

1824

Gitarristische Vereinigung e. V. Sitz in München

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Reiters Abschied.

Volkslied 1552.

Joh. Friedr. Reinhardt (1752-1814)

Lautensatz von E. Dahlke.

Langsam, mit Ausdruck.

Gesang. *mf*



1. So wünsch ich ihr ein gu - te Nacht, bei
2. Das Maid - lein auf der Zin - nen stand, hub
3. Der Rei - ter ü - ber die Hei - de ritt und

Laute.



der ich war al - lei - ne; ein freund - lich Wort sie zu mir
kläg - lich an zu wei - nen: „Ge - denk dar - an, du Rei - ters -
wendt sein Röß - lein rum - me: „Dar - an ge - denk, du schö - ne



sprach, da wir uns soll - ten schei - den. Ich scheid mit
knab, laß mich nicht lang al - lei - ne! Kehr wie - der
Maid, und kehr dein Red nit um - me! Be - schert Gott



Leid, Gott weiß die Zeit; Wie - der - kom - men bringt uns Freud.
bald, mein Auf - ent - halt, lö - se mich aus schwe - rer Pein!
Glück, kehr ich zu - rück, du bleibst mei - ner Her - zens Kron!“

Wers Lieben erdacht?

Liebeslied aus Schwaben um 1776.

Heinrich Albert.
Kammervirtuose.

In mäßiger Bewegung.

1. Zum Ster - ben bin ich ver - lie - bet in
 2. Bist hier odr bist dort o - der sonst an ei'm
 3. Mein Herz ist ver - wundt, komm Schät - zerl mach's
 4. Dein pur - pur - ner Mund macht Her - zen ge -
 5. Sonst kei - ne is hier die sel - big g'fallt
 6. Der's Lie - del hat g'macht hat's Lie - ben er -

dich, - dei - ne schwarz - brau - ne Äug - le, dei - ne
 Ort, wollt wün - sche, könnt re - de, wollt
 g'sund! ach er - laub mir zu küs - sen, ach er -
 sund, macht To - de le - ben - dig macht
 mir. Hätt dei - ne braun Äug - le, hätt
 dacht; drum wünsch' ich mein'm Feins - lieb - chen, drum wünsch'

schwarz - brau - ne Äug - le ver - füh - ren ja mich.
 wün - sche, könnt re - de mit dir ein paar Wort.
 laub mir zu küs - sen dein eng - li - schen Mund.
 To - de le - ben - dig und Kran - ke ge - sund.
 dei - ne braun Äug - le dein schö - ne Ma - nier.
 ich mein'm Feins - lieb - chen viel tau - send gu - te Nacht!

rall.
con espress.

Andante.

L. de Call, aus Op. 24.

III V VII

p

p

II

fp *fp*

f *p*

III I III

sf *sf* *pp* *pp*

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Second system of musical notation, consisting of two staves. It includes dynamic markings *I*, *III*, and *I* above the upper staff. The notation continues with eighth and sixteenth notes in both staves.

Third system of musical notation, consisting of two staves. The notation continues with eighth and sixteenth notes in both staves.

Fourth system of musical notation, consisting of two staves. It includes a dynamic marking *p* below the lower staff. The notation continues with eighth and sixteenth notes.

Fifth system of musical notation, consisting of two staves. It includes a dynamic marking *VI* above the upper staff. The notation continues with eighth and sixteenth notes.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings *pp* and *ppp* below the lower staff. The notation continues with eighth and sixteenth notes.

Zwei kleine lyrische Stücke.

Andantino espressivo.

Paul Lindner.

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a 'VII' marking above the first measure. The music features a variety of rhythmic patterns, including triplets and slurs. Fingering numbers (1, 2, 3, 4) are indicated throughout. The score includes first and second endings. The piece concludes with a 'rit.' (ritardando) marking.

Allegro con moto.

The musical score is written on eight staves. The first staff starts with a treble clef, a 3/8 time signature, and a dynamic marking of *mf*. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and accents are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece ends with a double bar line and a fermata over the final note.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The word *marcato* is written below the first few notes. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above notes. The second staff continues the melody and includes a *V* marking above a measure. The third staff features a series of sixteenth-note runs. The fourth staff shows a sequence of chords with a *sf* (sforzando) marking. The fifth staff continues with complex rhythmic patterns. The sixth staff includes a *V* marking above a measure. The seventh staff shows a sequence of chords with a *V* marking above a measure. The eighth staff includes a *V* marking above a measure. The ninth staff shows a sequence of chords with a *V* marking above a measure. The tenth staff concludes the piece with a final chord and a double bar line.