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# 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 I. Cahier I. 1<sup>st</sup> Issue.

1. **Duo N° IX.**..... 2 Gitaren..... A. Darr.
2. **Kis-Kis-Miau-Gavotte.**  
1 Guitare..... J. Decker-Schenk.
3. **Andantino grazioso.**  
1 Guitare... Componist unbekannt.
4. **Ländler**... 1 Guitare... F. Zimmermann.
5. **Prélude N° II u. VIII.** 1 Guitare M. Wisatzky.

Heft III Cahier III 3<sup>rd</sup> Issue.

1. **Sonate (I Satz)**..... 1 Guitare..... A. Darr.
2. **Frauenherz-Mazurka** ..... J. Strauss  
3 Gitaren



Heft II. Cahier II. 2<sup>nd</sup> Issue.

1. **Ländler**... 1 oder 2 Gitaren... A. Darr.
2. **Barcarolle.** Lied von  
F. Schubert. Arr. von Nap. Coste.  
1 Singstimme mit Guitare.
3. **Le livre d'or du Guitariste  
Op. 52.**..... 1 Guitare..... Nap. Coste.

Heft IV. Cahier IV. 4<sup>th</sup> Issue.

1. **Andante religioso**... 1 Guitare... A. Darr.
2. **Le livre d'or du Guitariste  
Op. 52.**..... 1 Guitare..... Nap. Coste.
3. **Vier Etuden.**... 1 Guitare... J. K. Mertz.
4. **Rheinländer.**... 1 Guitare... G. Meier.
5. **Althanseatisches Lied**... G. Meier.  
1 Singstimme mit Guitare.
6. **Fredmans Epistel N° 71.** 1 Guitare C. M. Bellman.

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musique de Guitare.

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# Andante religioso.

A. Darr.

Aus dem Hammerer'schen Nachlaß  
im Besitze des Herrn Dr. H. Rensch, München.

The musical score consists of ten staves of music in G major, 4/4 time. The piece is marked 'Andante religioso'. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance markings include *dim.* (diminuendo), *rall.* (ritardando), *mf a tempo*, and *rall. e dim.*. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4). The piece concludes with a double bar line and a final chord.

# Le Livre d'or du Guitariste.

Eigentum des Vereins.

## CHARMANTE GABRIELLE de DUCAURROY. (XVI<sup>e</sup> Siècle.)

Nap. Coste, Op. 52.

Andantino.

N<sup>o</sup> 3.

Musical score for 'CHARMANTE GABRIELLE' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is marked 'p' (piano). The second and third staves continue the piece with various guitar techniques indicated by numbers 1-4 and slurs.

## GIGUE par ROBERT De VISÉE. (XVII<sup>e</sup> Siècle.)

Andantino.

N<sup>o</sup> 4.

Musical score for 'GIGUE' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. The music is marked 'p' (piano). The second and third staves continue the piece with various guitar techniques indicated by numbers 1-4 and slurs. The piece ends with a double bar line and repeat dots.

## GAVOTTE par ROBERT De VISÉE. (XVII<sup>e</sup> Siècle.)

Allegretto.

N<sup>o</sup> 5.

Musical score for 'GAVOTTE' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked 'mf' (mezzo-forte). The second and third staves continue the piece with various guitar techniques indicated by numbers 1-4 and slurs. The piece ends with a double bar line and repeat dots.

# Vier Etüden.

J. K. Mertz. (Manuskript.)

Stifter: C. O. Boije af Gennäs.

No 1. *VIII.* 0 0 3 2 1 *loco* *V.* 1 3 2  
*X.* 1 1 3 *I.* *III.* 1 3 2 *loco*  
*VIII.* 3 2 1 *loco*  
 No 2. *VIII.* 3 2 1 *loco* 4 2 3  
*V.* 4 3 1 *V.* *X.* *V.* 4 *loco*  
*VIII.* 3 2 1 *loco* *III.*  
*VIII.* 0 3 2 1 *loco* *loco*  
 No 3. *VIII.* 0 3 2 1 *VII.* 0 3 1 2 1  
*VII.* *VIII.* *X.* 4 1 1

III. 1 0 3 1 2 1 VII. VIII. 0 3 2 1 0

III. VIII. 3 0

No 4. 1 3 4 0 loco p.

V. loco p.

V. loco

III. loco III. 1 0 0 0 0 0 1 0 0 0

III. 1 3 4 loco 1 3 0 2 0 4

V. loco \*) 1 3 2 loco 3

III. III. VIII. 1 3 4 loco 0 0 1 3 2 1 0 0 0 3 1 1 2 loco 4 2 3

\*) Letzte 7 Takte und Fingersatz von Hans Ritter jr., München.  
V. 4

# „Nur nix übahud'ln.“

Eigentum des Komponisten.

Rheinländer.

G. Meier.

Langsames Tempo. III. Lage

The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *rit.* and *a tempo*. The second and third staves continue the melody with various fingering numbers and a *Barré.* instruction. The fourth staff features a *rit.* marking and a *Barré.* instruction. The fifth staff is labeled **Trio: schwerfällig** and includes the instruction *Bass marcato 2. mal pp*. The piece concludes with *D. S. al Fine.* markings.

Seinem Schüler Herrn Ramseger gewidmet.

# Lammerstraat - Leed.

Eigentum des Arrangeurs.

Altes hanseatisches Lied.

Von den Mann, de sick wat maken kann.

Arrang. von G. Meier.

Sehr breit.

The score is a piano arrangement of a song. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Sehr breit.* The lyrics are written below the notes. The first line of lyrics is: "Jean Hi - nerk wohnt up de Lammer-Lammer - straat, up de Lammer-Lammer - straat, kan". The second line is: "ma - ken wat he will, kan ma - ken wat he will un man jü - mer, jü - mer still, un man". The score includes dynamic markings like *mf* and *f*, and a *Barré.* instruction. It concludes with a *f* dynamic marking.

## Fine. I.

jü-mer jü-mer still. Und da maak he sik en Gei-ge-ken, Gei-ge-

" " " " *Barré.*

ken *per-dootz.* *fz* Vi-go-lin, Vi-go-lin, sä dat Gei-ge-ken, Vi-go-lin, Vi-go-

*Barré.* *III. Lage.*

lin, sä dat Gei-ge-ken. un Vi-go-Vi-go-lin, un Vi-go-Vi-go-lin, un sin

II. Gott-ver-  
III. Damnyour  
IV. Ca-ra-  
V. Ick bin  
VI. Sla em

2-6. Strophe. | 1. Strophe.

Dern, de het Ka-trin, un sin Dern, de het Ka-trin, un sin Dern, de het Ka-trin. Un dar-bi

- II. Un da maak he sik en Hollandsmann,  
Hollandsmann *perdootz!*  
(Tritt mit dem Fuße. \*)  
: Gottverdori, Gottverdori! sä de Hollandsmann. :  
: Vigolin, Vigolin, sä dat Geigecken :  
Un Vigo-Vigolin, un Vigo-Vigolin,  
Un sin Dern, de het Katrin  
Un sin Dern, de het Katrin  
Un sin Dern, de het Katrin  
Un darbi wohnt he noit jümers *u.s.w.*
- III. Un da maakt he sik en Engelsmann,  
Engelsmann *perdootz.* (ebenso) \*)  
: Damn your eyes, damn your eyes, sä de Engelsmann. :  
: Gottverdori *u.s.w.* :  
: Vigolin *u.s.w.* :  
Un Vigo-Vigolin *u.s.w.*  
Un darbi wohnt *u.s.w.*

- IV. Un da maak he sik en Spanischmann,  
Spanischmann *perdootz.* (ebenso) \*)  
Caracho! Caracho! sä de Spanischmann.  
: Damn your eyes *u.s.w.* :  
: Gottverdori *u.s.w.* :  
: Vigolin *u.s.w.* :  
: Un Vigo-Vigolin *u.s.w.* :  
Un darbi wohnt *u.s.w.*

- V. Un da maak he sik en Napolejon,  
Napolejon *perdootz.* (ebenso) \*)  
Ick bin Kaiser! ick bin Kaiser, sä Napolejon.  
: Caracho! *u.s.w.* :  
: Damn your eyes *u.s.w.* :  
: Gottverdori *u.s.w.* :  
: Vigolin *u.s.w.* :  
: Un Vigo-Vigolin *u.s.w.* :  
Un darbi wohnt *u.s.w.*

- VI. Un da maak he sik en Hanseat,  
Hanseat *perdootz.* (ebenso) \*)  
: „Sla em dod! sla em dod! sä de Hanseat. :  
: Ick bin Kaiser *u.s.w.* :  
: Caracho *u.s.w.* :  
: Damn your eyes *u.s.w.* :  
: Gottverdori *u.s.w.* :  
: Vigolin *u.s.w.* :  
: Un Vigo-Vigolin *u.s.w.* :  
Un darbi wohnt *u.s.w.* :

\*) Auf das erste Viertel zur Bekräftigung einen Tritt mit dem Fuße.

\*\*) Dieser Teil wird nach jedem Verse repetiert, das heißt alle vorherigen Strophen mit.

# Fredmans Epistel N<sup>o</sup> 71.

Carl Michael Bellman.

Arrangeur und Stifter: C. O. Boije af Gennäs.

Non troppo lento.

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It includes the instruction 'sul A' and a dynamic marking 'p'. The second staff is marked 'VII.' and continues the melody. The third staff features a double bar line with repeat dots and the instruction 'Fine.' below it. The fourth staff starts with a 'barre' instruction. The fifth staff continues the piece. The sixth staff is marked 'VII.' and includes a '3' marking. The seventh staff is marked 'IV.' and includes a '3' marking. The eighth staff continues the melody. The ninth staff continues the piece. The tenth staff concludes with a double bar line and a key signature change to two sharps (F#, C#).