

Johann Kaspar Mertz
Lob der Thränen

Andantino
sempre legato

4 *espressivo il canto*

8

12

16 *cresc.* *sotto voce*

20 *con molto sentimento*

24

27 *Più lento*

Avvertenza: le diteggiature di Mertz contemplano l'impiego del pollice della mano sinistra (contrassegnato dal segno II) reso possibile dalle ristrette misure del manico della chitarra dell'Ottocento. Tale espediente utilizza la prima falange del pollice per le tastature sulla sesta corda e, determinando un alleggerimento nell'azione delle altre dita sgravate da estensioni e allungamenti sul mi grave, favorisce di fatto diteggiature più agili. La presente revisione, pur riportando il segno II come da originale per consentire a chi lo desiderasse il recupero di questa tecnica largamente praticata nell'Ottocento, propone tuttavia una diteggiatura frutto di una mia personale elaborazione. Le legature aggiunte sono indicate con una linea tratteggiata.

Please note: Mertz's fingerings include the use of the thumb on the left hand (marked by the sign II) and this is made possible by the narrow width of the fretboard of the nineteenth-century guitar. This strategy uses the first phalanx of the thumb to press down on the sixth string and, by removing the pressure from the other fingers which are then relieved of extensions and of having to stretch to low E, actually favours more agile fingering. This revision, although showing the sign II as in the original in order to allow those who wish it to retrieve this widely-used eighteenth-century technique, puts forward my own personal formulation of the fingering. The added ligatures are indicated by a dashed line.

Quasi Allegretto

Johann Kaspar Mertz
Liebesbothschaft

First system of musical notation, measures 1-2. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a melodic line with eighth notes and a bass line with chords. Performance markings include *p* and *dolce tranquillamente*. A fermata is placed over the final note of measure 2.

Second system of musical notation, measures 3-5. Measure 3 continues the previous system. Measure 4 has a fermata. Measure 5 begins with the instruction *con grazia*. The bass line features triplets and sixteenth notes. A marking *l'accompagnamento sempre dolcissimo* is placed below the bass line.

Third system of musical notation, measures 6-8. Measure 6 starts with a triplet in the bass line. Measure 7 has a fermata. Measure 8 continues the melodic and bass line patterns.

Fourth system of musical notation, measures 9-11. Measure 9 has a fermata. Measure 10 has a fermata. Measure 11 continues the melodic and bass line patterns.

Fifth system of musical notation, measures 12-14. Measure 12 has a fermata. Measure 13 has a fermata. Measure 14 has a fermata. The instruction *dim.* is placed above the bass line in measure 13.

Sixth system of musical notation, measures 15-17. Measure 15 has a fermata. Measure 16 has a fermata. Measure 17 has a fermata. The instruction *dolce amorosamente* is placed above the bass line in measure 15.

Seventh system of musical notation, measures 18-20. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 has a fermata.

Eighth system of musical notation, measures 21-23. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. The instruction *rit.* is placed above the bass line in measure 21, and *a tempo* is placed above the bass line in measure 22.

Nicht zu geschwind doch kräftig

Johann Kaspar Mertz
Aufenthalt

p

dim. *molto marcato la melodia*

a)

più cresc.

fp

sotto voce *sempre agitato*

f