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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.

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1 Guitare



1924
1946

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Menuett.

Eigentum des Stifters.

N. Coste.
Stifter: J. Stockmann.

Allegretto.

The main body of the Minuet score consists of several staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The music starts with a piano (*p*) dynamic and includes various ornaments and slurs. A first ending (1.) and second ending (2.) are present. The piece concludes with a 'poco rit.' (poco ritardando) section followed by 'a tempo'. The final measure is marked 'Fine.'.

Trio.

The Trio section is marked with a 3/4 time signature and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes. The dynamic shifts to piano (*p*) and then back to forte (*f*). The section ends with a 'harm. *p*' (harmonic piano) instruction and a 7/7 time signature.

VII. Pos.

harm. $\frac{h e h g e}{7 7 7 5 12}$

f

p

harm.

mf IX. Pos.

f

p

rit.

1. 2.

harm.

harm.

D. S. al Fine.

Eigentum des Stifters.

Mazurka.

J. Klinger.
Stifter: J. Stockmann.

Moderato.

1.

2.

8va

8va

Trio.

8va

1. 2.

Mazurka

D. C. al

e poi

Ein Stücklein.

Für Viola*) und Gitarre.

Eigentum des Stifters.

Gitarre.

G. Beringer.
Stifter: G. Beringer.

Tempo ad libitum.

The musical score is written for guitar and consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It includes a *V. P.* (Vivace) marking and a *rall.* (rallentando) section with fingerings (4, 2, 2, 3, 4, 2, 1, 1) indicated above the notes. The second staff continues the melodic line. The third staff features a first and second ending. The fourth staff has *mf* dynamics and accents. The fifth staff includes *mf* dynamics, a *rall.* marking, and another first and second ending. The sixth staff begins with a key signature change to one flat and a *mf* dynamic. The seventh staff starts with a *p dim.* (piano diminuendo) marking and a *rall.* marking. The eighth staff concludes with *a tempo*, *rall.*, and a *Fine.* marking. The piece ends with the instruction *D. C. al Fine.*

*) Kann auch für andere Instrumente übertragen werden. 7

Ein Stücklein.

Für Viola*) und Guitare.

Eigentum des Stifters.

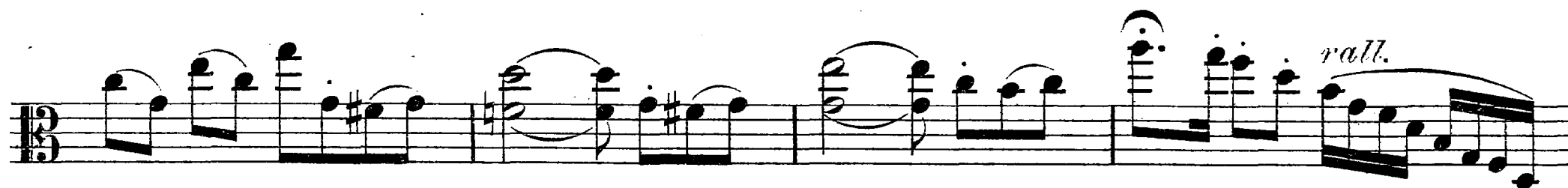
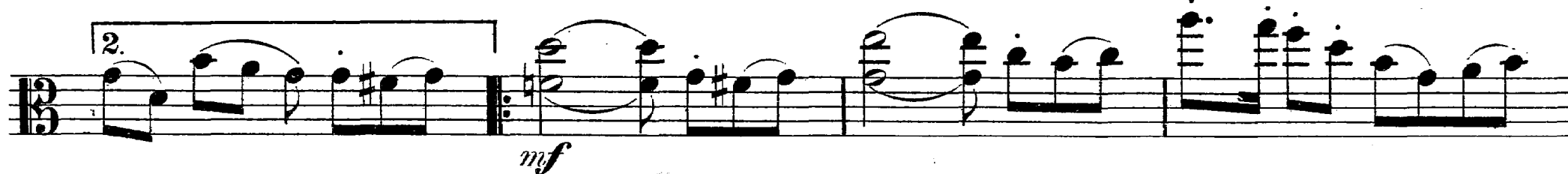
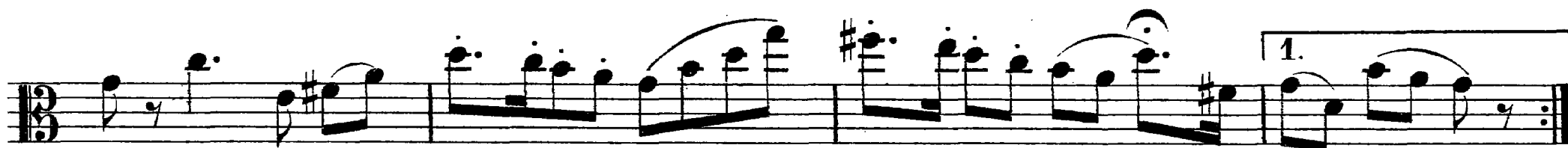
Tempo ad libitum.

Viola.

G. Beringer.

Stifter: G. Beringer.

pizz.



*) Kann auch für andere Instrumente übertragen werden.

Deutsche Weise. Fantasie.

Eigentum des Stifters.

Für zwei Gitarren.

J. K. Mertz.

Stifter: J. Stockmann.

Adagio molto.

Terzguitare. *pp*

Primguitare. *p*

cresc. *f* *dim.* *p*

Andantino.

p dolce

sul H. *con espressione* *dolciss.*

rit. *rit.* *sempre ppp*

Cloche. (12)

D. XII Flag.

Cloche. (12)

Andantino.

Guit. II.

*dolce
espressivo*

The first system of music shows the beginning of the piece. The guitar part (Guit. II.) is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of sixteenth-note runs, some marked with fingerings like '6', '3', '3', '3', '3', and '2'. The piano accompaniment is in bass clef, providing a harmonic foundation with chords and moving lines.

The second system continues the musical development. The guitar part has a '2' fingering above a sixteenth-note run. The piano accompaniment includes a '4' fingering above a sixteenth-note run. The overall texture remains consistent with the first system.

The third system shows further melodic and harmonic progression. The guitar part continues with sixteenth-note patterns, and the piano accompaniment provides a steady accompaniment.

The fourth system features a piano dynamic marking 'p' at the bottom right. The guitar part continues with its characteristic sixteenth-note runs, while the piano accompaniment maintains its harmonic support.

The fifth system concludes the page with the instruction 'con misteria' and a 'dim.' (diminuendo) marking. The guitar part continues with sixteenth-note runs, and the piano accompaniment provides a final harmonic setting.

Chorus Grave.

Chorus.

Flag. XII XII

Flag. XII XII

p

marcato

rit.

rit.