

Gitarristische Vereinigung e. V. Sitz in München

INHALT: XVI. JAHRGANG.

NUMMER I. Januar-Februar 1915.

- ALBERT, HEINRICH: „Etude“ . . . S. 2-3
 DAHLKE, E.:
 „Der Augen Schein, } von Adam
 sein Hertz und Pein“ } Krieger S. 4
 „Der Rheinische Wein } 1634-1666
 tanzt gar zu fein“ } f. Ges. u. Git. S. 5
 LEGNANI, L.: „Kleine Übungsstücke in
 Landlerart S. 6-7

NUMMER II. März-April 1915.

- KARPATI, ERNÖ: Hymnus (Gesang
 und Gitarre) . . . S. 10
 KARPATI, ERNÖ: Ungarisch. Lied
 (Solo) . . . S. 11
 CALL, LEONHARD DE: Marcia
 aus op. 24 (für 2 Gitarren). . . S. 12-13
 SOR, FERDINAND: Einleitende
 Gitarre-Etuden (Solo) aus op. 60;
 1-6 S. 14-16



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Hymnus.

Text von Franz Kőlesey.

Komponiert von Franz Erkel.
Für Gitarre eingerichtet von Ernő Kárpáti.

Andante religioso.

Gesang.  *pp*

Is - ten áldd meg a ma - gyart Jó kedv - vel bö - ség - gel,

 *p*

Nyujts fe - lé - je vé - dö kart Ha kiízd el - len - ség - gel.

 *f* *ff*

Bal sors a kit ré - gen tęp Hozz re - á vig esz - ten - dőt,

dim.

 *fff* *p* *pp*

Mag - bün - hőd - te már e nép a mul - tat s jő - ven - dőt.

Ungarisches Lied.

(Sohsem tudtam mi a banat...)

Komponiert und eingerichtet
von **Ernö Kárpáti**.

Langsam. *Rubato*

The musical score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The piece is in 4/8 time and features a variety of dynamic markings including *f*, *pp*, *p*, *ff*, and *rit.*. Fingering numbers (1-4) are provided for many notes. The score includes several measures with a '7' symbol, likely indicating a specific fingering or technique. The piece concludes with a final chord in the bass staff.

Marcia.

L. de Call, aus Op. 24. N° 1.

Marschmäßig.

The musical score is written in 2/4 time and consists of six systems of piano and grand staff notation. The key signature has one sharp (F#). The score includes various dynamic markings: *f* (forte), *p* (piano), and *pp* (pianissimo). It features several triplets and repeat signs. The first system begins with a piano introduction marked *f*, followed by a melody marked *p*. The second system continues the melody with *p* and *pp* markings. The third system features a more active melody with triplets. The fourth system is marked with a Roman numeral 'III' and begins with a piano introduction marked *f*. The fifth system continues the melody with *p* and *f* markings, including triplets. The sixth system concludes the piece with a piano introduction marked *f*.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. It includes dynamic markings *f* and *p*. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment.

Third system of musical notation, consisting of two staves. It includes dynamic markings *f*, *p*, and *pp*. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. It includes the dynamic marking *pp*. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. It includes the dynamic marking *f*. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings *p* and *f*. The upper staff has a melodic line with slurs and accents, while the lower staff has a more rhythmic accompaniment.

Einleitende Gitarre-Etüden.

Ferdinand Sor,
Op. 60.

Die ersten 6 Übungen dienen dazu, den Bund zu finden, an dem die Noten erklingen sollen. Nichtsdestoweniger wird man eine gute und geschickte Haltung der linken Hand erreichen, wenn man den Fingersatz genau beobachtet und Sorge trägt, daß der gebrauchte Finger so lange liegen bleibt, bis er anderweitig verwendet wird, oder die Saite leer schwingen muß.

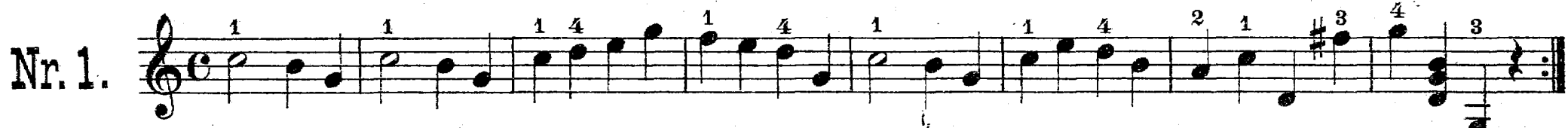
Die Übungen, bei denen das Tempo nicht angegeben ist, müssen zunächst langsam geübt werden. Der Grad der Geschwindigkeit muß mit der Sicherheit des Schülers zunehmen.

Introduction à l'étude de la Guitare.

Ferdinand Sor,
Op. 60.

Les six premières leçons ne sont que pour s'exercer à trouver où chaque note doit être produite. Néanmoins, en suivant le doigté indiqué, et en ayant soin de ne pas lever le doigt placé jusqu'à ce qu'il doive être employé ailleurs, ou que la corde qu'il presse doive produire une note plus basse ou à vide, on parviendra, sans s'en appercevoir, à contracter l'habitude de bien placer la main gauche.

Les leçons dont le mouvement n'est point marqué doivent être étudiées lentement, et elles doivent augmenter de vitesse en raison du degré d'assurance au quel l'élève sera parvenu.



Nr. 3.

Nr. 4.

