

Gitarristische Vereinigung

e. v.

Sitz in München

INHALT:

XI. JAHRGANG.

NUMMER I.

FEBRUAR 1910.

KARL GRANDAUER: Schwesterlein. (Zwiesengesang für Tenor und Sopran mit 2 Gitarren)

ADAM DARR: Dessert (Duo No. 13 für 2 Gitarren)

MAURO GIULIANI: Etudes op. 100 No. 3 u. 4 (Gitarre-Solo)

LUIGI LEGNANI: 2 Valses (Gitarre-Solo)

NUMMER II.

LUIGI MOZZANI: Valse lente (Gitarre-Solo)

GEORG LUCKNER: Menuet für 2 Gitarren

— — Minnelied Margaretens von Oesterreich (Gesang und Gitarre)

MAURO GIULIANI: Etudes op. 100 No. 5 u. 6 (Gitarre-Solo)

NUMMER III.

JUNI 1910.

LUIGI MOZZANI: Romanza per Chitarra (Solo)

„LÉBEWOHL“ Schwäbische Volksweise, gesetzt von Fr. Silcher, aus op. 22 (Gesang und Gitarre)

A. DE LHOYER, op. 37: Duo Nocturne No. 1 für 2 Gitarren

NUMMER IV.

AUGUST 1910.

LUIGI MOZZANI: Mazurka (Gitarre-Solo)

HUNYADY: Aus dem schöne Schwabeländche Zwei Gedichte von A. Grimminger

I. Im Herbst

II. Unterm Fenschter.

Sächsisches Minnelied (Gesang und Gitarre)



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Mazurka.

A monsieur le Docteur JOSEPH BAUER, Président du Klub des Guitarristes de München.

Luigi Mozzani.

Tempo di Mazurka.

The musical score consists of five staves of music in G major and 3/4 time. The notation includes various guitar-specific techniques and dynamics:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a 3/2 fingering. The second measure has a 1 fingering. The third measure has a 1/4/2 fingering. The fourth measure has a 2/1/3 fingering. The fifth measure has a 3/0/0 fingering. The sixth measure has a 1/3/3 fingering. The dynamic is *p* *staccato*. A circled 5 is written below the staff.
- Staff 2:** The first measure has a VII fingering. The second measure has a 3/2 fingering. The third measure has an IV fingering. The fourth measure has a 4 fingering. The dynamic is *p*.
- Staff 3:** The first measure has a 3/0/0 fingering. The second measure has a 3/0/0 fingering. The third measure has a 3/0/0 fingering. The fourth measure has a 3/0/0 fingering. The fifth measure has a 3/0/0 fingering. The sixth measure has a 3/0/0 fingering. The dynamic is *loco*.
- Staff 4:** The first measure has a 2/0/0 fingering. The second measure has a 3/0/0 fingering. The third measure has a 3/0/0 fingering. The fourth measure has a 3/0/0 fingering. The fifth measure has a 3/0/0 fingering. The sixth measure has a 3/0/0 fingering. The dynamic is *ff*.
- Staff 5:** The first measure has a 4/0/0 fingering. The second measure has a 4/0/0 fingering. The third measure has a 4/0/0 fingering. The fourth measure has a 4/0/0 fingering. The fifth measure has a 4/0/0 fingering. The sixth measure has a 4/0/0 fingering. The dynamic is *mf*.

First staff of music, treble clef, key signature of one sharp (F#). It begins with a melodic line in the upper register and a bass line in the lower register. Fingerings are indicated with numbers 1, 2, 3, and 4. The music features a series of eighth and quarter notes, with some chords.

Second staff of music, continuing the melody and bass line from the first staff. It includes a trill-like figure in the bass line.

Third staff of music, marked *Primo.* It features a melodic line with a trill-like figure and a bass line. The dynamic marking *p* (piano) is present.

Fourth staff of music, marked *Secondo.* It features a melodic line with a trill-like figure and a bass line. The dynamic marking *p* (piano) is present. The staff concludes with the word *Fine.*

Trio.

Fifth staff of music, the beginning of the Trio section. It features a complex texture with multiple voices. The dynamic marking *ff* (fortissimo) is present.

Sixth staff of music, continuing the Trio section. It features a complex texture with multiple voices. The dynamic marking *ff* (fortissimo) is present.

Seventh staff of music, continuing the Trio section. It features a complex texture with multiple voices. The dynamic marking *ff* (fortissimo) is present.

Eighth staff of music, continuing the Trio section. It features a complex texture with multiple voices. The dynamic marking *f* (forte) and *ff* (fortissimo) are present.

Mazurka da capo al Fine.

Aus dem schöne Schwabeländche.

2 Gedichte von A. Grimminger.

I. Im Herbst.

Meiner Schülerin Fräulein TRUDE SCHIPPER in Hannover zugeeignet.

Hunyady.

Langsame Viertel.

Duck' di net so trau - ri nie - der,

Rös - le, wills auch herbschtle scho, blücht ja doch im Früh-ling

wie - der, und vil - leicht viel schö-ner no

IV

rit.

und vielleicht viel schöner no. Jung ver-wel - ke und doch

IV II

mf

le - be, wie - der blühn nach kur - zer Ruh,

ff

espress.

Rös - le, schau, was wollt i ge - be,

p

könnt i ster - be so wie du.

p

II. Unterm Fenschter.

Meiner Schülerin Frau CILLI HARKORT in Detmold zugeeignet.

Hunyady.

Ruhig bewegt.

Wie der Mond so freund-lich strahlt

ü - ber Busch und Hek - ke! Nach - ti - gall, sing net so laut,

Nach - ti - gall, sing net so laut, möchst mei Schätz - le wek - ke.

NB. Gelangen I. und II. zum Vortrag, so ist bezüglich der aufeinander folgenden Tonarten vorstehendes Lied (Nº II) in C dur zu spielen. Es kann genau in diese Tonart übertragen werden, mit Ausnahme von Takt 19 und 20:



Wo die schön - te Rös - le sind, ischt ihr Fensch - ter -

III
3 | 3 | 1

läd - le; mit de Rös - le spielt der Wind

mit de Rös - le spielt der Wind, a - ber mir,

4 2
2 | 1 3 4 | III 4 3 2

a - ber mir, g'hörts Mäd - le.

II
0 | 2 3 | 2 3 4 | 2 3 4

Sächsisches Minnelied.

(Rh. Volker.)

Meiner Schülerin Frau ELISABETH KEHREN, M. GLADBACH zugeeignet.

Gemiedliches dempo!

Hunyady.

1. Ach mei Städt-chen, ach, mei Bär-ne, ach, wie hab ich dich so ger-ne,
 2. Bei der Gleck-chen Bim-mel, Bim-mel, schlerf'ich mei-nen A - bend-gim-mel,
 3. Durch der Brik-ke Steen-ge - wäl-we strehmt sie ma - je - stätsch de El - we.
 4. Flie - ße, gu - tes Fließ-chen, flie-ße bis zur Dräsd-ner Vo - gel - wie-se,

wenn de lie - ben klee - nen Stär-ne dich be - leich - ten aus der Fär - ne.
 schich-tern steht der Mond am Him-mel wie ä klee - ner Sil - ber - schim-mel.
 Schee-ne kiehl und schee - ne gel - we, ach wie lieb ich doch die - sel - we.
 griez mer da die klee - ne, sie - ße Lie - se scheen, wo - mit ich schlie - ße.

espress. *rit.*
rit. espress.

1-4. Ach! herr - je! Ach, herr - je ach herr - je - ses je - mersch nee!

Ach, herr - je! Ach, herr - je! ei - herr - je - herr - je - ses nee!