

12 leichte Uebungsstücke von Dionysio Aguado

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1



Musical notation for exercise 1, first system. Treble clef, 2/4 time signature. The piece consists of a series of chords and short melodic phrases. Fingerings are indicated with numbers 1-4.



Musical notation for exercise 1, second system. Treble clef, 2/4 time signature. Continuation of the first system with various chordal textures and melodic lines.

Variation.



Musical notation for variation, first system. Treble clef, common time signature. Features a rhythmic pattern of eighth notes and chords.




Musical notation for variation, second system. Treble clef, common time signature. Continuation of the rhythmic pattern.




Musical notation for variation, third system. Treble clef, common time signature. Continuation of the rhythmic pattern.

2



Musical notation for exercise 2, first system. Treble clef, 2/4 time signature. Includes fingering numbers and a Roman numeral II.



Musical notation for exercise 2, second system. Treble clef, 2/4 time signature. Continuation of the exercise with various melodic and harmonic elements.

3



Musical notation for exercise 3, first system. Treble clef, 3/4 time signature. Features a series of chords and a melodic line.



Musical notation for exercise 3, second system. Treble clef, 3/4 time signature. Continuation of the exercise.



4

Musical staff 4: Treble clef, 3/4 time signature. Contains a sequence of chords and melodic lines with various fingerings and accents.

Musical staff 5: Treble clef, 3/4 time signature. Continuation of the musical piece with complex rhythmic patterns.

5

Musical staff 6: Treble clef, 3/4 time signature. Features a mix of eighth and sixteenth notes.

Musical staff 7: Treble clef, 3/4 time signature. Includes a double bar line and repeat signs.

6

Musical staff 8: Treble clef, 3/4 time signature. Continues the melodic and harmonic development.

Musical staff 9: Treble clef, 3/4 time signature. Ends with the word "Fine." and a double bar line.

Musical staff 10: Treble clef, 3/4 time signature. Includes the instruction "D.C. al Fine." at the end.

7

Musical staff 11: Treble clef, 3/4 time signature. Features a double bar line and repeat signs.

Musical staff 12: Treble clef, 3/4 time signature. Continues the piece with various rhythmic values.

8

Musical staff 13: Treble clef, 3/4 time signature. Includes a double bar line and repeat signs.

Musical staff 14: Treble clef, 3/4 time signature. Ends the page with a double bar line.

9

Musical notation for system 9, measures 1-4. Treble clef, 3/4 time signature. Includes fingerings and a repeat sign.

10

Musical notation for system 10, measures 1-4. Treble clef, 3/8 time signature. Includes fingerings and a repeat sign.

11

Musical notation for system 11, measures 1-4. Treble clef, 6/8 time signature. Includes fingerings and a repeat sign.

12

Musical notation for system 12, measures 1-4. Treble clef, 3/4 time signature. Includes fingerings and a repeat sign.

Inspiracion Vals para guitarra.

A mi discipula Adelita Jimenez con toda mi admiracion y un fraternal afecto

Juan Parras.

Allegro Moderato.

C7



Ständchen für Flöte und Gitarre

von Erich Schöneberg.

J. Birkel-Smith.

Andante, grazioso.

Flöte

The musical score is written for a single melodic line, likely for the flute. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as 'Andante, grazioso'. The score consists of 12 staves of music. The first staff starts with a 7-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes, particularly in the later staves. The piece ends with a final cadence on the 12th staff.

Erich Schaefer gewidmet.

Ständchen für Flöte und Gitarre

von Erich Schöneberg.

Andante grazioso.

Gitarische Ausarbeitung von Erich Schaefer.

Gitarre

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The upper staff contains the melodic line, while the lower staff contains the guitar accompaniment. The score includes various musical notations such as slurs, ties, and fingering numbers. The tempo is marked 'Andante grazioso'. The score is dedicated to Erich Schaefer and is an arrangement by Erich Schöneberg.

Key features of the score include:

- Staff 1:** Melody with a slur and a tie marked (5). Accompaniment with a slur and a tie marked (5).
- Staff 2:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 3, 1, 3, 1 are shown.
- Staff 3:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.
- Staff 4:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.
- Staff 5:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.
- Staff 6:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.
- Staff 7:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.
- Staff 8:** Melody with a slur and a tie marked (4). Accompaniment with a slur and a tie marked (4). Fingering numbers 1, 2, 3, 1, 2, 3, 1 are shown.

VII

VIII

III

III

flag.

(4)

flag.

(4)

flag.

(2)

(3)

(3)

(4)

(2)

(3)

(6)

Die Notierung der Gitarre erfolgt in ihrer wirklichen Tonhöhe in C-Schlüssel. Zur Erleichterung für die an den falschen G-Schlüssel gewöhnten Gitarristen übernahm ich die von Professor Rinkens eingeführte Versetzung in den dritten Zwischenraum. (Prof. Rinkens verwendet den C-Schlüssel in dieser Weise im Chor für Tenor.)

Kompositionen von Joh. Seb. Bach

übertragen für Gitarre von Erwin Schwarz-Reiffingen.

Präludium

aus der I. Violoncello-Suite.



Sarabande

aus der I. Violinsuite.

The Sarabande score consists of five staves of music. Each staff contains a melodic line with various fingering numbers (1-4) and bowing directions (up and down bows). Roman numerals (I-VII) are placed above the staff to indicate fingerings for specific notes. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

Bourrée

aus der Lautensuite in E-Moll.

The Bourrée score consists of four staves of music. It features a melodic line with numerous fingering numbers (1-4) and bowing directions. Roman numerals (I-V) are used to denote fingerings. The music is written in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piece ends with a double bar line and repeat dots.



Acht alte Kinderreime zur Gitarre

neu vertont von Fritz Degner.

Hab' ich mir's nicht längst gedacht ...

Hab' ich mir's nicht längst ge-dacht, sitz' ich an der Wie-gen, hab den We-del

in der Hand wehr' da-mit die Flie-gen. Wenn die Leut' spa-zie-rengeln,

komisch ernst
muß ich an der Wie-ge stehn, muß da machen: knick, knick, knack: schlaf, du klei-ner Habersack!

Eia im Sause.

Ei - - a im Sau - se! Zwei Wie-gen in ei-nem Hau - se, soll dem Vater nicht

werden bang um zwei Wie-gen in ei-nem Gang? Ei - - a im Sau - - se!

rit.
a tempo



Könnt ihr nicht die sieben Sprung ...

Könnt ihr nicht die sie-ben Sprung, könnt ihr sie nicht tan - - zen? Da ist mancher
E - del-mann, der die sie-ben Sprung nicht kann: Ioh kann se, ich kann se!

The first two stanzas of the song are presented in a piano-vocal format. Each stanza consists of a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first stanza begins with the lyrics 'Könnt ihr nicht die sie-ben Sprung, könnt ihr sie nicht tan - - zen? Da ist mancher'. The second stanza continues with 'E - del-mann, der die sie-ben Sprung nicht kann: Ioh kann se, ich kann se!'. The piano accompaniment features a mix of chords and moving lines, with some triplets and sixteenth notes.

Wie reiten denn die Herrchen?

Wie rei - ten denn die Herr - chen? Ra! Ra! Ro! Wie
rei - ten denn die Jüng - fer - chen? Zim - per - lim, zim, zim! Wie
rei - tet denn der Bau - ers-mann, der nicht bes - ser rei - ten kann?
Hob-bel - de - bob - bel - de boo: Hob-bel - de - bob - bel - de boo.

The second section of the page contains three stanzas of the song 'Wie reiten denn die Herrchen?'. Each stanza is in piano-vocal format. The key signature remains one sharp (F#) and the time signature is 2/4. The first stanza starts with 'Wie rei - ten denn die Herr - chen? Ra! Ra! Ro! Wie'. The second stanza continues with 'rei - ten denn die Jüng - fer - chen? Zim - per - lim, zim, zim! Wie'. The third stanza begins with 'rei - tet denn der Bau - ers-mann, der nicht bes - ser rei - ten kann?'. The final line of the page shows the instrumental part of the song: 'Hob-bel - de - bob - bel - de boo: Hob-bel - de - bob - bel - de boo.' The piano accompaniment includes a prominent bass line with a 'ff' (fortissimo) dynamic marking and a melodic line with a wavy, tremolo-like effect.

Gretel, willst tanzen?

Gre-tel, willst tan - - - zen? „O je - rum jo! Um das bis - sel

Tan - zen bin ich ja do!“ Ur-schel, willst tan - - - zen?

„O je - rum mein! Um das bis - sel Tan - - zen bleib ich lie - ber da - heim.“

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in German. The first system starts with 'Gre-tel, willst tan - - - zen?'. The second system continues with 'Tan - zen bin ich ja do!' and 'Ur-schel, willst tan - - - zen?'. The third system concludes with '„O je - rum mein! Um das bis - sel Tan - - zen bleib ich lie - ber da - heim.“'. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Sause, Lämmchen, sause!

Sau-se, Lämmchen, sau - se! Wo wohnt der Pe - ter Krau-se? In dem blan-ken

Hau - se, wo die gold - neu Püpp - chen stehn, wo die schö - nen

Jung - fern gehn, da wohnt der Pe-ter Krau - se. da wohnt der Pe - ter Krau - se.

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are in German. The first system starts with 'Sau-se, Lämmchen, sau - se! Wo wohnt der Pe - ter Krau-se? In dem blan-ken'. The second system continues with 'Hau - se, wo die gold - neu Püpp - chen stehn, wo die schö - nen'. The third system concludes with 'Jung - fern gehn, da wohnt der Pe-ter Krau - se. da wohnt der Pe - ter Krau - se.'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Marienwurmchen, setze dich ...



Nicht zu langsam.

Ma - ri - - en - wü - rm - chen set - ze dich auf
 mei - ne Hand, auf mei - ne Hand, ich tu dir nichts zu
 lei - - - - de. Es soll dir nichts zu leid ge - schehn, will
 nur dei - ne bun - ten Flü - gel sehn, bun - te Flü - gel, meine Freu - de.

Unk, Unk, Unk!

Komisch ernst,

Unk. Unk, Unk: Vor Zeiten war ich jung. Hätt' ich einen Mann genommen,
 wär' ich nicht in Teich gekommen. Und, Unk, Unk! Vor Zei - ten war ich jung.

f *rit.* *p* *pp*

Allegretto

José Brocá



Musical score for guitar, featuring six systems of notation. The score includes various guitar-specific markings such as fret numbers (e.g., 0, 1, 2, 3, 4, 5, 7, 12), fingering numbers (1-4), and dynamic markings like 'XII flag.' and 'Fine.'. The piece is in a key with two sharps (D major) and a 2/4 time signature. The notation includes treble clefs and a variety of rhythmic values including eighth and sixteenth notes, as well as chords and slurs.



Menuett

aus der A-dur Sonate für Violine und Gitarre

Karl Frießnegg

Allegro

The musical score is written for Violin and Guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is divided into six systems. The first system shows the initial entry of both instruments. The Violin part features a melodic line with eighth and sixteenth notes, while the Guitar part provides a rhythmic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). Fingering is indicated with Roman numerals (X, VII, V, I) and Arabic numerals (1, 2, 3). The second system continues the development of the theme. The third system features a section marked *f* (forte) and *ff* (fortissimo), indicating a more powerful passage. The fourth system shows a return to a more delicate texture with *p* dynamics. The fifth system includes a *rit.* (ritardando) marking, followed by a *mf* section. The final system concludes with a *rit.* and a *mf* section, ending with a *rit.* and a *mf* section. The score is a single-page excerpt from a larger work.

First system of the Trio section. The upper staff contains a melodic line with eighth-note patterns. The lower staff provides harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and forte (*f*).

Second system of the Trio section. The melodic line continues with eighth-note patterns. Dynamics include forte (*fz*). The system concludes with a *Fine.* marking.

Third system of the Trio section, marked *Meno*. The upper staff has a melodic line, and the lower staff has a bass line with fingerings (1, 2, 3). Dynamics include piano (*p*). Roman numerals III and IV are present above the notes.

Fourth system of the Trio section, marked *piu mosso*. The upper staff has a melodic line, and the lower staff has a bass line with fingerings (1, 2, 3). Dynamics include mezzo-forte (*mf*) and piano (*p*). The system ends with a double bar line and a *Fine.* marking.

• Menuett
• D.C. al Fine.

Menuett

José Brocá

Minuet section by José Brocá. The score consists of three systems of musical notation. The upper staff is the melody, and the lower staff is the accompaniment. Roman numerals (VII, VIII) and fingerings (1, 2, 3, 4) are indicated throughout the piece.

Du milchjunger Knabe.

G. Keller.

Walter Hüttl.

Mäßig.

mf Du milch-jun-ger Kna-be, wie siehst Du mich-an? Was ha-ben deine Augen für eine Frage getan! Alle Rats-herrn der Stadt und al-le Weisen der Welt bleiben stumm auf die Frage, die deine Au-gen ge-stellt! Ein *p* lee-res Schneck-häu-sel. schau, liegt dort im Gras; da hal-te dein Ohr dran, drin brum-melt dir was! brumm, brumm, brumm *mf* gesummt *p* brumm, brumm, brumm hm hm hm hm!



Est ce bien ça?

Six pièces pour la guitare composées et dédiées à quelques amateurs.
par Ferdinand Sor.

1

Op. 48

Marsch

Nº1.



Valse

Nº2.



Ménuet avec variations.

N° 3.

The musical score is written for a single melodic line on a treble clef staff, accompanied by a bass line. The key signature is G major (one sharp) and the time signature is 3/4. The piece is labeled 'N° 3.' and 'Ménuet avec variations.' The score begins with a main theme consisting of two measures. This is followed by a series of variations. The first variation (measures 11-14) includes first and second endings. The second variation (measures 15-18) features a triplet of eighth notes. The third variation (measures 19-22) includes first and second endings. The fourth variation (measures 23-26) features a triplet of eighth notes. The fifth variation (measures 27-30) includes first and second endings. The sixth variation (measures 31-34) features a triplet of eighth notes. The seventh variation (measures 35-38) includes first and second endings. The eighth variation (measures 39-42) features a triplet of eighth notes. The ninth variation (measures 43-46) includes first and second endings. The tenth variation (measures 47-50) features a triplet of eighth notes. The score concludes with a final cadence.

First system of musical notation for guitar, consisting of five staves. The music is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. Fingering numbers (0-4) are indicated above several notes. A 'p.' (piano) dynamic marking is present. The system ends with a double bar line and a '3' indicating a triplet.

Valse
№ 4.

Second system of musical notation for guitar, consisting of ten staves. It continues the piece with similar melodic and harmonic complexity. It includes first and second endings (labeled '1.' and '2.') and concludes with a double bar line and a repeat sign.

Andante

Nº5.

This musical score is for a guitar piece, numbered 5, in G major and 2/4 time, marked Andante. It consists of 12 staves of music. The notation includes various guitar techniques such as triplets, slurs, and specific fingering (e.g., 1 3 4, 3 1 3 1 2, 1 3 1, 1 3 4, 0 2, 2 1 4, 0 2 1 4, 3 1, 1 3 4, 0 1 2 4, 3 2 1 3). The key signature has one sharp (F#) and the time signature is 2/4. The piece features a mix of eighth and sixteenth notes, often grouped in triplets or slurs, with some measures containing chords or specific fingering for the left hand.

Est-ce bien ça? *)

Six pièces pour la guitare composées et dédiées à quelques amateurs
par **Ferdinand Sor.**

Rondeau (Allegretto)

op. 48.

The image displays a musical score for a guitar piece titled "Est-ce bien ça?" by Ferdinand Sor. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure phrase and includes fingering numbers (1, 2, 1, 2, 1) and a 7/4 time signature. Subsequent staves are marked with Roman numerals: VII, IV, IX, and V. A section of the score is marked "Minore" (Minor), indicating a change in key signature. The score includes various musical notations such as notes, rests, and accidentals, along with detailed fingering instructions for the left hand.

*) Nr. 1-5 siehe Notenbeilage Jahrg. VII, Nr. 11-12.
Notenbeilage „Die Gitarre“, Jahrgang VIII, Nr. 1-2.

This page contains a handwritten musical score for guitar, consisting of 11 staves of music. The notation includes various rhythmic values, fingerings, and dynamics. The key signature is one sharp (F#), and the time signature is 4/4. The score features several complex passages, including a section with a 'cresc.' (crescendo) marking. The music is written in a style typical of early 20th-century guitar notation, with many sixteenth and thirty-second notes. The staves are numbered 1 through 11. The notation includes various rhythmic values, fingerings, and dynamics. The key signature is one sharp (F#), and the time signature is 4/4. The score features several complex passages, including a section with a 'cresc.' (crescendo) marking. The music is written in a style typical of early 20th-century guitar notation, with many sixteenth and thirty-second notes. The staves are numbered 1 through 11.



Drei kleine Uebungen für Gitarre allein

von Fritz Degner.

Vorspiel
Melodie hervorheben!

1.

Bass kräftig

Melodie im Bass hervorheben.

Flag. XII

Akkordübung. VI I IV II L

2.

VI I IV II L

VII L VIII L IX IV L

Rheinländer.

The musical score consists of ten staves of music. The first staff is marked with a '3.' and a '3' above the first measure. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a single treble clef. Various annotations are present throughout the score, including Roman numerals (III, VII, VIII, II, V) and numbers (1, 2, 3, 4) indicating fingerings or specific notes. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a final measure on the tenth staff.

D-Bass abziehen.



Einführung in das Spiel der Laute nach der Tabulatur

verfaßt von

Hans Neemann

Alle Rechte vom
Verfasser vorbehalten.

1a Die Saiten oder Chöre. 2a Anschlagsübung auf leeren Saiten. 3a

Notenschrift. 

1b 2b 3b

Tabulatur. 

4a Greifübung.



Die Zahlen bedeuten Fingersatz und Bünde.

Vorübung zu Nr. 6.

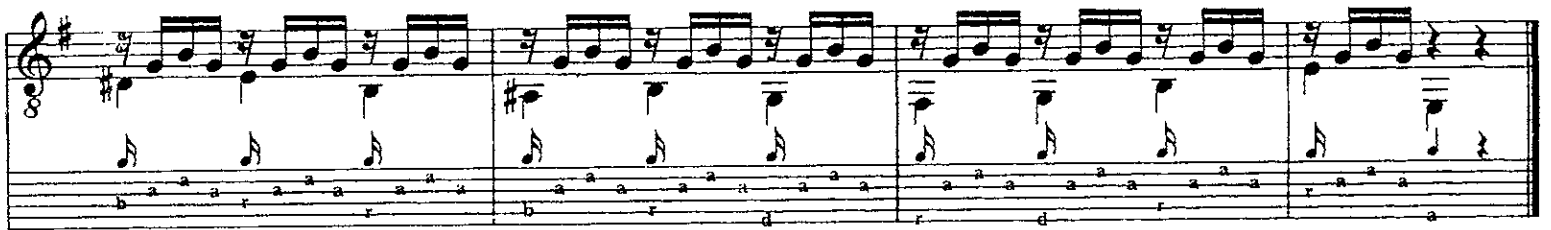


Mit Daumenschlag.

Studie.

Notenbild. 

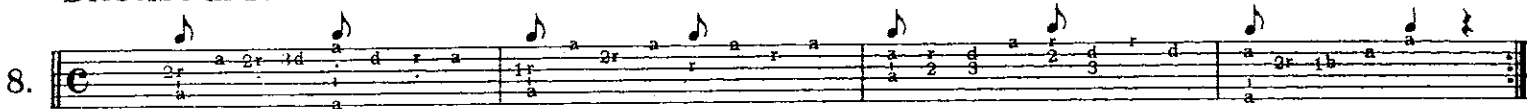
6. 



Vorübung zu Nr. 11.



Dieselbe in Tabulatur.



*) Anstatt des leicht mit dem Buchstaben e zu verwechselnden c wird der Buchstabe r verwendet.



Ein Niederländisch tentzlein.

Hans Newsidler 1544.

9.

Übung von Georg Leop. Fuhrmann 1615

Unisono.

10.

Umstimmung des
6. Chores nach D

Pauana.*)

Anonym.

Französ. Lautenbuch v. 1529.

11.

3. Chor in Fis.
6. Chor in E.

barree

*) Pauana und Preambel sind aus „Alte Meister der Laute“ Heft I, herausgegeben von Hans Neemann, mit frdl. Genehmigung des Verlages Chr. Friedrich Vieweg G.m.b.H., Berlin-Lichterfelde, entnommen.

Preamble^{*)}

Hans Newsidler 1536.

12. 

Notenbild zum Preamble von H. Newsidler.

13. 

Stimmung der 10 chörigen Laute.

14. 

Notation der leeren Saiten.

15. 

Ballet für 10 chörige Laute.

Aus dem Lautenbuch von Georg Leop. Fuhrmann 1615.

16. 

Gigue für 6 chörige Laute (Gitarrenstimmung)

Anonym. Aus einem Mandorabuch⁺⁺⁾

17. 

^{*)} Siehe Fussnote vorige Seite.

⁺⁺⁾ Die Mandora war ein kleiner Typus der Laute mit flacherem Schallkörper; ihre Stimmung entspricht im Intervall-Aufbau der, der Gitarre.



Stimmung der 11 chörigen
Laute (D=moll).

Anschlagsübung auf leeren Saiten.

18.

19.

Zwei Stücke für 11chörige Laute
in D-moll-Stimmung.

Menuett.

Anonym.

20.

Capriccio.
Unisono.

21.

Harwst.

(Wilhelmine Siewkes.)

Theodor Rittmannsberger.

1.

Nu löppt de Re-gen so ban-nig dör de Dag. Un wellweet noch, wenn her'm Sün-ne sagg?
 Dorstahn noch Ro-sen, de was-sen een-mal rot. Nüms hett hör halt, do plück-te hör de Doot.
 De Bla-den fal-len, un eensam word de Boom. Dat Starwen kumst un

3.

Le-wen wor-dh Droom.

Ich und mein altes Weib.

(Altes Kinderlied.)

Fritz Degner.

Zu verstimmter Drehorgel!

2.

Baß laut und betont.

p *f* *ritard.* *p*

Ich und mein al - tes Weib

kün - nen gut tan - zen, ich mit dem Bet - tel - sack, sie mit dem Ran - zen.

Lustig und unbekümmert

Baß u. Sopran scharf bis zum Schluß betonen.

flag. VII B.



Invention.

Joh. Seb. Bach.

Bearbeitet für 2 Gitarren
von E. Schwarz-Reiflingen.

Moderato.

Gitarre I. **3.**

Gitarre II.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with quarter and eighth notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. A trill (tr) is marked in the final measure of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand provides harmonic support with quarter notes and rests. The system concludes with a trill (tr) in the right hand.

Third system of musical notation. The right hand features a trill (tr) in the first measure, followed by a melodic line. The left hand plays a bass line with eighth notes. Fingerings 4, 3, 1 are shown in the first measure. The system ends with a fermata (8) over the final note.

Fourth system of musical notation. The right hand has a trill (tr) in the first measure. A dashed line labeled 'V' spans across the system. The left hand plays a bass line with quarter notes. Fingerings 1, 2, 4, 1, 2 are shown in the second measure. The system ends with a fermata (II) over the final note.

Fifth system of musical notation. The right hand has a trill (tr) in the second measure. The left hand plays a bass line with quarter notes. Fingerings 1, 4 are shown in the first measure. The system ends with a fermata (II) over the final note.



Menuett.

(aus der D-dur Suite.)

Karl Friessnegg.

4.

mf p f p sfz p

Gigue.

(aus der D-dur Suite.)

Karl Friessnegg.

5.

p f ff p

Menuetto.

L.v. Beethoven
Für Gitarre gesetzt Artur Faiss.

Sostenuto.

6.

p mf f

cresc. p f

Unbekannte Kompositionen von Napoleon Coste.

Préludes op. 49. Nr. 4-6.

1. Allegretto.

2. Andantino.

3. Tempo ad libitum.

Etude op. 19.

4.



Rondeau de Concert op. 12. (ohne Einleitung und Finale)

IX 4 II 4# 4 1 1

p semplice

mf

con espress.

risoluto

cresc.

cresc.

rallent.

VII V1. IX

IX IV V IX

Detailed description: This page contains the musical score for measures 5 through 50 of the Rondeau de Concert op. 12. The score is written for a single melodic line on a treble clef staff in a key of two sharps (D major) and a 4/4 time signature. The piece is marked 'ohne Einleitung und Finale'. The score begins at measure 5 with a dynamic of *p* and the instruction *semplice*. It features various ornaments, including slurs and trills, and includes first and second endings. The dynamics fluctuate, including *mf*, *con espress.*, *risoluto*, and *cresc.*. The piece concludes with a *rallent.* marking. Roman numerals (IX, II, VII, V1, IV, V, IX) are placed above the staff to indicate harmonic changes. Measure numbers 7, 14, 21, 28, 35, 42, and 49 are also indicated.

The musical score consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamic markings include *f*, *p*, *cresc.*, and *sfz*. Fingering numbers (1-4) are provided for many notes. The score includes several measures with repeat signs and first/second endings. The word "TRIO. V" appears at the beginning of the sixth staff. The word "Fine." is written at the end of the eighth staff. The piece concludes with a double bar line and a fermata.

Trio D.C.al Fine,
dann Rondo D.C.al Fine.

Menuet op. 50.

6. $\frac{3}{4}$ ($\text{♩} = 92$)

mf *p*

1. IV 2. I VII

p

IV I

mf *cresc.* *f*

VI V IX

p

XIV VI IX

poco ritard. *mf*

II VI IX VII

IX 1. 2. Fine.

TRIO. IX V III VII IX V

p *mf*

1. 2.

III 1. 2. D.C.



Schön - Rohtraut

(Mörike)

1

Fritz Degner

Nicht zu langsam

1.

Wie heißt Kö-nig Rin-gangs Töch-ter-lein? Roh-traut, schön Roh - traut, was
Und ü-ber ei - ne klei - ne Weil, Roh-traut, schön Roh - traut, so
Eins - mals sie ruh-ten am Ei - chenbaum, da lacht schön Roh - traut: was

IV

II

tut sie denn den gan - zen Tag da sie ja nicht spin-nen und nä - hen mag? Tut
dient der Knab' auf Rin - gangs Schloß in Jä - ger-tracht und hat ein Roß, mit
siehst mich an so wun - nig - lich? Wenn du das Herz hast, küs - se mich!

rit.

IV

I

a tempo

fi - schen und ja - gen, o daß ich doch ihr Jä - ger wär!
Roh - traut zu ja - gen, o daß ich ein Kö - nigs - sohn wär!
Ach! erschrak der Kna - bel Doch den - ket er: mir ist's ver-gunnt und

Fi - schen und ja - gen freu - te mich sehr. Schweig stil - le, mein Her-ze, schweig still.
Roh-traut, schön Roh - traut lieb ich so sehr. Schweig stil - le, mein Her-ze, schweig still.
kü - set schön Roh - traut auf den Mund. Schweig stil - le, mein Her-ze, schweig still.

rit.

V





Minuetto

M. Carcassi

2.

p *f* *p* *f* *mf* *dolce p* *pp* *mf* *cresc.* *f* *Fine* *D. C. al Fine*

Gigue

R. de Visée

3.

Allegretto *mf*

Andante

Menuett

F. Sor

6. Saite nach D herabstimmen



À Monsieur Erwin Schwarz - Reiflingen très sympathiquement, Paris, le 7. octobre 1926

Tékla

Mazurka pour guitare seule



Lucien Gelas Op. 10

Lento assai.

5.

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 3/4 time signature. The tempo is marked 'Lento assai.' The score includes various guitar-specific notations such as 'a' (accents), 'm' (mutes), and 'i' (fingerings). Chord diagrams are indicated by letters B, H, and numbers. Dynamics range from *ff* (fortissimo) to *p* (piano). Performance directions include 'rall. espress.', 'cantabile', and 'molto espress.'. The piece concludes with a final chord marked 'H 7'.

Moderne Gitarrenlieder

von Fritz Degner.

Aufführungsrecht mit Vorbehalt
freigegeben.

ENGELLIED ZU WEIHNACHTEN.

Fröhlich.

1.



1. Ihr Hir - ten er - wacht, seid mun - ter und lacht, die En - gel sich
2. Ihr Hir - ten ge - schwind, kommt sin - get dem Kind, blast in die Schal -
3. Sie hör - ten das Wort und eil - ten schon fort, sie ka - men in
4. Sie kann - ten ge - schwind, das himm - li - sche Kind, sie fie - len dar -
5. Der Stall, er war alt, zer - bor - sten und kalt. Es schmer - zen die
6. Das Kripp - lein ist hart, das Kind - lein ist zart, ihr habt ja noch



1. schwin - gen vom Him - mel und sin - gen, die Freu - de ist nah, der Heiland ist dal
2. mei - en, sein Herz zu er - freu en, auf, su - chet im Feld, den Heiland der Welt.
3. Hau - fen im Ei - fer ge - lau - fen und fan - den da all, den Heiland im Stall.
4. nie - der und san - gen ihm Lie - der und blie - sen da - bei, die Pfeif und Schal - mei.
5. Win - de der Mut - ter, dem Kin - de, der Re - gen, der Schnee ver - meh - ren das Weh.
6. Wie - gen, laßt Gott da - rin lie - gen. Auf Zim - mer und Zelt dem Heiland der Welt.

III
mit Ausdruck

DAS RICHTIGE PFERD

von Paula u. Richard Dehmel.

Draufgängerisch.

2.



1. Wer schenkt mir ein le - bendiges Pferd, mein Schaukel - pferd ist gar - nichtswert, es hat so stei - fe Bei - ne, es
2. Wenn mir der Weihnachtsman ein Pferd, ein wirk - lich rich - tiges Pferd beschert, dann rei - te ich über die Brük - ke, und
3. Dann bin ich mit - ten in der Welt; da such' ich mir ein Ha - fer - feld und las - se mein Pferd gra - sen, und

rit. und leise



1. stampft nicht, frißt nicht, wie - hert nicht, und macht solch le - der - nes Ge - sicht, es weiß nicht, was ich mei - ne.
2. rei - te durch den Kie - fern - forst, nach Veh - le - fenz und Ha - sel - horst und noch fünf gro - ße Stük - kel
3. dann, dann reit'ich ans En - de der Welt. wo der Rie - se den Re - gen - bogen hält u. schick' euch die Ansichts - kar - te.

IV V IV I
a tempo f f

PUPPENDOKTOR

Paula Dehmel

Recitativo.

Bekümmert.

3.

Ach, lie-ber Dok-tor Pil-ler-mann, sieh dir mal bloß mein

Püppchen an; drei Ta-ge hat es nichts ge-ges-sen, hat im - mer so stumm da - ge-ses-sen, die

Ar - me hän-gen ihr wie tot, sie will nicht ein-mal Zuk - ker-brot! Ach, lie - ber Dok-tor,

sag' mir ehr-lich, ist die - se Krank-heit sehr ge - fähr-lich? Ma - dame, Sie ängst'-gen

beruhigend

sich noch krank! der Puls geht ru-hig, Gott sei dank; doch darf sie nicht im Zim - mer sit-zen, sie

wichtig.

muß zu Bett, muß tüch-tig schwit-zen; drei Kie-bitz-ei-er gebt ihr ein, dann

*rit. - - - - a tempo**Schneller bis zum Schluß.*

wird es mor-gen bes-ser sein. Em-pfehl' mich!

GUTENACHTLIEDCHEN

Paula Dehmel

Innig.

4. 1. Lei-se, Pe-ter-le, lei-se, der Mond geht auf die
2. Stil-le, Pe-ter-le, stil-le, der Mond hat ei-ne
3. Träu-me, Pe-ter-le, träu-me, der Mond guckt durch die

Rei-se; er hat sein wei-Bes Pferd ge-zäumt, das geht so
Bril-le; ein grau-es Wölk-chen schob sich vor, das sitzt ihm
Bäu-me; ich glau-be gar; nun bleibt er stehn, um Pe-ter-

still, als ob es träumt, lei-se, Pe-te-le lei-se.
grad' auf Nas' und Ohr, stil-le, Pe-te-le stil-le.
le im Schlaf zu seh'n, träu-me, Pe-te-le träu-me.

p *pp*

Schilflieder von Nikolaus Lenau

SCHILFLIED I

Mäßig bewegt.

Vers 1 u. 2

5.

1. Drü - ben geht die Son - ne
2. Und ich muß mein Lieb - stes

schei - den, und der mü - de Tag ent - schlief; Nie - der
mei - den:, quill, o Trä - ne, quill her - vor. Trau - rig

han - gen hier die Wei - den in den Teich, so still so tief.
säu - seln hier die Wei - den und im Win - de bebt das Rohr.

3. In mein stil - les, tie - fes Lei - den strahlst du, Fer - nel

betonter rit. a tempo

hell— und mild, wie— durch Bin - sen hier und Wei - den

strahlt des A - bend - ster - nes Bild.

steigernd - - - mf p poco a poco rit. - - - pp

SCHILFLIED II

Unruhig Vivace.

6. Trü - bewird's, die Wol - ken ja - gen, und der Re - gen nie - derbricht, und die lau - ten

sehnsüchtig

Win - de kla - gen: „Teich, wo ist dein Ster - nen - licht?“ Su - che den er - losch - nen Schimmer

langsam

tief im auf - ge - wühl - ten See. Dei - ne Lie - be lä - chelt nimmer nie - der in mein tie - fes Wehl

SCHILFLIED III

Andantino

Nicht schleppend

7.

Auf ge - hei - mem Wal - des - pfa - de schleich ich gern im A - bend - schein an das ö - de

Schilf - ge - sta - de, Mäd - chen, und ge - den - ke dein! Wenn sich dann der Busch ver - dü - stert,

etwas bewegter

rauscht das Rohr ge - heim - nis - voll, und es kla - get und es flü - stert; daß ich wei - nen,

rit...

wei - nen soll. Und ich mein; ich hö - re we - hen lei - se dei - ner Stim - me Klang,

a tempo *rit...*

und im Wei - her un - ter - ge - hen dei - nen lieb - li - chen Ge - sang.

Andante
betont mf *ppp*
langsam verklingend

SCHILFLIED IV

Sehr bewegt (Vivace)
Frei im Vortrag

8. Son-nen-un-ter-gang; schwar-ze Wol-ken ziehn, o wie schwül und bang

mf

al-le Win-de fliehn! Durch den Him-mel wild ja-gen Blit-ze, bleich;

beschleunigt *f* *stacc.*

ihr ver-gäng-lich Bild wan-delt durch den Teich. Wie ge-wit-ter-klar

letzter *beruhigt*

mein'ich dich zu sehn, und dein lan-ges Haar frei im Stur-me wehn!

mf *ff*

beschleunigen bis zum Schluß

SCHILFLIED V

Sehr ruhig

9.

Auf dem Teich, dem re-gungs-lo-sen, weit des Mon-des hol-der Glanz, flech-tend sei-ne

p

blei-chen Ro-sen in des Schil-fes grü-nem Kranz. Hir-sche wan-deln dort am Hü-gel

I

blic-ken in die Nacht em-por; manch-mal regt sich das Ge-flü-gel, träu-me-risch im

I

tie-fen Rohr: Wei-nend muß mein Blick sich sen-ken; durch die tief-ste See-le geht

innig

mir ein sü-ßes Dein-ge-den-ken, wie ein stil-les Nacht-ge-bet!

mf *langsamer u leiser* *pp*

Menuetto für Flöte, Viola und Gitarre

1

(Donna Diana)

von Carl Maria von Weber

Erstveröffentlichung
nach dem Manuskript

Nachdruck verboten.

Aufführung bei
Verlagsangabe freigegeben

1. Flöte.



p

fz

p

fp

TRIO.

pp

1

1



2.

Viola.

(Menuetto v. C.M.v.Weber.)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The music begins with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff 2: Continuation of the previous staff, ending with a repeat sign and a fermata.

Musical staff 3: Continuation of the previous staff, marked with a forte (*f*) dynamic. It includes a series of sixteenth-note runs.

Musical staff 4: Continuation of the previous staff, featuring slurs and accents over the notes.

Musical staff 5: Continuation of the previous staff, marked with a piano (*p*) dynamic. It includes a first ending bracket labeled '1'.

Musical staff 6: Continuation of the previous staff, marked with a fortissimo (*fp*) dynamic. It ends with a repeat sign and a fermata.

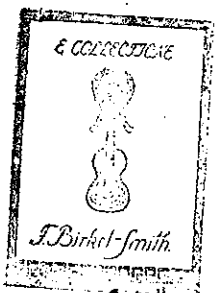
TRIO.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The music begins with a pianissimo (*pp*) dynamic. It features a series of eighth notes.

Musical staff 8: Continuation of the previous staff, ending with a repeat sign and a first ending bracket labeled '1'.

Musical staff 9: Continuation of the previous staff, featuring slurs and accents over the notes.

Musical staff 10: Continuation of the previous staff, ending with a repeat sign and a fermata.



Gitarre.

(Menuetto v. C. M. v. Weber.)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure is marked with a piano (*p*) dynamic. The second staff contains a first ending bracket labeled '1'. The third staff is marked with a mezzo-forte (*fp*) dynamic. The fourth staff contains a first ending bracket labeled '1' and ends with a piano (*p*) dynamic. The fifth staff is marked with a mezzo-forte (*fp*) dynamic. The sixth staff is labeled 'TRIO.' and begins with a 3/4 time signature. It includes fingering instructions: 'V' with notes 1, 4, 3, 4, 1 and 'IV' with notes 1, 2, 4, 2. The remaining staves continue the piece with various rhythmic patterns and dynamics.

Romanze für 2 Gitarren.

(Donna Diana)

Carl Maria von Weber.

The first system of musical notation for guitar, consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff begins with a piano (*p*) dynamic. The second staff includes dynamics *p*, *f*, and *p*. Fingering numbers 3, 2, 0, and #4 are present in the second staff.

The second system of musical notation for guitar, consisting of two staves. It features a first ending bracket labeled "1." in the upper staff. Fingering numbers 1, 3, and 1 are visible in the lower staff.

The third system of musical notation for guitar, consisting of two staves. It features a second ending bracket labeled "2." in the upper staff.

The fourth system of musical notation for guitar, consisting of two staves. Fingering numbers 4, 2, 3, and 1 are visible in the lower staff.

The fifth system of musical notation for guitar, consisting of two staves. It includes first and second ending brackets labeled "1." and "2." in the upper staff. Fingering numbers 1, 3, and 4 are visible in the lower staff.





Sechs Walzer und ein Galopp.

Für Gitarre allein von Ferdinand Sor Op. 57



3.

4.

dolce

mf

f

D.C. al Fine

mf

Fine

V. VI. VII. II

VI

V. IX VII I

IV VI

VII II

VI

f



6.



D.C. al Fine.



J. Birkel-Smith

Galopp. ^{*)}

Ferd. Sor Op. 57. Nr. 7.

Fig.
VII

Fine

Fig.
VII

f

Fig.
VII

D.C. al Fine

Menuett.

Hans Rottmayer

Maestoso

IX - IV - I

f

mf

Fine

p

f

VII - VI V - VII

D.C. al Fine, danach Trio

TRIO

p

VII

Menuett D.C. al Fine

*) Fortsetzung u. Schluß von Ferd. Sor, Op. 57. (Nr. 1-6, siehe Beilage Jhg. IX Nr. 5/6)



Helga Petri zu eigen. Lied des Gärtners.

(Kurt Arnold Findeisen)

Paul Kurze (1925)

Munter und gut gelaunt.

p *mf* *mf* *rit.*

1. Hin - term grü - nen Gar - ten-zau - ne steht mein klei - nes Gärt - ner-haus;
 2. Wenn ich durch die Bee - te ge - he: Blu - men-topf an Blu - men-topf,
 3. Ach, daß schö - ne Wet - ter blie - be und Ge-deih'n für al - les Mühn!

a tempo *mf* *f* *f* *Fine.*

1. fro - her Mut und gu - te Lau - ne guckt zu al - len Fen - stern raus.
 2. Wenn ich mir mein Glück be - se - he: Bubenschopf und Mädchen-zopf.
 3. Män - ner-treu und Lan - ge Lie - be müs - sen hundert Stük - ke bluh'n.

1. Mal 2. Mal (nach Str. 3)

sanft drängend *p* *p*

1-3. Gie - Be mei - ne Blu - men gie - Be, daß ein gan - zer Som - mer sprieße; Fur - che her und

pp rit. *a tempo* *rit.* *f*

Fur - che hin, lie - be klei - ne Gärt - ne - rin.

(Nach Str. 3. Wiederholung von Str. 1. bis Fine.)

Hohes Lied.

(Kurt Arnold Findeisen)

Paul Kurze (1925)

Mäßig schnell.

leidenschaftlich

mild und ruhig

pp

Al - le As - tern krank im be - stoh - len Licht. Nur im Her - zen tief krank die

mf *leidenschaftlich* *f* *f* *pp mit Seele und sehr ruhig*

Lie - be nicht. Al - le Flö - ten tot und ein Raub der Zeit. Nur im Her - zen

Helga Petri zu eigen.
Er hört mit ihr den Gukguk schreyn.
 (Aus „Dafnis“ von Arno Holz)

Paul Kurze (1924)

Mäßig schnell, im verliebten Schäfer-ton.

1. Gri-sill - gen weis - tu waß? Kom
 2. Gri-sill - gen weis - tu waß? Itzt
 3. Gri-sill - gen weis - tu waß? „Nein,
 4. Gri-sill - gen waß ist daß? Dein

1. mit mir in das Graß. Im Hayn blüht lengst der Flih - der, die
 2. wünscht ich diß und daß. Sih, wie sich mei - ne Zih - gen ümb
 3. nicht doch, Daf - nis laß. For ein Bih - nen - Kröpff - gen ist ein
 4. Hüt - gen glüpft ganz naß? „Lind träu - felt sei - nen Se - gen ein

1. Frösch - gens hupf - fen wih - der Ve - - nus und ihr klei - nes Söhn - gen
 2. dei - ne Schäf - gens schmih - gen, zwi - - schen Quendel ü - ber Quek - ken
 3. nicht mein Ho - nig - Döpf - gen! Müst ich nicht durch solch Be - näh - men
 4. lih - ber Son - nen - Re - gen! Flink in je - nes Roh - sen Läub - gen

1. pflük - ken sich da Tau - send schön - gen. Ach, nun ist die göld - ne Zeit.
 2. tans - ten dort ver - lüht zwei Schne - ken. Ach, nun ist die göld - ne Zeit.
 3. mich vor mei - nen Schäf - gens schäh - men? Drück mir nicht mein Daf - fet Kleid.
 4. Ich der Täu - ber, du das Täu - gen! Ach, nun ist die göld - ne Zeit.

1. hörs tu, wie der Guk - guk schreyt?
 2. horch bloß, wie der Guk - guk schreyt?
 3. horch doch, wie der Guk - guk schreyt?“
 4. nein, wie bloß der Guk - guk schreyt?

*) Zum besseren Vortäuschen des Kuckuckrufes wird hier der 4. Finger leicht dämpfend über die E u. H Saite gehalten.

Menuett.

(Jos. Haydn.)

F de Fossa Op.13.

Allegretto

The main musical score consists of six 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 score includes various dynamic markings such as *f*, *p*, *mf*, and *dolce*. There are numerous fingering numbers (1-4) and articulation marks throughout. The piece concludes with a double bar line and the word 'Fine'.

TRIO

The Trio section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo remains 'Allegretto'. The music features a variety of rhythmic patterns and dynamic markings. The section is marked with Roman numerals VII, VIII, and V, indicating specific measures or phrases. It ends with a double bar line.

Menuett D. C. al Fine



Walzer

José Broca

Viol. Solo.

The musical score consists of ten staves of music in a single system. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for a violin solo. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering numbers (1-4) and bowing directions (up and down bows) are indicated throughout. Roman numerals (IV, VII, XI, XII, IX, X, V) are placed above the staff to indicate specific positions or techniques. The piece concludes with a double bar line and the word "Fine." written below the staff.



Bolero

Allegro moderato
6. Saite in D

Julian Arcas

The musical score is written for a single guitar line on the 6th string in D major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro moderato'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A double bar line with repeat dots appears after the first staff. The second staff includes a 'V-' marking above the staff and a 'I' marking below it. The third staff has a 'V-' marking above it. The fourth staff continues the melodic and harmonic development. The fifth staff contains a first ending (1.) and a second ending (2.), with a '1a' marking above the first ending and a '2a' marking above the second ending. The sixth staff concludes with a 'XII' marking below the staff and the word 'Fine.' at the end. The seventh staff provides a final melodic flourish. The score is a transcription of the original guitar piece by Julian Arcas.

This musical score is written for guitar and consists of ten staves of music. The notation includes various chords, fingerings, and dynamics. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Chord diagrams are provided for several chords, including V, III, XII, and XI. Fingerings are indicated by numbers 1-4. Dynamics such as *f*, *p*, and *rall.* are used throughout. The score includes first and second endings, marked with '1.' and '2.'. The piece concludes with a double bar line and the instruction 'D. C. al Fine.'.

D. C. al Fine.

Der Teufel und die Katz'.

(Paula Dehmel)

Paul Kurze

Gehend, mit diabolischer Galanterie

1. Ein Kätz-leinging einst ja-gen, welch schö-ne Katz';welch fei - ne Katz'; an
 2. Ach Kätz-lein,lass mich le-ben, du schö-ne Katz', du fei - ne Katz'; will
 3. Das Kätz-lein ließ sich rüh-ren, die schö-ne Katz', die fei - ne Katz'; sie

Schneller

ei - ner Kirch - hofs-mau - er, da lag sie auf der Lau - er und fing sich ei - ne
 die - nen dei - nem Wil - len, jed' Wünsch - lein dir er - fül - len als dein ge-treu - er
 ließ die Rat - te le - ben, tat ihr ein Latern-chen ge - ben, zu leuch - ten bei der

Ratz,
 Schätz,
 Hatz,

und fing sich ei - ne Ratz.
 als dein ge-treu - er Schätz.
 zu leuch - ten bei der Hatz.

4. Ich tu dir wacker helfen,
 Du schöne Katz', du feine Katz',
 Brauchet bloß die Ohrlein spitzen,
 Da laufen aus Spalt und Ritzen
 Langschwänze auf den Platz.

6. Dein Schwänzlein will ich känmen,
 Du schöne Katz', du feine Katz',
 Er rupft sie zum Erbarmen,
 Kein Mauen hilft der Armen,
 Vor Schmerz tat sie 'nen Satz.

8. Er sprang ihr auf den Rücken,
 Hei, schöne Katz', hei feine Katz',
 Jetzt habe ich zu sagen:
 Mußt mich als Reiter tragen
 Auch ohne Zaum und Latz.

5. Der Ratz ward groß und größer
 Du schöne Katz', du feine Katz',
 Wir wollen beid' spazieren,
 Am Arm will ich dich führen
 Als dein getreuer Schatz.

7. Hätt' ich dich doch gefressen,
 Ich schöne Katz', ich feine Katz',
 Ein Untier bist du worden,
 Wirst mich gewiß noch morden,
 Du Ungetüm von Ratz.

9. Jetzt fahren wir zur Hölle,
 Ei schöne Katz', ei feine Katz',
 Heidi, ein Katzenbraten
 Wird dem Teufel wohl geraten.
 Ich schür' den Ofen, Schatz.



18 leichte Übungsstücke von Dionysio Aguado.

Alle Rechte vorbehalten.

1

First system of musical notation for exercise 1, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings.

Second system of musical notation for exercise 1, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation for exercise 1, ending with a double bar line and repeat dots. A second ending bracket labeled "B II" is present.

3

First system of musical notation for exercise 3, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings.

Second system of musical notation for exercise 3, continuing the piece with similar rhythmic and melodic patterns.

4

First system of musical notation for exercise 4, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings.

Second system of musical notation for exercise 4, continuing the piece with similar rhythmic and melodic patterns.

5

First system of musical notation for exercise 5, featuring a treble clef, 2/4 time signature, and a key signature of two sharps (F# and C#). The notation includes various rhythmic values and fingerings.

Notenbeilage „Die Gitarre“ Jhrg. X, Nr. 9/10

ma 18 1898



Musical staff 5: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4, 0). Below the staff, there are bass clef notes and a curved line with a sharp sign and a '1' below it.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it.

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it. The label "B II" is written above the staff.

Musical staff 11: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it. The labels "a m a" and "B III" are written above the staff.

Musical staff 12: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it. The labels "a m a" and "B III" are written above the staff.

Musical staff 13: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it. The labels "B II" and "B III" are written above the staff.

Musical staff 14: Treble clef, key signature of two sharps. The staff contains a melodic line with rhythmic patterns and fingerings. Below the staff, there are bass clef notes and a sharp sign with a '4' below it. The label "p" is written below the staff.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

11

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'. A bracketed section is labeled 'BII'.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'. A bracketed section is labeled 'BII'.

12

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'. A bracketed section is labeled 'BII'.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

13

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'.

14

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'. A bracketed section is labeled 'BI'. The word 'Fine.' is written below the staff, and 'D.C.' is written at the end.

15

Musical staff with notes, rests, and fingerings. Includes a dynamic marking 'p' and a fingering '1 2 3 4'. A bracketed section is labeled 'BI'.

BI- BI- BI

16 BI BI BI 1a

2a BI BI BI Fine.

D. C. ✂

17 BI-

BI- BI-

BI-

BI- BI-

18 BI

BI BI



Spanische Gitarrenmusik Manchegas



Francisco Tarrega
(Erstveröffentlichung)

Allegro

1. *C10a.* *C7a* *C10a.* *C7a*

C7a *C10a.* *C7a* *con mucha expresion* *Fine.* *C2a.* *C5a.*

C7a. *C5a.* *C9a.* *C10a.* *C9a.* *C9a.* *C10a.* *C5a.* *C3a.*

C2a. *C12a.* *C10a.* *C9a.* *C5a.*

Notenbeilage „Die Gitarre“ Jhg. XI Nr. 1/2

D.C. à la $\%$ hasta sin como 2ª vez
si no quiere repetirse todo.

Notenbeilage „Die Gitarre“ Jahrg. XI Nr. 7/8

Recuerdos de Barcelona

Vals

Jaime Bosch, Op. 15

Tempo di Vals 72 = ♩

The musical score is written for guitar and consists of ten staves. The first staff is marked with a '2' and includes a 'C10a-' chord diagram. The second staff includes 'C10a-', 'C7a-', and 'C5a-' diagrams. The third staff includes 'C7a-', 'C5a-', and 'C2a-' diagrams. The fourth staff includes 'C7a-', 'C5a-', and 'C2a-' diagrams. The fifth staff includes a 'C10a-' diagram. The sixth staff includes a 'C5a-' diagram. The seventh staff includes a 'C5a-' diagram. The eighth staff includes a 'C5a-' diagram. The ninth staff includes a 'C5a-' diagram. The tenth staff includes a 'C5a-' diagram. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (3/4), and dynamic markings like 'p'. Fingering numbers (1-4) and circled numbers (1, 2) are used throughout. A 'Fine' marking is present at the end of the sixth staff. The piece concludes with a double bar line and repeat signs.

Meno mosso

Vals -D.C. hasta Fine.

Capricho



José Viñas

Allegro moderato

3. *mf (f)*

C5a-

1^a C2a C4a- *poco meno*

2^a C2a-

C4a C5a-

f *p*

cresc. *cresc.*

C5a- C5a-

f *decresc.* *mf*

C3a- C1a

f



Segovia gewidmet Sonate.

M. Giuliani Op.15

Allegro spirito.

The musical score is written for guitar and consists of ten staves. It begins with the tempo marking 'Allegro spirito.' and includes various dynamic markings such as *mf*, *p*, *f*, *sf*, *ff*, *cresc.*, *dolce*, and *dim.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are two 'B VIII' markings, likely referring to specific guitar techniques or positions. The piece concludes with a final chord marked *f*.

2982

BVIII

1 *dim.* 0 *f* *dim.* *dolce*

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

mf *p* *sf* *f*

p *sf*

sf *f*

f *dolce*

ff *p* *f* *sf*

f *sf*

ff *p* *mf*

sf *p* *dim.* *pp*

dolce

mf

sf *f*

sf *f*

dim. *poco a*

sf *poco*

p *dolce*

mf *p*

f *cresc.*

dim. *cresc.*



Musical score for a single melodic line, consisting of ten staves of music. The notation includes various dynamics, articulations, and fingering instructions.

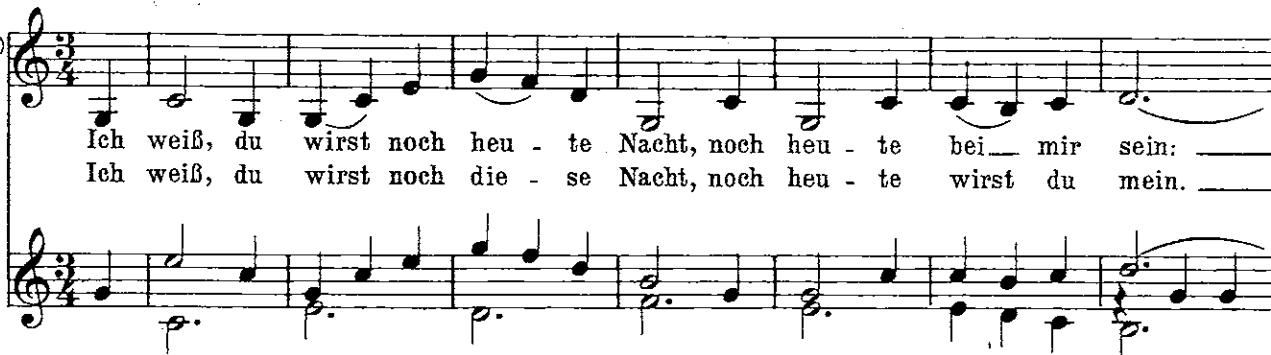
- Staff 1:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Includes a fermata and a second ending marked with a '2'.
- Staff 2:** Marked *dolce* (softly). Includes a first ending marked with a '1' and a second ending marked with a '3'.
- Staff 3:** Marked *dolce*. Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 4:** Marked *mf* (mezzo-forte). Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 5:** Marked *dolce*. Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 6:** Marked *f* (forte). Marked *dolce*. Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 7:** Marked *dim.* (diminuendo). Marked *dolce*. Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 8:** Marked *p* (piano). Marked *sf* (sforzando). Includes a first ending marked with a '1' and a second ending marked with a '2'.
- Staff 9:** Marked *sf*. Marked *f*. Marked *ff* (fortissimo). Includes a first ending marked with a '1' and a second ending marked with a '2'.

Liebeslied

Worte und Weise nach dem Andante für Gitarre Opus 31 Nr.1 von Ferdinand Sor

Gerhard Roehl

Bariton (Roehl)
Frauenstimme
eine Oktave höher



Ich weiß, du wirst noch heu - te Nacht, noch heu - te bei mir sein: —
Ich weiß, du wirst noch die - se Nacht, noch heu - te wirst du mein. —

Gitarre
(Sor)



— Nun du das Lo - dern so hell ent - facht, ge - hör ich nur dir al - lein. —
— Und wenn die Welt mir dann hel - ler lacht, er - strahlt sie durch dich so rein. —



Es drängt, es treibt, es zieht und drückt mich wild an dei - ne Brust, — und
Der Neid, der Streit, der Kampf, der Tod, ver - lie - ren Recht und Macht. — Und



was mich sonst ü - ber al - les be - glückt, er - trinkt in dei - ner Lust. —
all mein Lei - den und all mei - ne Not ent - fliehn nach die - ser Nacht. —



Dein Angesicht so lieb und schön

(Heine)

Walter Kretschmar

Langsam, mit Ausdruck

Dein An - ge - sichts so lieb und schön, das hab ich jüngst im Traum ge - sehn,

B VII es ist so mild und en - gel - gleich und doch so bleich und schmer - zens - reich. B II

Und nur die Lip - pen, die sind rot, bald a - ber küßt sie bleich der Tod, er -

lö - schen wird das Him - mels - licht, das aus den frommen Au - gen bricht. B II

Wiederholung bis ⊕ dann ab § bis Fine.

§ doch so bleich und schmer - zens - reich.

Fine

Im Nebel

(Herm. Hesse)

Paul Kurze

Ruhig gehend

Selt-sam, im Ne-bel zu wan-dern!

Ein-sam ist je-der Busch und Stein, kein Baum sieht den an-dern,

je-der ist al-lein! Voll von Freun-den war mir die

Welt, als noch mein Le-ben licht war; nun, da der Ne-bel

fällt, ist kei-nermehr sicht-bar. Wahr-lich, kei-ner ist wei-se, der nicht das

pp *mf* *mf* *p* *p* *p* *f* *f* *p* *p* *f*

decresc. *decresc.* *cresc.* *cresc.* *decresc.* *decresc.* *rhythmisch frei*

mf *p* *f*

*Die Schattierungen in der Gitarrenstimme sind peinlichst genau auszuführen



mf *p* *f* *pp dolce* *ff*

Dun- kel kennt, das un- ent - rinn- bar und lei - se von al - len ihn trennt.

pp *f* *pp* *ff*

Selt- sam, im Ne- bel zu wan- dern! Le- ben ist Ein - sam- sein. Kein Mensch kennt den

pp *f* *pp*

an- dern, je - der ist al - lein!

ff *p* *decresc.* *ppp*

Albumblatt.

Ziemlich langsam

Rob. Schumann Op.99 Nr.4
bearb. von E. du Vinage

p

sf

BII

sf *dim.* *p*

BII

pp

Chaconne

Sylvius Leopold Weiß (1686-1750)

Nach einer Lautentabulatur

bearb. von Erwin Schwarz-Reiflingen

The musical score is presented on ten staves. Each staff contains a line of musical notation in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. Below the notes, guitar tablature is provided, consisting of numbers 0-4 on a single line representing the strings. The score is divided into measures by vertical bar lines. Above the first staff, the letters 'B V', 'BIV', 'B II', 'BVII', 'B IV', and 'BII BIV' are placed, indicating specific sections or positions. Above the second staff, 'I', 'BIV', 'B II', and 'II' are placed. Above the fourth staff, 'BIV', 'BII', and 'II' are placed. Above the fifth staff, 'B II' is placed. Above the sixth staff, 'BIV', 'BII', and 'B II' are placed. Above the seventh staff, 'I', 'II', and 'BIV' are placed. Above the eighth staff, 'BIV' and 'B IV' are placed. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Some notes are marked with 'tr' (trill) or 'acc' (accents). Dynamics like 'p' (piano) and 'm' (mezzo) are indicated. Circled numbers (1-5) are placed below the notes, likely corresponding to the tablature. The score concludes with a double bar line and a final chord.



Main musical score consisting of ten staves. The key signature is G major (two sharps) and the time signature is 4/4. The score includes various fingering numbers (0-4), dynamics (p, m, a), and articulation (tr). Rehearsal marks B II, B IV, B V, and B VII are placed above the staves. The piece concludes with a 'rit.' marking and a 'Fine' symbol.

⊕ Zweiter Schluß ad lib.

Second musical section starting with a double bar line and a circle with a cross. It contains one staff of music with fingering numbers and a 'rit.' marking. Rehearsal mark BV is placed above the staff.



Japanische Gitarrenmusik

Herrn Erwin Schwarz-Reiflingen gewidmet

Prélude

Yosie Ohcawara

Allegretto *sf*

p

sf

sf

sf

sf

sf

sf

sf

sf

pizz.

sost.

a tempo

1. poco sost.

sf

sf

cresc.

f

dim.

pp

2.

Zwei Etuden

Allegretto

I. Takahashi

Galopp



Ballade

Jaime Bosch

Andante misterioso 152-♩

The musical score is written for guitar in a single system with ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as *Andante misterioso* with a metronome marking of 152 quarter notes per minute. The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents), and performance instructions like *ad lib.* and *a tempo*. Section markers include 'BV' (Bis), 'V', 'VI', 'VII', 'X', and 'I'. The piece concludes with the instruction *D.C. al Fine*.



Capriccio

Alle Rechte vorbehalten

Heinrich Albert

Grüblerisch und unbestimmt im Zeitmaß

The musical score consists of six staves of music, all in treble clef and 3/4 time. The first staff begins with a dynamic marking of *f* (forte) and a slur over the first two measures, followed by a *p* (piano) marking. The second staff includes fingering numbers (1, 2, 3, 4) and dynamic markings of *p*. The third staff also features *p* dynamics. The fourth staff includes a *V* (Vibrato) marking. The fifth staff is marked *ff* (fortissimo) and includes fingering numbers and circled numbers (2, 3, 4). The sixth staff is marked *p* and includes the instruction *leidenschaftlich* (passionately) and a circled number (2). The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and frequent changes in dynamics.

VI

B III B I

VII

III

leidenschaftlich

f p *p* *pp*

Süd-Osteuropäische Gitarrenmusik

Kroatien



Napitnica

Arabisch-türkische 'Ud Musik

aus der Sammlung von C. Iskender

a. Syném Sénin itçun (Türkisches Lied zur 'Ud)

Sy - ném Sé - nin i - tçun ol du - bak „M“ vy - ran

i - nan eu - lur - sém seu le hér 1. Am 2. Am

sev mic dun - bèn gul - much dun - sèn Ag - lar - i kén gid sév

bèn - i sèn ok - ça hér - ze 1. man. 2. man. Bak me yor yu -

zu - mé sév me yor yandim bit - dim sévdim sen - i 1. a - hi -

nan 2. a - hi - nan. *) Nachspiel

Fine

p *f*

1. 2.

b. Arabisches Postludium

*) Der Lauf steht im Original



Suite in H-Moll

I. Sarabande

Joh. Seb. Bach

bearb. von Erwin Schwarz-Reiflingen

B II... V... B II... B II... B IV
 f p mf
 B II... B II...
 f mf
 B VI... B II... B VII... B V B IV...
 f f p
 I B II... V 1/2 B II...
 f
 B II
 mf
 II B VII B V... B III B II B II...
 f
 1. 2.

II. Double

II dolce
 m p m p m p m p
 B II 1. B II 2.
 p p



BVII..... V..... BV.....

mf *m* *p*

BVII..... BV..... BIV..... I..... BII.....

p

BII.....

p *crescendo*

1/2 BVII.....

BVII..... BV..... BII..... V..... BII..... IV..... BVII.....

f *p* *p* *p* *p* *p*

III. Gavotte en Rondeau

BII..... BII.....

p

BII.....

p *p* *p* *p*

BIV..... BIII..... BIV..... BVII BIV..... BII

BII..... BII IV..... BVII.....

BII..... BIII..... III BIV..... IV

BVII..... VII

BII..... BIII

IV. Bourrée

f *2p* *p*

p

f *p*

f *p* BII.....

1/2 B III..... 1/2 B II.....

1/2 BV..... I..... 1/2 BV.....

B II.....

III..... B III.....

p *f* *p* *f*

Musette

Joh. Seb. Bach

bearb. von Erwin Schwarz-Reiflingen

6. Saite in D

B II.....

B I.....

p *f*





Opus 101

Kompositionen von José Sirera

A mi hija Lonchita

MIMOSO (Vals)

José Sirera

Introduccion

VALS

Musical notation for the introduction and first part of the waltz. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation features various chords, melodic lines, and fingerings. Chord symbols C4, C2a, C5, and C4 are indicated. The piece concludes with a double bar line and a repeat sign.

Repite la 1ª Parte y salta al Trio

TRIO

Musical notation for the Trio section. The key signature changes to three sharps (F#, C#, G#). The notation includes a treble clef and a 3/4 time signature. It features complex chordal textures and melodic patterns. Chord symbols C7 and C7 are indicated. The section ends with a double bar line.

CODA

Musical notation for the Coda section. It includes a treble clef and a 3/4 time signature. The notation features a few chords and melodic lines. Chord symbols C2 and C2 are indicated. The piece concludes with a double bar line.



Luisito (Tango)

José Sirera

Introduccion

Musical notation for the Introduction section, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various fingerings and dynamics like 'p' and 'pp'.

A TANGO

Musical notation for the first part of the Tango section, starting with a double bar line and a repeat sign. It includes fingerings and dynamics.

Musical notation for the second part of the Tango section, including a first ending (1.) and a second ending (2.) with a 'tr' (trill) marking.

Musical notation for the third part of the Tango section, featuring two first endings (1. and 2.) with different melodic lines.

Musical notation for the fourth part of the Tango section, including a section labeled 'C4' and 'C5' with sixteenth-note runs.

Musical notation for the fifth part of the Tango section, including a section labeled 'C7' and 'C4' with sixteenth-note runs.

Musical notation for the sixth part of the Tango section, including a section labeled 'C2' with sixteenth-note runs.

Musical notation for the seventh part of the Tango section, including a section labeled 'C4' with a second ending (2.) and sixteenth-note runs.

Musical notation for the eighth part of the Tango section, including a section labeled 'C5' and 'C7' with sixteenth-note runs and a final ending.

a la A hasta B y salta a C

A mi hija Rosita
Gronxant ma Nineta
(Meciendo de bebé)

José Sirera

Allegretto

The musical score is written for guitar in treble clef, 3/4 time, and the key of D major (indicated by two sharps). The tempo is marked 'Allegretto'. The score consists of ten staves of music. The first staff begins with a 'ga' (guitar) instruction and a 'har' (harmonics) instruction. Chord diagrams are provided for various chords, including C4, C5, C9, C7, and C4. Fingering numbers (1-4) are placed above notes to indicate fingerings. The score includes repeat signs and first/second endings. The final staff concludes with 'har 7' instructions.

Elegia

Dedicada à la memoria del maestro D. Miguel Más Burgalló



Gonzalo González Moré

Andante C5

trino Imitacion a campanas armonicos octavados

El armonico fuera del Diaparon

morendo

Ich lasse die Augen wanken

J. Wolff

H. Höhne

1. Ich las - se die Au - gen wan - - ken nach
 2. Ich ma - che man - che Mei - - le, bei
 3. Die Blu - men möcht' ich fra - - gen: Was
 4. Dem Wind be - stell' ich Grü - - ße und

1. dir wohl aus und ein. Ich küs - se dich in Ge -
 2. der mein Schritt nicht klingt. Ich schrei - be man - che
 3. blüht ihr hier am Weg? Zu dir möcht' ich sie
 4. Wünsche dem A - - bend - stern Sehn - sucht hat hun - dert

1. dan - - ken, Herz - al - ler - lieb - - ste mein!
 2. Zei - - le, die dir kein Bo - - te bringt.
 3. tra - - gen auch ü - ber den schmal - - sten Steg.
 4. Fü - - ße und bleibt doch e - - wig fern.



Die schwarze Laute

Lied für eine Singstimme, Violine und Gitarre

Anton Tomaschek

Moderato (*ruhig*)

Violine

Gesang

Gitarre

Aus dem Ro - senstocke vom Grabe des Christ ei-ne

schwar - ze Laute ge - bau - et ist der wur - den grün - ne Re - ben zu

Sai - ten ge - ge - ben. Oh we - he du, so se - lig sang, so

e - ros süß, so je - sus bang. Die schwar - ze. Ro - sen - lau -

p a tempo
 te... Ich hör - te sie singen in mailichter Nacht, da bin ich zu Lie - be in
p *p* *cresc.* *mf*
a tempo

Schmer - zen erwacht, da wur - de mei - nem Le - ben die Seh - sucht ge -
ff *p* *ff.*
p *ff*

ge - ben. Oh we - he du, wie se - lig sang, so je - sus süß, so
mf *f* *pp (ruhig)* *pp*
mf *f* *p (ruhig)*

e - rosang. Die schwar - ze Ro - sen - lau - - - te.
mf *rit.* *p* *rit.* *p*
pp *mf* *rit.* *rit.* *p*



Bolero



Carl Henze

M. M. ♩ = 100

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked as M. M. ♩ = 100. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various articulations such as accents and slurs, and is marked with Roman numerals (B I, B V, B VII, B III, B V, VI, VIII, VI, V, B V, B III, B IV, B IX, IV, IV, II, VII, IX, XIV, IX, B V) indicating specific sections or measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final measure of the score is marked *dim.* (diminuendo) and *sfz* (sforzando).

Übertragungen für Gitarre aus 5 Jahrhunderten ¹

Dela Störmer zu eigen

Sätze von Hans Peter Kosack



Unbekannter Komponist: Volkslied „Ich klag den Tag“ (um 1470)

15. Jahrh.

1.

Unbekannter Komponist: Präludium (1546)

16. Jahrh.

2.

D. Buxtehude: Fuge (um 1680)

17. Jahrh.

3.

J. St. Luc und Graf Bergen: Suite für die Laute (um 1720)

18. Jahrh.

a) Rigodon

The Rigodon section consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It features a series of rhythmic patterns with various fretting diagrams (e.g., 4 4 4 4, 2 4 2, 4 1 4) and fingering numbers (1, 2, 3, 4). The second staff includes a section labeled 'B II' with a fretting diagram (0 1 3 4) and continues with similar rhythmic patterns. The third staff has a section labeled 'B VI' and the fourth staff concludes with a double bar line and a final chord.

b) Courante

The Courante section consists of four staves of music. The first staff is in a 4/7 time signature and includes a section labeled 'B II'. The second staff has sections labeled 'B II', 'B I', and 'B II'. The third staff has sections labeled 'B II' and 'B IV'. The fourth staff has sections labeled 'B IV' and 'B II'. The music features complex rhythmic patterns and various fretting diagrams (e.g., 3 4 4 4, 4 1 4, 4 0 4 1, 4 1 2, 4 4 1 0 4).

c) Sarabande

The Sarabande section consists of a single staff of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features a section labeled 'B VII' and another labeled 'B II'. The music is characterized by a slower, more melodic style with various fretting diagrams (e.g., 3 4 4 3, 4 1 3, 1 0 4, 2 4) and fingering numbers (1, 2, 3, 4).

Musical staff with BII and BIV markings. The staff contains a sequence of notes with various fingerings and articulations. The markings BII and BIV are placed above the staff, indicating specific techniques or positions.

d) Bourrée (Graf Bergen)

Musical staff for Bourrée (Graf Bergen). The staff contains a sequence of notes with various fingerings and articulations. The markings BII and BIV are placed above the staff, indicating specific techniques or positions. There are also circled numbers (1, 2, 3, 4) indicating specific notes or measures.

F. Mendelssohn: Trauermarsch

19. Jahrh.

Musical score for Trauermarsch (F. Mendelssohn). The score is in 2/4 time and consists of five staves. The markings B VII, B I, and B II are placed above the staff, indicating specific techniques or positions. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *ff* (fortissimo). The tempo/mood is marked *tranquillo e legato*. The score includes various fingerings and articulations.

con sforza

BII...

sfz

dim.

semper

dim.

BVII

Flgt.

ppp

P. Tschaikowsky: Träume

Op.39 Nr.21
bearbeitet von Adalbert Quadt

Moderato

B II

B II

p molto espressivo

poco più forte

B II

B II

p

cresc.

f

p

Fine

mf marcato

f

B II

B II

B II

mf

f

dim.

D.C. al Fine

Stich u. Druck: C. Paris, Berlin N. 58



Kompositionen von Joh. Seb. Bach 2. Folge*

für Gitarre bearbeitet von Erwin Schwarz-Reiflingen

Sarabande

1.

Bourrée

2.

* 1. Folge siehe Suite in H-Moll. Notenbeilage „Die Gitarre“ Jahrg. XII, Nr. 7/8

Notenbeilage „Die Gitarre“
Jahrgang XIII Nr. 3/4

mus. 78 15. 291-2

III - - - III - - - BI - - - BIII *ff*

BIV - - -

BII - - - *cresc.* *f* *p p p*

VII - - - VII - - -

BI - - - *f*

m i $\frac{1}{2}$ BV - - - $\frac{1}{2}$ BIV - - -

$\frac{1}{2}$ BI - - - BV - - - BI - - - BII

Bourrée I

3. BVII - - -

BVII - BIV - BII

BIV - BII - BIV

BII - BV - BVII - VII - IV

BII

Bourrée II *etwas langsamer*

$\frac{1}{2}$ BV - $\frac{1}{2}$ BIV

Fine p

B VIII

BIII - BII

$\frac{1}{2}$ BVII

sfz

BII

Präludium

E nach D stimmen

bearbeitet von Adalbert Quadt

BVII *legato*

p p

p p

BIX

BV

BVII

BIII

BII

BV

rit.

mf

p

Detailed description of the musical score: The score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff contains the opening melody with the word 'legato' and dynamic markings 'p p'. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above many notes. The piece is divided into sections labeled BII, BIII, BIV, BIX, and BV. The final section, BV, concludes with a 'rit.' (ritardando) marking and a final chord marked 'mf' and 'p'.