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# BOUQUET of MELODIES

SELECTIONS FROM  
 Favorite Operas  
 Arranged for the  
**GUITAR**  
 By  
**JUSTIN HOLLAND.**

1. TRAVIATA.	VERDI.	2. FAVORITE.	DONIZETTI.
3. LUCIA DI LAMERMOOR.	DONIZETTI.	4. LUCREZIA BORCIA.	DONIZETTI.
5. FAUST.	GOUNOD.	6. ROMEO AND JULIETT.	GOUNOD.
7. TROVATORE.	VERDI.	8. OBERON.	WEBER.
9. ZAMPA.	HEROLD.	10. DON JUAN.	MOZART.
11. NORMA.	BELLINI.	12. RIGOLETTO.	VERDI.
13. FILLE DU REGIMENT.	DONIZETTI.	14. MARTHA.	FLOTOW.
15. ELISIR D'AMORE.	DONIZETTI.	16. BARBER OF SEVILLE.	ROSSINI.
17. WILLIAM TELL.	ROSSINI.	18. SONNAMBULA.	BELLINI.
19. PURITANI.	BELLINI.	20. ERNANI.	VERDI.
21. GRANDE DUCHESSE.	OFFENBACH.	22. BELLE HELENE.	OFFENBACH.
23. BOHEMIAN GIRL.	BALFE.	24. FRA DIAVOLO.	AUBER.
25. BARBE BLEUE.	OFFENBACH.	26. LA PERICHOLE.	OFFENBACH.

Each 30¢

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# ~ OBERON. ~

WEBER.

Arranged for the Guitar

By JUSTIN HOLLAND.

Allegretto.

*pp con espress:*

The first system of musical notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of a single staff with a melody line and a guitar accompaniment line below it. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The accompaniment consists of chords and single notes, including a G4 chord, an A4 chord, and a B4 chord, with some notes marked with a sharp sign (#).

The second system of musical notation continues the piece. It features a melody line with a *sf* (sforzando) marking under the first measure. The accompaniment includes chords and single notes, with some notes marked with a sharp sign (#).

The third system of musical notation continues the piece. The melody line features a series of eighth notes and quarter notes, with some notes marked with a sharp sign (#). The accompaniment includes chords and single notes.

The fourth system of musical notation concludes the piece. The melody line features a series of eighth notes and quarter notes, with some notes marked with a sharp sign (#). The accompaniment includes chords and single notes, ending with a double bar line and a repeat sign.

Andante con moto.

The first section of the score, titled "Andante con moto," consists of four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the upper voice with various note values and rests, and a bass line with rhythmic accompaniment. The second and third staves continue the melodic and harmonic development. The fourth staff includes some fingering numbers (1, 2, 3, 4) above the notes.

Allegro.

The second section of the score, titled "Allegro," consists of two staves of music. The key signature remains one sharp (F#) and the time signature is 6/8. The first staff begins with a double bar line and a change in dynamics to *con grazia*. The music is characterized by a more rhythmic and energetic feel, with a melodic line in the upper voice and a bass line with rhythmic accompaniment. The second staff continues the melodic and harmonic development.

A handwritten musical score consisting of six staves. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *ff* (fortissimo) and later changes to *p* (piano). The notation includes various rhythmic values, slurs, and articulation marks. The second staff features a triplet of eighth notes. The third staff contains a slur over a group of notes. The fourth staff continues the melodic and harmonic development. The fifth staff shows a series of chords and moving lines. The sixth staff concludes the piece with a final cadence.

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ABEDIGH

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