

GITARRE ~ ARCHIV

EINZELAUSGABE

MORCEAUX DÉTACHÉS

Gitarre allein - Guitare seule

G.-A. No.		
335	Küffner, Die ersten Stückchen aus op. 80 — <i>Les premières pièces de l'op. 80</i> (1) . . .	—40
336	Legnani, Fantasie aus op. 19 (4)	—60
337	— op. 10 Scherzo (3)	—60
338	— 12 Walzer (Lagenwechsel) — 12 Valses (<i>Jeu de positions alternées</i>) (3)	—60
339	Märche, 5 leichte von Carcassi, Diabelli, Sor — <i>5 Marches faciles de Carcassi, Diabelli, Sor</i> (2)	—40
340	Mertz, An Malvina (aus „Bardenklänge“) — <i>A Malvina (de „Chant des Bardes“)</i> (2)	—60
341	— Fingalshöhle (aus Bardenklänge) — <i>Grottes de Fingal (de „Chant des Bardes“)</i> (2)	—60
342	— Konzert-Etüde G dur — <i>Etude de Concert Sol maj.</i> (3)	—40
343	— Liebeslied — <i>Chant d'amour</i> (3)	—40
344	— Kleine Variationen — <i>Petites Variations</i> (2)	—60
345	Pettoletti, op. 32 Fantasie (Mélodie russe) (3-4)	—60
346	Schumann, Erster Verlust, Soldatenmarsch, Stückchen aus op. 68 — <i>Premier chagrin, Marche militaire, Morceaux</i> (2)	—40
347	— Jägerliedchen und Volksliedchen aus op. 68 — <i>Air de chasse et chanson populaire de l'op. 68</i> (2)	—40
348	Shand, op. 201 Légende (3)	—40
349	— op. 57 Songe d'amour (4)	—60
350	Sor, op. 21 Der Abschied — <i>Les adieux</i> (3)	—60
351	— Allegretto und Walzer aus op. 45 — <i>Allegretto et Valse de l'op. 45</i> (3)	—40
352	— Andante largo aus op. 5 (4)	—40
353	— 2 leichte Etüden — <i>2 Etudes faciles</i> (2)	—40
354	— Harfenetüde I aus op. 29 — <i>Etude arpégienne I de l'op. 29</i> (3)	—40

G.-A. No.		
355	Sor, Largo aus der Fantasie op. 7 — <i>Largo de la Fantaisie de l'op. 7</i> (5)	—40
356	— Melodie und Andantino (2)	—40
357	— 2 Menuette, A dur und D dur aus op. 11 — <i>2 Menuets La maj. et Ré maj.</i> (4)	—40
358	— 3 leichte Menuette — <i>3 Menuets faciles</i> (2)	—40
359	— Menuett und Andante largo (4)	—40
360	— Moderato und Harfenetüde II aus op. 35 — <i>Moderato et Etude arpégienne II de l'op. 35</i> (4)	—40
361	— op. 9. Mozart-Variationen (4)	—60
362	— Rondo C dur aus op. 22 — <i>Rondo Ut maj. de l'op. 22</i> (3)	—60
363	— Rondo D dur aus op. 48 — <i>Rondo Ré maj. de l'op. 48</i> (3)	—40
364	— Sicilienne aus op. 33 (4)	—60
365	— Studien (sehr leicht) für den ersten Unterricht — <i>Etudes très faciles pour l'enseignement primaire</i> (1)	—60
366	— op. 3. Thema und Variationen (4)	—60
367	— 3 ausgewählte Walzer — <i>3 Valses choisies</i> (2)	—60
368	— 2 mittelschwere Walzer — <i>2 Valses de difficulté moyenne</i> (3)	—40
369	Tägliche Studien zur Bildung des Anschlags — <i>Exercices journaliers pour le développement du toucher</i>	—60
370	Tonleitern und Kadenz in allen Tonarten und Lagen — <i>Gammes et Cadences dans tous les tons et dans toutes les positions</i>	—60
371	Visée-Coste, 6 Vortragsstücke — <i>6 Morceaux d'exécution</i> (2)	—40

Die Schwierigkeitsgrade sind durch schräge Zahlen (1-6) in Klammern hinter den Titeln angegeben.

La difficulté des morceaux est indiquée par les chiffres obliques (1-6) placés entre parenthèses.



Scherzo

L. Legnani, Op. 10
(* 1790)

THEMA

The main theme is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The piece concludes with a double bar line and repeat dots.

VAR. I

The first variation is written in G major and 3/4 time. It consists of four staves of music. The first staff features a treble clef and a common time signature, with the melody heavily ornamented with triplets, indicated by the number '3' above the notes. The bass line includes some triplet accompaniment. The second staff contains the tempo markings 'rit.' and 'a tempo'. The piece concludes with a double bar line and repeat dots.

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VAR. II

Musical score for Variation II, consisting of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (e.g., 0, 1, 2, 4, 3, 3). The piece concludes with a double bar line and repeat dots.

VAR. III

Musical score for Variation III, consisting of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (e.g., 4, 3, 0, 1, 3, 4, 3, 1, 4, 1, 4, 1, 0, 1, 1, 4, 1, 4). The piece concludes with a double bar line and repeat dots.

VAR. IV

Musical score for Variation IV, consisting of six systems of two staves each (treble and bass clef). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is two sharps (F# and C#). The piece concludes with a double bar line and repeat signs.

CODA

Musical score for the Coda section, consisting of six systems of two staves each (treble and bass clef). The music features rhythmic patterns with eighth and sixteenth notes. The key signature remains two sharps. The section concludes with a final cadence. There are some markings like '0 3' and 'VII' and 'II' in the score.