

Gitarristische Vereinigung

e. v.

Sitz in München

INHALT:

X. JAHRGANG.

NUMMER I.	FEBRUAR 1909.	NUMMER IV.	AUGUST 1909.
ADAM DARR. Etude.		JOS. HAYDN. Andante und Menuett arr. von Nap. Costé aus op. 52 (Gitarre-Solo)	
„ „ Introduction und Polonaise (für 2 Gitarren).		„ „ Oesterreichische Nationalhymne arr. v. Heinrich Scherrer (für 2 Gitarren)	
NUMMER II.	APRIL 1909.	MATH. RÖMER. Stilles Glück (Gesang u. Gitarre)	
ANTON MEHLHART. „Die Echt'n“ Ländler.		I. G. BERINGER. Vorspiel u. Ein alter Liebes- gedanke, Originalkomp. (Gitarre-Solo)	
GEORG MEIER. Nussdorfer Gitarristen-Marsch.		ABRIL TORADO. Deux Menuets, revus et doig- tés par L. Mozzani (Gitarre-Solo)	
MATHÄUS RÖMER. Das ist das allerschwerste, das bitterste Weh.			
BOJE AF GENNÄS. Choral.			
NUMMER III.	JUNI 1909.		
OTTO LAUENSTEIN. Andante Capriccioso (für 2 Gitarren)			
J. DECKER-SCHENK. La Capricieuse (Konzert-Polka für Gitarre-Solo)			



1924
1957

Verlag des Sekretariats der
»Gitarristischen Vereinigung« e. v.
München 1909.

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Andante

von JOSEPH HAYDN.

Arr. von Nap. Coste.
aus dem Livre d'or
Op. 52. N^o 14.

Minuetto

von JOSEPH HAYDN.

Arr. von Nap. Coste.
Op. 52. N^o 30.

Österreichische Nationalhymne

von JOSEPH HAYDN.

Für 2 Git. arr. von
Heinr. Scherrer.

Poco Adagio cantabile.

I. GITARRE

II. GITARRE
mit Contra-Baß
C und D.

p dolce

p dolce

fz

p

fz

fz

fz

p

fz

p

Stilles Glück.

(Hugo Salm.)

MATHÄUS RÖMER.

Sehr heimlich und langsam.

pp

legatissimo

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef and a half note chord in the bass clef (F4, C4). The second measure is a whole rest in the treble clef and a half note chord in the bass clef (F4, C4, G3). The third measure is a whole rest in the treble clef and a half note chord in the bass clef (F4, C4, G3, D3). The treble clef has a common time signature 'C' and a fermata over the first measure. The bass clef has a common time signature 'C' and a fermata over the first measure. The word 'Wir' is written below the treble clef in the third measure.

The first vocal line and piano accompaniment consists of three measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of chords in the bass clef: F4-C4, F4-C4-G3, and F4-C4-G3-D3. The lyrics are: 'sit - zen am Tisch beim Lam - pen-schein und sehn in das - sel - - be'.

Ein klein wenig drängend

The second vocal line and piano accompaniment consists of three measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of chords in the bass clef: F4-C4, F4-C4-G3, and F4-C4-G3-D3. The lyrics are: 'Buch hin-ein; und Wan-ge an Wan-ge und Hand in Hand, ei-ne stil-le'.

The third vocal line and piano accompaniment consists of three measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of chords in the bass clef: F4-C4, F4-C4-G3, and F4-C4-G3-D3. The lyrics are: 'Zärt - lich - keit uns um - - spannt. Ich füh - le ru - hig dein'.

Herz - - chen po - - chen. Ei - ne Stun - - de schon hat

kei - nes ge - spro - chen, und keins dem an - dern ins

Au - ge ge-blickt. Wir ha - ben die Wün - sche schla - fen ge - schickt.

mf *nachlassend*

legato

pp

Vorspiel - Übung.

J. G. BERINGER.

In leichter Bewegung.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'In leichter Bewegung'. The dynamics range from mezzo-forte (mf) to fortissimo (ff), with crescendos and decrescendos. The piece includes several fingering exercises, with specific fingers indicated by Roman numerals (II, IV, V, IX) and numbers (1-4). The articulation 'dolce' is used in the fourth staff, and 'risoluto' is used in the eighth staff. The score ends with a final measure marked 'mf'.

Three staves of piano introduction in G major. The first two staves feature a treble clef with a key signature of two sharps (F# and C#). The third staff features a bass clef with a key signature of two sharps. The music consists of flowing sixteenth-note patterns in the right hand and supporting chords in the left hand. A dynamic marking of *ff* (fortissimo) is present at the beginning of the third staff, followed by a *p.* (piano) marking. Fingering numbers 0, 3, 4, and 4 are indicated above specific notes.

Ein alter Liebesgedanke.

J. G. BERINGER.

Innig getragen.

Vocal and piano accompaniment for the song. The vocal line is on a single staff with a treble clef and a key signature of two sharps. The piano accompaniment consists of six staves. The first two staves are vocal lines with lyrics. The piano accompaniment includes a variety of rhythmic patterns and dynamics. A *ritard. dim.* (ritardando, diminuendo) marking is placed between the second and third piano staves. A *rall.* (rallentando) marking is placed between the fourth and fifth piano staves. A *p* (piano) dynamic marking is placed on the fifth piano staff. The piece concludes with a *Schluss.* (Coda) section on the sixth piano staff, which includes a double bar line and a repeat sign. The Roman numeral VII is written below the final chord.

Deux Menuets

de Abril Tirado.

Publié en 1844.

I.

Revu et doigté par
L. MOZZANI.

dolce *cresc.*

1. 2.

pp

II.

VII. Pos.

dolce

VII IX

VII

ff *p* *mf*

VII V II VII

V II III I

cresc.