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# Freie Vereinigung zur Förderung guter Gitarremusik

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 V. Cahier V. 5<sup>th</sup> Issue.

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2. **Venetianisches Gondellied**  
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3. **Rondo aus Op. 6.**...1 Guitare... F. Molino.
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1 Guitare mit Text..... A. Darr.

Heft VII. Cahier VII. 7<sup>th</sup> Issue.

- Serenade Op. 30**..... Nap. Coste.  
1 Guitare



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1. **Duo N° V.** 2 Gitarren..... A. Darr.
2. **Introduction, Walzer und Coda.**  
1 Guitare..... A. Darr.
3. **Regrette.** 1 Guitare..... Ch. Henze.

1924  
1949

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# Duo No. V.

Für 2 Gitaren.

A. Darr.

Stifter: Otto Hammerer †.

Andante.

Guitare I. *p*

Guitare II. *p*

*cresc.*

*f*

*p*

*pp*

*cresc.*

VII

*p dolce*

33

First system of a musical score in G major. It consists of two staves. The upper staff features a melodic line with triplets and a dynamic marking of *p*. The lower staff provides harmonic accompaniment with chords and some triplets. A dynamic marking of *mf* is present in the lower staff.

Second system of the musical score. The upper staff continues the melodic line with triplets. The lower staff features a *cresc.* (crescendo) marking and continues the accompaniment with chords and triplets.

Third system of the musical score. The upper staff has a *harm.* (harmonics) marking. The lower staff continues the melodic line with triplets and the accompaniment with chords.

Fourth system of the musical score. The upper staff begins with a *p* (piano) dynamic marking. The lower staff continues the melodic line with triplets and the accompaniment with chords.

Fifth system of the musical score. The upper staff continues the melodic line with chords. The lower staff continues the accompaniment with chords and some triplets.

Sixth system of the musical score. The upper staff continues the melodic line with a *p* dynamic marking. The lower staff continues the accompaniment with chords and triplets.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in the second measure.

Second system of musical notation. It begins with a *f* dynamic marking. The *cresc.* marking continues from the previous system. The system concludes with a *p* dynamic marking.

Third system of musical notation. It begins with a *p* dynamic marking. The melodic line continues with eighth-note patterns, while the bass line provides harmonic support.

Fourth system of musical notation. It begins with a *cresc.* marking. The system ends with a *p dolce* marking, indicating a change in dynamics and articulation.

Fifth system of musical notation. It begins with a *p* dynamic marking. The music features a complex texture with multiple voices in both hands, including some tremolos in the bass line.

Sixth system of musical notation. It begins with a *rall.* marking, indicating a deceleration of the tempo. The system concludes with a double bar line and repeat signs.

# Introduction, Walzer und Coda.

A. Darr.

Komponiert im großen Rosengarten  
bei Herrn Steinkirchner,  
München, 25. Okt. 1849.

Stifter: Eduard Bayer, Hamburg, †.

## Introduction.

The Introduction section consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes markings for *A-sul* and *f*. The second and third staves feature numerous triplet figures. The fourth staff concludes with a *ritard.* marking and a *pp* dynamic.

## Walzer No 1.

The Walzer No 1 section consists of four staves of music. It begins with a piano (*p*) dynamic. The first staff includes a *p* dynamic marking. The second staff features a *pp* dynamic marking. The third staff includes a *f* dynamic marking. The fourth staff concludes with first and second endings, marked with *f* and *sfz* dynamics.

No 2.

First line of musical notation for No 2. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of chords and eighth notes. Dynamics include *p* (piano) at the beginning and *ff* (fortissimo) towards the end.

Second line of musical notation for No 2. It includes a *p* dynamic at the start, followed by a *cresc.* (crescendo) and *f* (forte) dynamic. A *sul H* (sul ponticello) instruction is present above a group of notes. The line concludes with two first endings, labeled 1. and 2.

Third line of musical notation for No 2. It features a *f* dynamic at the beginning, followed by a *p* dynamic. The music includes various rhythmic patterns and slurs.

Fourth line of musical notation for No 2. It starts with a *p* dynamic and includes a *f* dynamic later. The line ends with two first endings, labeled 1. and 2.

No 3.

First line of musical notation for No 3. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Dynamics include *p* (piano) and *fp* (fortissimo piano). The music consists of chords and eighth notes.

Second line of musical notation for No 3. It features a *fz* (forzando) dynamic. The line concludes with two first endings, labeled 1. and 2. A *Flag.* (flagging) instruction is present above the first ending.

Third line of musical notation for No 3. It starts with a *p* dynamic and includes a *p* dynamic later. The music includes various rhythmic patterns and slurs.

Fourth line of musical notation for No 3. It features a *cresc.* (crescendo) and *f* (forte) dynamic. The line concludes with two first endings, labeled 1. and 2.

No 4.

Musical score for No 4, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic and includes a first ending bracket. The second staff features a crescendo leading to a forte (*f*) dynamic and includes a second ending bracket. The third staff begins with a mezzo-forte (*mf*) dynamic. The fourth staff also starts with *mf* and includes a first ending bracket.

No 5.

Musical score for No 5, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic and includes a first ending bracket. The second staff features a crescendo leading to a piano (*p*) dynamic and includes a second ending bracket. The third staff begins with a piano (*p*) dynamic and includes a first ending bracket.

Goda.

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 music is marked with a forte dynamic (*ff*) and includes several accents (*>*). The second staff features a first ending bracket and a piano dynamic (*p*). The third staff includes a crescendo marking (*cresc.*) and a forte dynamic (*f*). The fourth and fifth staves continue with piano (*p*) dynamics. The sixth and seventh staves show a variety of rhythmic patterns and dynamics. The eighth staff features a piano dynamic (*p*) and a first ending bracket. The ninth and tenth staves conclude the section with dynamics ranging from piano (*p*) to fortissimo (*ff*), including accents and slurs.



Musical score for a piece in D major, consisting of ten staves. The score includes various dynamics and articulations:

- Staff 1: *fz*, *p*, *fz*, *p*, *fz*
- Staff 2: *fz*, *p*
- Staff 3: *mf*, *f*, *p*
- Staff 4: *cresc.*
- Staff 5: *p*
- Staff 6: *ff*
- Staff 7: *p*, *Das erste Mal Viertel, das zweite Mal Achtel.*
- Staff 8: *p*, *pp e ritard.*, *ff*

# Regrette.

Eigentum des Komponisten.

Charles Henze, Berlin.

Larghetto. M.M. ♩ = 66.

- Bezeichnungen:
- ① E-Saite.
  - ② H-Saite.
  - ③ G-Saite.
  - ④ D-Saite.
  - ⑤ A-Saite.
  - ⑥ E-Saite.
  - ^ Daumen.
  - . Zeigefinger.
  - .. Mittelfinger.
  - ... Ringfinger.