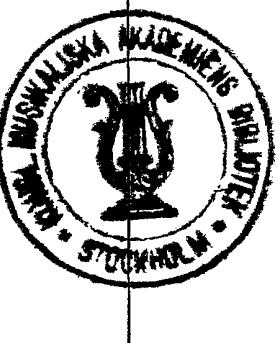


# Gitarristische Vereinigung e. V. Sitz in München

## INHALT:

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ALBERT, HEINRICH: Sonatine Nr. 1 (Gitarre-Solo) . . . . .	S. 2-4
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Zwei elsafäf-lothringische Volks- weisen (Gesang und Gitarre) . . .	S. 5-6
SOR, FERD.: „Etuden“ Nr. 17-19 aus Op. 60 (Gitarre-Solo) . . . .	S. 7-8



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## Sonatine № 1.

Heinrich Albert.

*Allegretto.*

The musical score for Sonatine № 1 is composed of ten staves of music. The tempo is indicated as *Allegretto.* The music is in common time and uses a treble clef. The instrumentation is for a single instrument, possibly a piano or harp, as indicated by the multiple staves. The score includes dynamic markings such as *f*, *p*, and *mf*. Key changes are marked with Roman numerals (I, II, III, IV). The vocal parts contain the lyrics "cre - scen - do" in parentheses, which appear in several staves. The music is divided into measures by vertical bar lines.

The musical score consists of ten staves of music. The first staff begins with a forte dynamic (f) and a crescendo (cresc.) instruction. The second staff starts with a piano dynamic (p) and a 'V' rehearsal mark. The third staff is labeled 'Menuett.' and 'Andante.'. The fourth staff begins with a piano dynamic (p). The fifth staff features a dynamic marking of 'pp'. The sixth staff begins with a piano dynamic (p) and a 'mf' dynamic. The seventh staff begins with a piano dynamic (p). The eighth staff begins with a forte dynamic (f). The ninth staff begins with a piano dynamic (mf). The tenth staff concludes with a dynamic marking of 'Fine.'

**Menuett.**  
**Andante.**

**Trio.**

**Menuett D.C. al Fine.**

4 Rondo.  
Allegretto.

The sheet music consists of 18 staves of musical notation for piano. The key signature changes frequently, indicated by Roman numerals (VI, V, II, I) above the staff. The time signature also varies, primarily between common time (2/4, 4/4) and 3/4. The dynamics are marked with various letters and symbols such as *p*, *f*, *mp*, *pp*, *mf*, *sf*, *rit.*, and *ff*. The music features complex chords, sixteenth-note patterns, and dynamic markings like *p*, *f*, *mp*, *pp*, *mf*, *sf*, *rit.*, and *ff*.

# Die Greuel des Krieges.

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## Klagend.

Gesang.

*p (mf)*

Lothringische Volksweise  
zur Laute von E. Dahlke.

1. Ach Gott, wie geht's im Krie - ge zu, was wird noch Blut da -  
2. Stellt euch im Geist aufs Schlacht - feld hin, ihr all ver - stock - te -

Laute.

flie - Ben! Ob nicht im Land bald Fried' und Ruh? Mancher  
Sün - der! Be - denkt nur das E - lend im - mer - hin, ihr

8 -

wirds er - fah - ren müs - sen. Da wird so man - cher  
stol - zen Men - schen - kin - der. Legt eu - re stol - ze

8 -

*f*

rei - che Mann ge - macht zu ei - nem Un - ter - tan; so  
Bos - heit ab, be - denkt der Tod *p* fährt schnell ins Grab! Bei

8 -

man - che Stadt zer - stö - ret, so man - ches Land ver - hee - ret.  
so - viel tau - send Lei - chen euch könnt er schnell er - rei - chen.

8 -

# Das Häusel am Rhein.

(Elsässisches Volkslied.)

Elsässische Volksweise.

**Leicht, doch behaglich.**

Lautensatz von **E. Dahlke.**

**Gesang.**

1. Ich hab' a schöns Häu - sel am Rhein, am Rhein, drin  
 2. Vorm Häu - serl da lie - get ein Stein, ein Stein, die  
 3. Mein Nach - bar der hat ei - ne bra - ve Maid, drum

**Laute.**

V III V

wohnt ich so ganz \_ al - lein, al - lein, und's g'fiel mer halt nim - mer in  
 Aus - sicht ist präch - tig am Rhein, am Rhein, doch's g'fiel mer halt nim - mer in  
 hab ich denn auch \_ um sie ge-freit, es g'fiel mer ja nim - mer in

V

VII

VII

III

I

all' mei - ne Zim - mer, denn i war so ganz al - lein, \_\_\_\_\_ und's  
 all' mei - ne Zim - mer, denn i war so ganz al - lein, \_\_\_\_\_ doch's  
 all' mei - ne Zim - mer, denn i war so ganz al - lein, \_\_\_\_\_ es

III I

8

g'fiel mer halt nimmer in all mei - ne Zimmer, denn i war so ganz al - lein. \_\_\_\_\_  
 g'fiel mer halt nimmer in all mei - ne Zimmer, denn i war so ganz al - lein. \_\_\_\_\_  
 g'fiel mer ja nimmer in all mei - ne Zimmer, denn i war so ganz al - lein. \_\_\_\_\_

4.

I hab sie drum g'nommen zu meiner Frau,  
 Wie war mer der Himmel so blau, so blau,  
 Es g fiel mer ja nimmer in all meine Zimmer.

5.

Jetzt hab ich der Kinder schon zwei, ja zwei,  
 Die machn e jämmerlich G'schrei, ja G'schrei,  
 Es g fiel mer ja nimmer in all meine Zimmer.

6.

Oft muß ich sie nehmen auf meine Arm,  
 Im Häusel rum renn'n, daß Gott erbarm,  
 Und Ruh find i nimmer in all meine Zimmer,  
 Oft wär i so gern allein.

Sor. Ferd. Schade. Nr 17-19 aus Dr. b.

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## **Allegro moderato.**

Nr. 17.

**Allegro moderato.**

Nr. 17.

The sheet music consists of five staves of musical notation. The first four staves are in common time (indicated by a '4' below the staff) and the fifth staff is in 2/4 time (indicated by a '2' below the staff). The music is primarily composed of eighth and sixteenth notes. Fingerings are indicated above the notes in various positions: 2, 3, 2, 4, 2; 3, 2, 4; 4, 2, 1; 4, 1, 2; 1, 2; 3, 2, 0, 4, 3. The key signature changes between staves, with sharps appearing in the third and fourth staves.

*Le but de cette leçon est de faire prendre aux doigts en un seul mouvement la configuration qui produit l'accord dont les notes successives ne sont que l'expression détaillée.*

Es ist stets der ganze Akkord mit einem Griff zu nehmen.

Nr. 19.

The image shows a page of sheet music for a six-string guitar, labeled "Nr. 19." The music is arranged in ten horizontal staves, each representing a different string or group of strings. The notation includes various note heads, stems, and bar lines. Numerical markings such as "1", "2", "3", and "4" are placed above or below specific notes and chords to indicate fingerings or specific playing techniques. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves follow a similar pattern, with some variations in fingering and harmonic content. The music consists of eighth and sixteenth note patterns, with occasional rests and dynamic markings.