto ma non troppo

gitaar

8

f *p*

6

11

8

f *p*

16

21

8

ff *dolce*

27

8

32

8

p

37

dolce

p

41

p

f

f

D.S. al Fine

Walzer

Kuckuck, nr.83

Johann Kaspar Mertz
orig. Johann Strauss sr.

Allegretto

gitaar

5

9

13

17

21

25

29

f

dolce

dolce

dolce

Giralda

Kuckuck, nr.84

Johann Kaspar Mertz
orig. Adolphe Charles Adam

Andantino

gitaar

8 *p* *sempre cresc.*

5 *f*

9 *pp* *sostenuto*

13

17 *rit...*

21 *a tempo*

25

29

Lucia di Lammermoor

Kuckuck, nr.85

Johann Kaspar Mertz
orig. Gaetano Donizetti

Moderato

gitaar

5

9

13

17

21

25

29

33

f *mf* *p* *dim.* *f* *sf* *p* *f* *cresc.* *f*

Linda di Chamounix

Kuckuck, nr.86

Johann Kaspar Mertz
orig. Gaetano Donizetti

Allegretto

gitaar

f

3

mf

7

11

p *cresc.*

15

dolce *cresc.* *dolce*

19

3

La straniera

Kuckuck, nr.87

Johann Kaspar Mertz
orig. Vincenzo Bellini

Andante

gitaar

p

5

espressivo

9

13

17

21

I Puritani

Kuckuck nr.88

Johann Kaspar Mertz
orig. Vincenzo Bellini

Maestoso

gitaar

f

3

7

11

15

19