

Gitarristische Vereinigung

e. v.

Sitz in München

INHALT:

XI. JAHRGANG.

NUMMER I.

FEBRUAR 1910.

KARL GRANDAUER: Schwesterlein. (Zwie-
gesang 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)



1924
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Schwesterlein.

(Gedicht von Zuccamaglio.)

Ein Zwiesengesang für Tenor- und Sopranstimme mit Gitarrebegleitung.

Tenorstimme.

KARL GRANDAUER.

Drängend, doch nicht zu schnell.

mf *rit.*

1. Schwe-ster-lein, Schwe-ster-lein wann geh'n wir nach Haus?
 2. Schwe-ster-lein, Schwe-ster-lein wann geh'n wir nach Haus?
 3. Schwe-ster-lein, Schwe-ster-lein wohl ist es ho - he Zeit!

Sopr. *p Ruhiger.* *rit.*

1. Hau - se - geh'n. Schwe-ster-lein, Schwe-ster-lein wann - geh'n wir nach Haus?
 2. Freu - de - nicht. Schwe-ster-lein, Schwe-ster-lein wann - geh'n wir nach Haus?
 3. er mit - mir. Schwe-ster-lein, Schwe-ster-lein wohl - ist es ho - he Zeit!

p *Mit inniger Teilnahme.* *rit.*

4. Schwe-ster-lein, Schwe-ster-lein was - bist - du so blaß?
 5. Schwe-ster-lein, Schwe-ster-lein du - wan - kest so matt!

Sopr. *pp (allmählich langsamer)* *rit. et cal.*

4. Wän - ge - lein. Schwe-ster-lein, Schwe-ster-lein was - bist - du so - blaß?
 5. Bett - lein mir. Schwe-ster-lein, Schwe-ster-lein es wird fein wohl - un-term Ra - sen - sein.

Schwesterlein.

(Gedicht von Zuccamaglio.)

Ein Zwiegesang für Tenor- und Sopranstimme mit Gitarrebegleitung.

Sopranstimme.

KARL GRANDAUER.

Tenor. *mf Erregt, mit verhaltener Wehmut.*

1. Haus? — 1. Früh wenn die Häh - ne krähn, woll'n wir nach
 2. Haus? — 2. Früh wenn der Tag an-bricht, eh end't die
 3. Zeit! — 3. Mein Lieb - ster tanzt mit mir, geh ich, tanzt

rit. *a tempo innig* *rit.*

Hau - se - gehn. Brü - der - lein, Brü - der - lein dann geh'n wir nach Haus.
 Freu - de - nicht. Brü - der - lein, Brü - der - lein der fröh - li - che Braus.
 er mit - ihr. Brü - der - lein, Brü - der - lein laß - du mich heut.

rit. *a tempo* *rit.*

Tenor. *p Immer leiser, und sehr langsam.*

4. blaß? — 4. Das ist der Mor - gen-schein, auf mei - nen
 5. matt! — 5. Su - che die Kam - mer - tür, su - che mein

Sehr leise und allmählich noch langsamer. *rit. et cal.*

Wän - ge - lein, Brü - der - lein, Brü - der - lein die vom Tau - e naß.
 Bett - lein mir, Brü - der - lein es wird - fein wohl un - term Ra - sen sein.

rit. *pp* *rit.* *pp*

Dessert.

Duo N^o 13 für zwei Gitarren.

Comp. v. A. DARR.
Aus dem Nachlaß v. Otto Hammerer.

Tempo di Valse.

Gitarre I.

Gitarre II.

VII

0 1 3 4 1 3 4 7

f *p*

1. 2.

1

Fine.

This system contains the beginning of the piece, marked 'VII'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#). The first measure includes a fingering sequence: 0, 1, 3, 4 in the right hand and 1, 3, 4 in the left hand. The music is marked with a forte (*f*) dynamic. A first ending bracket spans the final two measures, with a piano (*p*) dynamic marking. A second ending bracket follows, marked with a first ending '1'. The system concludes with the instruction 'Fine.'

ff *f*

This system continues the musical piece. It features a treble and bass staff with a key signature of three sharps. The music is marked with fortissimo (*ff*) and forte (*f*) dynamics. The right hand contains several measures with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

sf *sf* *p*

This system continues the musical piece. It features a treble and bass staff with a key signature of three sharps. The music is marked with sforzando (*sf*) and piano (*p*) dynamics. The right hand contains several measures with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

ff *ff*

This system continues the musical piece. It features a treble and bass staff with a key signature of three sharps. The music is marked with fortissimo (*ff*) dynamics. The right hand contains several measures with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

1. 2.

p

This system concludes the musical piece. It features a treble and bass staff with a key signature of three sharps. The music is marked with piano (*p*) dynamics. A first ending bracket spans the final two measures, with a second ending bracket following, marked with a first ending '2.' and a double bar line with repeat dots. The system concludes with the instruction 'D. S. al Fine.' followed by a double bar line with repeat dots.

D. S. al Fine. §

Etudes instructives, faciles et agréables.

MAURO GIULIANI, Op. 100.
(Fortsetzung.)

Allegro.

Nº 3.

The musical score for No. 3 consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The tempo is marked 'Allegro'. The piece is divided into three sections: Section II (measures 1-8), Section III (measures 9-16), and Section II (measures 17-24). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings (1-4) and articulation marks (accents, slurs) are clearly indicated. The score concludes with a final cadence on the eighth staff.

Allegretto.

Nº 4.

The musical score is written for guitar and consists of eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked 'Allegretto'. The notation includes treble clef, key signature, time signature, and various musical symbols such as slurs, ties, and accents. The piece concludes with a double bar line and repeat signs.

Aus: 36 Valses

di difficoltà progressiva
da Luigi Legnani.

Aus der Bibliothek der G.V.

Nº 1. IX

Nº 2. VII

Nº 3. IX