

Gitarristische Vereinigung

e. v.

Sitz in München

INHALT:

XII. JAHRGANG.

NUMMER I.

Februar 1911.

A. DARR: Irenengalopp (für 2 Gitarren)
„Reiters Morgengesang“, Schwäbisches Lied,
gesetzt von Fr. Silcher (Gesang u. Gitarre)
ERM. CAROSIO: Cicalleggio (Gesumse, Ge-
schwätz) (Gitarre-Solo)

NUMMER II.

April 1911.

NAPOLÉON COSTE, Andante et Menuet op. 39
Valse favorite op. 46.
(pour la Guitarre)

NUMMER III.

Juni 1911.

„O Klosterleben und Einsamkeit“, Lied aus
dem Koburgischen, Lautensatz von Franz
Ringler (Gesang und Gitarre)
F. SOR, „La Candeur“, Petite Réverie (Gitarre-Solo)
JOH. SEB. BACH, „Arioso“ aus der Passions-
musik nach dem Evangelisten Johannes (für
2 Viola d'amore, 2 Lauten u. 1 Singstimme [Baß])

NUMMER IV.

August 1911.

A. DE LHOYER: op. 37 Duo Nocturne No. 3
(für 2 Gitarren)
„Müllers Abschied“ Mährisches Volkslied
(Gesang und Gitarre)
„Auf dieser Welt“ Schlesisches Volkslied
(Gesang und Gitarre)
H. MARSCHNER: op. 4, 5 Bagatellen No. 1 u. 2
(Gitarre-Solo)

NUMMER V.

Oktober 1911.

J. K. MERTZ: Impromptu (für 2 Gitarren)
(Originaldruck anonym St. Peters-
bourg)

NUMMER VI.

Dezember 1911.

M. GIULIANI: Etude No. 8 }
Etude No. 9 } aus op. 100.
Thema mit Variationen.
A. LEDHUY: Air populaire Languedocien.
G. BISSANTZ: „Ade“, Volkslied aus der Rhein-
pfalz.



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1924
1953

Etude Nr. 8.

Mauro Giuliani aus Op. 100.

Grazioso.

The musical score for Etude Nr. 8 by Mauro Giuliani, Op. 100, is presented in a single system of eight staves. The piece is in B-flat major (two flats) and 6/8 time, marked "Grazioso". The notation includes various fingering instructions (I, II, III, IV) and articulation marks (p., p̄., p̄̄., p̄̄̄., p̄̄̄̄., p̄̄̄̄̄., p̄̄̄̄̄̄., p̄̄̄̄̄̄̄., p̄̄̄̄̄̄̄̄., p̄̄̄̄̄̄̄̄̄., p̄̄̄̄̄̄̄̄̄̄.) above the notes. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with a '7' indicating a specific fingering. The piece concludes with a double bar line at the end of the eighth staff.

Etude Nr. 9.

Mauro Giuliani aus Op.100.

Allegro.

The musical score for Etude Nr. 9 by Mauro Giuliani, Op. 100, is presented in a single system of 16 measures. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of a single melodic line with a bass line. The melody is a sequence of eighth-note chords, with some measures containing triplets and slurs. Fingerings are indicated by Roman numerals I, III, and IV. The piece concludes with a double bar line and repeat signs.

Più lento

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Dynamic markings include *sf* (sforzando) at the end of the first, second, and third measures.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). A Roman numeral *X* is placed above the staff between the second and third measures.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *p* (piano) at the beginning.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *sf* (sforzando), *p* (piano), *sf* (sforzando), *f* (forte), and *mf* (mezzo-forte).

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *sf* (sforzando) and *f* (forte).

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano). The staff concludes with the word *Fine.*

Air populaire Languedocien.

Aus der *Encyclopédie pittoresque*
de la *Musique* 1835 *Bibliothek Dr. Rensch.*

Gitarresatz von Adolphe Ledhuy.

III
4
1 2 3 7 7 3

The guitar introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '4' and a 'III' above it. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.

A single staff in treble clef, continuing the melodic line from the introduction. It features eighth and sixteenth notes, with a fermata at the end.

p

Char - man - te Mar - gou - tel - la, cre - ni - gues

The first system of the vocal piece. The upper staff is the vocal line in treble clef, starting with a piano (*p*) dynamic. The lower staff is the guitar accompaniment in bass clef, featuring chords and single notes.

pas l'a - mour es un en - fan qui

The second system of the vocal piece. The upper staff is the vocal line in treble clef. The lower staff is the guitar accompaniment in bass clef.

tet - ta qui n'a pas vis le jour

The third system of the vocal piece. The upper staff is the vocal line in treble clef. The lower staff is the guitar accompaniment in bass clef. At the end of the system, there is a bracketed section labeled "Octava basso" indicating an octave change in the bass line.

ca - res - sa lou, pe - cay - ré, a - co l'a -

mu - sa - ra, — et lais - sa ly tout

fay - ré ay - ma de ba - di - na.

Que dous soun badinage
 Laymaras tendramen
 Un enfan da quel age
 Es un amusamen.
 Embe sas manierettas.
 Cerca pas qua trepa
 Et toujours sas manettas
 Voulu tout arrapa.

Ade.

Volkslied aus der Rheinpfalz.

Gitarresatz von G. Bissantz.

Es ist schon spät um Mit - ter-nacht, ein Mäd - chen sitzt im Bett und wacht, da

hört sie auf der Stra - ßen ein Bla - sen, ein Bla - sen tra - ra tra - ra, da

hört sie auf der Stra - ßen, ein Bla - sen, ein Bla - sen tra - ra.

Wie's Mägdelein das Posthorn hört
 Hat sich im Bette umgekehrt,
 Ins Kissen drückts die Wange
 Weint lange, ade, ade, ade,
 Ins Kissen drückts die Wange
 Weint lange, weint lange, ade.

Ich schick dir so viel Grüße nach
 So viel die Liebe tragen mag,
 So viel die Himmelsferne
 Hat Sterne, ade u.s.w.

Und wenn du nicht nach Jahresfrist
 Zurück an meinem Herzen bist,
 Dann soll dein Wiederkommen
 Nicht frommen, ade u.s.w.

Und so viel Seufzer auf den Weg
 Ich dir zu meinen Grüßen leg'
 Soviel ein Aug' hat Tränen
 Im Sehnen, ade u.s.w.

Und kehrst du aus der Fremd nach Haus,
 So steige gleich am Kirchhof aus
 Und brich dir eine Rose
 Im Moose, ade u.s.w.