

5. Jahrgang  
Nº 8.Dezember  
Décembre 1908.  
December

# Freie Vereinigung zur Förderung guter Gitaremusik

eingetragener Verein, Sitz in Augsburg.

Société libre pour la propagation  
de bonne musique de Guitare,  
Siège à Augsburg.

Free Society for the promotion  
of good Guitar-music,  
Seat at Augsburg.

Heft V. Cahier V. 5<sup>th</sup> Issue.

**Orgel-Fuge.**.....1 Guitare.....J. K. Mertz.  
**Le livre d'or du Guitariste**  
**Op. 52.**.....1 Guitare.....Nap. Coste.  
**Rondino.**.....1 Guitare.....A. Darr.

Heft VI. Cahier VI. 6<sup>th</sup> Issue.

**Fantaisie élégiaque.**  
**Op. 59.**.....1 Guitare.....F. Sor.  
**Der Wechselschlag.**.....Geo C. Krick.  
1 Guitare.



Edition de la Société libre  
pour la propagation de bonne  
musique de Guitare.

Tous droits de reproduction  
réservés

Verlag der  
**Freien Vereinigung**  
zur Förderung  
guter Gitaremusik  
e. V.

Nachdruck verboten  
Alle Rechte vorbehalten.

Copyright by the Free Society  
for the promotion  
of good Guitar music.

Counterfeit not allowed.  
All rights reserved.

1924  
1250

# Inhalt der Jahrgänge — Contents of the Volumes — Contenu des Volumes I—V (1904—1908).

## A. Soli für Gitarre.

|   | Heft | Jahrg. |   | Heft   | Jahrg. |
|---|------|--------|---|--------|--------|
| Sarabande . . . . .   | 8    | V      | Etude No. 7 . . . . .                     | 4      | III    |
| Herzensklänge . . . . .                                       | 2    | I      | „Im Walde“ . . . . .                      | 5      | I      |
| Wellenspiel am Starnberger See . . . . .                      | 8    | I      | „Auf den Fluren“ . . . . .                | 6      | I      |
| In memoriam Otto Hammerer . . . . .                           | 8    | I      | Marche sérieuse . . . . .                 | 4      | I      |
| Fredmans Epistel No. 71 (Bellman) . . . . .                   | 4    | V      | Etude No. 5 . . . . .                     | 8      | II     |
| Andantino grazioso . . . . .                                  | 1    | V      | Marsch . . . . .                          | 8      | V      |
| Menuet . . . . .  | 7    | I      | Etude No. 9, op. 48 . . . . .             | 2      | I      |
| Andante, Menuet; Barcarole . . . . .                          | 3    | III    | Etude No. 10, op. 48 . . . . .            | 6      | I      |
| Barcarole u. Rondoletto . . . . .                             | 8    | III    | Etude No. 11, op. 48 . . . . .            | 8      | II     |
| Mélancolie . . . . .  | 2    | IV     | Etude op. 51 . . . . .                    | 7      | III    |
| Grande Sérénade op. 30 . . . . .                              | 7    | IV     | Andantino . . . . .                       | 2      | II     |
| Barcarole, Lied (Schubert) . . . . .                          | 2    | V      | Andante con moto . . . . .                | 1      | II     |
| Villanelle u. Les Moissonneurs . . . . .                      | 2    | V      | Scherzando . . . . .                      | 1      | III    |
| Charmante Gabrielle, Gigue und Gavotte . . . . .              | 2    | V      | Nächtlicher Gruß (Storch) . . . . .       | 8      | V      |
| Sarabande, Allemande, Gigue, Courante und Menuet . . . . .    | 4    | V      | Idyllischer Spaziergang . . . . .         | 2      | II     |
| Andantino und Rondeau (Récréation du Guit., op. 51) . . . . . | 5    | V      | Jochprunellen . . . . .                   | 8      | V      |
| Sur le Lac . . . . .  | 7    | V      | Regrette . . . . .                        | 8      | IV     |
| Sonatine . . . . .  | 1    | II     | Mazurka . . . . .                         | 7      | I      |
| Fantasie . . . . .  | 8    | I      | Der Wechselschlag . . . . .               | 6      | V      |
| Andante No. 1 . . . . .                                       | 2    | I      | Lied aus Preciosa (Weber) . . . . .       | 7      | V      |
| Andante No. 3 . . . . .                                       | 8    | II     | Etude . . . . .                           | 1      | I      |
| Andante No. 4 . . . . .                                       | 4    | I      | Menuet . . . . .                          | 8      | V      |
| Rondoletto . . . . .  | 2    | III    | Rheinländer . . . . .                     | 4      | V      |
| Serenade . . . . .  | 5    | II     | Althanseatisches Lied . . . . .           | 4      | V      |
| Wiegenlied . . . . .  | 3    | I      | Adagio . . . . .                          | 5      | III    |
| Untreue, Lied . . . . .                                       | 6    | IV     | Serenade . . . . .                        | 2      | IV     |
| „Ach wie ist's möglich dann“, Lied . . . . .                  | 5    | IV     | Orgelfuge (Albrechtsberger) . . . . .     | 5      | V      |
| Galopp . . . . .  | 5    | IV     | Etude . . . . .                           | 2      | II     |
| Introduktion, Walzer und Coda . . . . .                       | 8    | IV     | Etude . . . . .                           | 1      | IV     |
| Sonate . . . . .  | 3    | V      | 4 Etuden . . . . .                        | 4      | V      |
| Andante religioso . . . . .                                   | 4    | V      | Präludium in D . . . . .                  | 6      | III    |
| Rondino . . . . .   | 5    | V      | Andantino . . . . .                       | 7      | V      |
| Mein letztes Andante . . . . .                                | 8    | V      | Rondo . . . . .                           | 7      | III    |
| Fantaisie romantique . . . . .                                | 1    | III    | Gavotte . . . . .                         | 3      | IV     |
| Ukrainische Weise . . . . .                                   | 5    | II     | Rondo op. 6 . . . . .                     | 5      | IV     |
| Valse et Marche . . . . .                                     | 6    | III    | Fantasie, I. Satz . . . . .               | 3      | II     |
| Tyrolienne . . . . .  | 7    | III    | Fantasie, II. Satz . . . . .              | 4      | II     |
| Kleinruss. Tanz . . . . .                                     | 4    | III    | Etude No. 3 . . . . .                     | 5      | I      |
| Alexis-Polka . . . . .  | 4    | IV     | Etude No. 4 . . . . .                     | 1      | II     |
| Pièce de Salon . . . . .                                      | 7    | V      | The gitarists bijou . . . . .             | 6      | IV     |
| Kiss-Kiss-Miau, Gavotte . . . . .                             | 1    | V      | Fantasie von H. Zimmermann . . . . .      | 3      | III    |
| Amusements pour les Dames . . . . .                           | 2    | III    | 6 petites Pièces faciles op. 45 . . . . . | 3 u. 4 | IV     |
| Etude No. 2 . . . . .   | 2    | I      | Souvenir d'amitié op. 46 . . . . .        | 3      | II     |
| Etude No. 6 . . . . .   | 3    | I      | Andante . . . . .                         | 5      | III    |
|   |      |        | Fantaisie élégiaque op. 59 . . . . .      | 6      | V      |
|   |      |        | Rondo No. 3 . . . . .                     | 5      | III    |
|   |      |        | Sonate, 1. Satz . . . . .                 | 6      | II     |
|   |      |        | Sonate, 2.—4. Satz . . . . .              | 7      | II     |
|   |      |        | Préludes No. 2 u. 8 . . . . .             | 1      | V      |
|   |      |        | Ländler . . . . .                         | 1      | V      |

## B. Duos für 2 Gitarren.

|                               | Heft | Jahrg. |  | Heft | Jahrg. |
|-------------------------------|------|--------|--|------|--------|
| Duo op. 48, 1. Satz . . . . . | 7    | III    | Duo No. 12 . . . . .                               | 1    | III    |
| Duo op. 48, 2. Satz . . . . . | 8    | III    | Duo No. 14, 1. Satz . . . . .                      | 5    | I      |
| Duo op. 48, 3. Satz . . . . . | 3    | IV     | Duo No. 14, 2. Satz . . . . .                      | 6    | I      |
| Duo No. 1 . . . . .           | 1    | I      | Serenade . . . . .                                 | 4    | III    |
| Largo . . . . .               | 2    | I      | Ländler f. Terz- u. Primgitarre . . . . .          | 2    | V      |
| Duo No. 3 . . . . .           | 1    | II     | Gisela-Polka . . . . .                             | 2    | II     |
| Duo No. 4 . . . . .           | 8    | II     | Venetianisches Gondellied v. Mendelssohn . . . . . | 5    | IV     |
| Duo No. 5 . . . . .           | 8    | IV     | Russische Weisen f. Terz- u. Primgitarre . . . . . | 3    | I      |
| Duo No. 6 . . . . .           | 6    | II     | Deutsche Weise f. Terz- u. Primgitarre . . . . .   | 7    | I      |
| Duo No. 7 . . . . .           | 5    | III    | Ständchen f. Terz- u. Primgitarre . . . . .        | 2    | II     |
| Duo No. 8 . . . . .           | 3    | III    | Je pense à toi f. Terz- u. Primgitarre . . . . .   | 4    | I      |
| Duo No. 9 . . . . .           | 1    | V      | Mazurka op. 33, No. 3 (Chopin) . . . . .           | 6    | III    |
| Duo No. 11 . . . . .          | 2    | III    |  |      |        |

## C. Duos, Trios und Quartette mit Gitarre.

|   | Heft | Jahrg. |   | Heft   | Jahrg. |
|---|------|--------|---|--------|--------|
| Scherzo grazioso f. 2 Mandolinen, Mandola und Gitarre . . . . . | 6    | IV     | Duo f. Mandoline (oder Violine) und Gitarre . . . . .             | 1      | I      |
| Andante religioso f. 2 Gitarren und Harmonium . . . . .         | 5    | II     | Fantasie f. Violine (o. Cello) u. Gitarre . . . . .               | 3      | I      |
| Ein Stücklein f. Viola und Gitarre . . . . .                    | 7    | I      | Variations f. Violine und Gitarre . . . . .                       | 1 u. 2 | IV     |
| Ballade du Fou f. 3 Gitarren . . . . .                          | 4    | II     | Frauenherz, Mazurka (Strauß) f. 2 Terz- und Baßgitarren . . . . . | 3      | V      |

# Mein letztes Andante.

A. Darr.

Stifter: Vincenz Bergmiller.

du „Wald - vög - lein“ sei so brav und zum stil - - - len Sän - ger

Musical notation for the first system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *f* and *pp*.

flie - ge. Sing' ein klei - nes, wei - ches Lied

Musical notation for the second system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *f*, *p*, and *dim.*

von des Him - mels ho - her Lei - ter, bis es mich zum

Musical notation for the third system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *f* and *p*.

Him - mel zieht, und ich träum' es dank - bar wei - - - ter.

Musical notation for the fourth system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *sf*, *p*, and *dim.*

Musical notation for the fifth system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *sf*, *p*, and *f*. Triplet markings are present.

Musical notation for the sixth system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *f*. Triplet markings are present.

Musical notation for the seventh system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *sf*. Triplet markings are present.

Musical notation for the eighth system, featuring a treble staff with a melody and a bass staff with accompaniment. Dynamics include *p* and *ritard.* Triplet markings are present.

*l'istesso tempo*

*p*

*f*

*f cresc.*

*s.H. ritard.*

*harm.*

*a tempo*

*dim.*

*pp*

*ff*

*dim.*

*harm.*

*pp*

*f*

*ritard.*

*ff*

*p*

*f p*

*pp*

*ritard.*

*dim.*

8

# Jochprunellen aus den Tiroler Bergen.

Alois Götz.

Eingang.  
Mäßig.

IX  
*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

*poco rit.*

*poco rit.*

*rit.*

*a tempo*

*poco rit.*

*poco rit.*

*rit.*

*f*

*dim.*

Ländler.  
Mäßig.

1.

*p*

*sempre cresc.*

*f*

*cresc.*

*p*

*cresc.*

1.

2.

Mäßig.

2.

Schneller.

Mäßig.

3.

Frisch.

Mäßig.

4.

Musical score for measures 4-5, marked "Mäßig." (Moderate). The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff (treble clef) contains the melody, starting with a piano (*p*) dynamic. The second staff (bass clef) provides harmonic support. The piece concludes with a first ending (1.) and a second ending (2.) marked *rit.* (ritardando).

Frisch.

5.

Musical score for measures 6-8, marked "Frisch." (Lively). The music continues in 3/4 time with two sharps. The first staff (treble clef) features a more active melody, starting with a forte (*f*) dynamic. The second staff (bass clef) provides accompaniment. The piece ends with a first ending (1.) and a second ending (2.).

Sehr schnell.

Musical score for measures 9-10, marked "Sehr schnell." (Very fast). The music continues in 3/4 time with two sharps. The first staff (treble clef) has a rapid, rhythmic melody. The second staff (bass clef) provides accompaniment. The piece concludes with a first ending (1.) and a second ending (2.) marked *ff* (fortissimo).



# Nächtlicher Gruß.

Storch.

Für Guitare arr. von Alois Götz.

Andante grazioso.

Musical score for 'Nächtlicher Gruß' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The second staff continues the melody and accompaniment, featuring a *fz* (forzando) dynamic. The third staff concludes the piece with dynamics ranging from *mf* to *pp* and includes a *ritard.* marking. The piece ends with a double bar line and repeat dots.

# Ménuet.

J. Léon.

Stifter: Avv. Carlo Ravasenga, Torino.

6<sup>e</sup> Corde en Ré.

Musical score for 'Ménuet' in G major, 3/4 time, specifically for the 6th string in D. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a *dolce* (sweet) marking. The second staff features a triplet of eighth notes and a sixteenth-note figure, with a *pp* (pianissimo) dynamic. The third staff contains a series of chords and single notes, alternating between *ff* (fortissimo) and *p* (piano) dynamics. The fourth staff concludes the piece with a *morendo, espressivo* (fading, expressive) marking, a *cresc.* (crescendo) marking, and ends with a *pp* dynamic. The piece ends with a double bar line and repeat dots.

# Sarabande

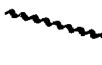
a.d. Suite von JEAN PHILIPPE RAMEAU (komp.1731).

Für Guitare (oder Laute) gesetzt und im Künstlertheater der Ausstellung München 1908  
in dem Servantes'schen Stück „Das Wundertheater“ auf der Bühne gespielt von Heinrich Albert.

Eigentum des Stifters.

(M.M. ♩ = 84)

The musical score is written on seven staves. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked as (M.M. ♩ = 84). The music features a mix of chords and melodic lines. Roman numerals III, VII, and VIII are used to indicate fret positions for the guitar. The score ends with a double bar line.

[ barré;  mit dem 3. Finger der rechten Hand über die Saiten streichen.

# Marsch.

Eigentum des Vereins.

Jos. Franz.

## Introduction.

## Marsch. Allegretto.

*f*

*Staccato.*

*pp*

*dim.*

*f*

*p*

*Fine.*

## Trio.

*p*

*f*

*p*

*f*

*p*

*f*

*Marsch D. S. al Fine.*