

Heinz Teuchert

Meine ersten Gitarrenstücke

First Guitar pieces

I miei primi pezzi per chitarra

Meister der Romantik
Masters of the Romanticism
I maestri del Romanticismo

Heft 4

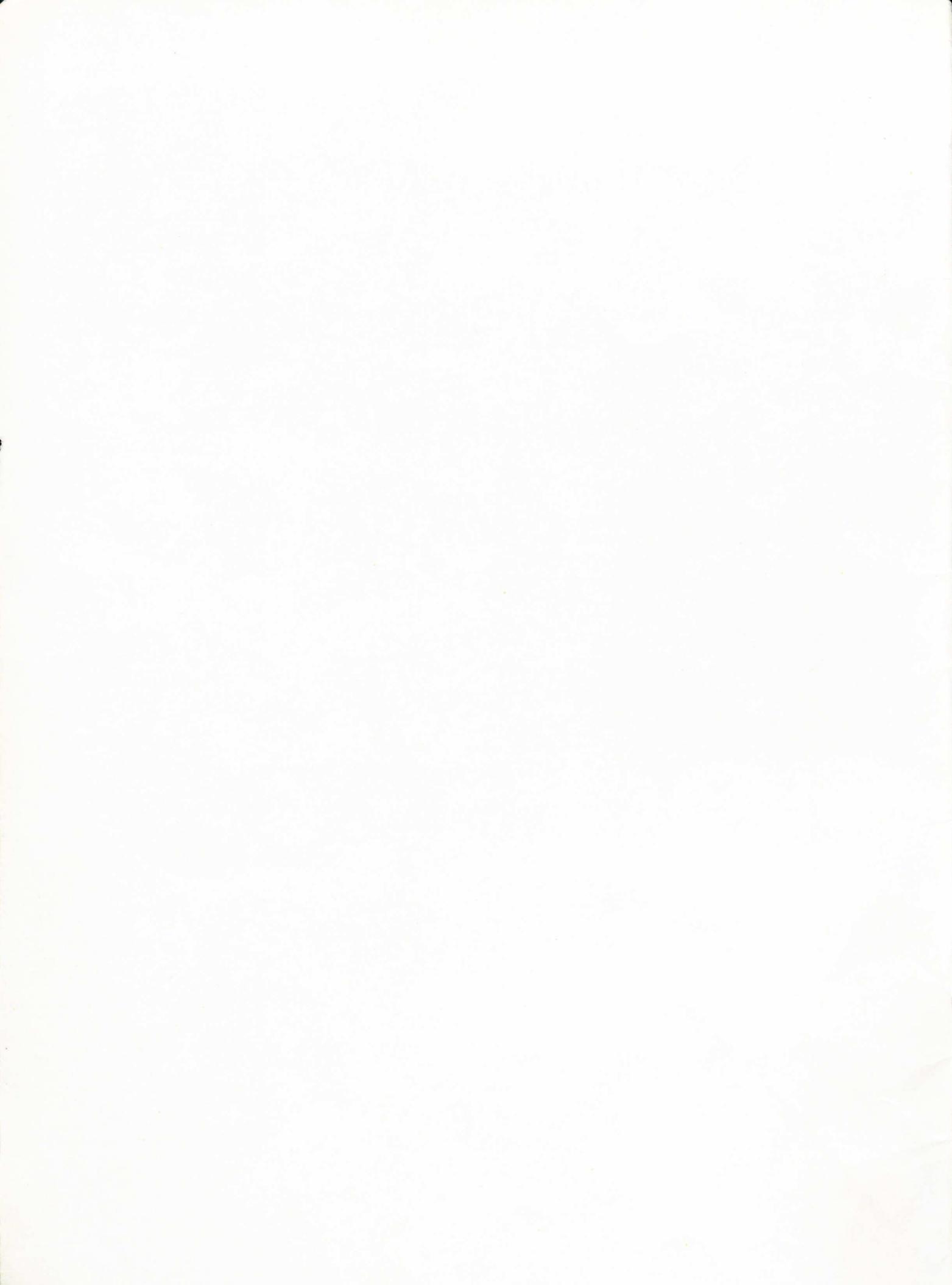
RICORDI

Sy. 2202

P 6
S
50, 1

Cum Privilégio e
Grazie della
Superiori

Si fa con le unghie delle dita la corda per produrre più allargare i cordi, e due dita al primo dito
prima, C sol re, et procedendo su, e non più gradualmente, et dando più larghezza, A la, re, D f
E la, f la, et sempre 6 sol re et, Sf altri questo modo piano ad cominciare a strumento



29. 8.
P 6
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50,1

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20.16

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MÜNCHEN

Die von Heinz Teuchert herausgegebene Reihe „Meine ersten Gitarrenstücke“ bringt ausgewählte Musik für Gitarre solo, die sich durch besonders leichte Spielbarkeit auszeichnet.

Die Reihe umfaßt vier Hefte, die jeweils Kompositionen einer bestimmten Stilepoche enthalten:

- Heft 1: Meister der Klassik (Sy. 2199)
- Heft 2: Meister des Barock (Sy. 2200)
- Heft 3: Meister der Renaissance (Sy. 2201)
- Heft 4: Meister der Romantik (Sy. 2202)

Jedes der vier Hefte beginnt mit sehr leichten Stücken.

Alle Stücke sind außerdem zur Erleichterung für den Spieler mit genauen Bezeichnungen für Anschlag* und Fingersatz versehen. Die Reihe „Meine ersten Gitarrenstücke“ eignet sich deshalb auch als anregende Ergänzung zu jeder Gitarrenschule.

The series published by Heinz Teuchert is called "My first guitar pieces" and contains selected compositions for guitar solo which are particularly easy to play.

The series consists of four books, each of which contains compositions of a certain period of style.

- Book 1: Classical Composers (Sy. 2199)*
- Book 2: Masters of the Baroque (Sy. 2200)*
- Book 3: Masters of the Renaissance (Sy. 2201)*
- Book 4: Masters of the Romantic (Sy. 2202)*

*Each of the four books commences with very easy pieces. To help the player, all pieces show exact instructions for the *fingering in both hands. The series "My First Guitar Pieces" are therefore very suitable as a stimulating addition to any guitar tutor.*

La collana “I miei primi pezzi per chitarra” edita a cura di Heinz Teuchert comprende una scelta di musiche per chitarra sola, che si distinguono per la particolare facilità di esecuzione.

La collana è formata da quattro volumi, ciascuno dei quali contiene composizioni di un particolare genere o epoca:

- Vol. I: I grandi classici (Sy. 2199)
- Vol. II: I maestri del Barocco (Sy. 2200)
- Vol. III: I maestri del Rinascimento (Sy. 2201)
- Vol. IV: I maestri del Romanticismo (Sy. 2202)

Ogni volume inizia con composizioni estremamente facili.

Tutti i pezzi sono provvisti, per facilitarne l'esecuzione, dei segni per le posizioni* e delle diteggiature. La collana “I miei primi pezzi per chitarra” è quindi un interessante complemento per ogni scuola di chitarra.

* Anschlagsbezeichnung:

- p = Daumen
- i = Zeigefinger
- m = Mittelfinger
- a = Ringfinger

* References to touch:

- p = thumb
- i = Index finger
- m = Middle finger
- a = Ring finger

* Segni di posizione:

- p = pollice
- i = indice
- m = medio
- a = anulare

Robert Schumann (1810-1856)

Stückchen

Aus dem „Album für die Jugend“ für Klavier, Opus 68 Nr. 5

Bearbeitung: Heinz Teuchert

Non tanto allegro

* Original:

** Original:

Johann Kaspar Mertz (1806-1856)

Thema mit Variation

Andantino

2

Variation

Johann Kaspar Mertz (1806-1856)

Capriccio

Allegro

3

Louis Spohr (1784-1859)

Romanze

(Original für Klavier)

Bearbeitung: Heinz Teuchert

Andantino

4

1.

2.

Napoleon Coste (1806-1883)

Barkarole

5

p

Flag.XII ①

mf

FINE

(4)

IV I

D.C. al Fine

Heinrich Marschner (1795-1861)

Bagatelle a-Moll

Aus den Bagatellen für Gitarre, Opus 4

Andantino

6

6

p

f

dolce

mf

cresc.

decresc.

I *m* *a* *m* *i*

IV

I *m* *a* *m* *i*

Steg

decresc.

pp

Heinrich Marschner (1795-1861)

Bagatelle G-Dur

Aus den Bagatellen für Gitarre, Opus 4

Andante

7

dolce

p

mf

f

p

p

fz

mf

Heinrich Marschner (1795-1861)

Bagatelle C-Dur

Aus den Bagatellen für Gitarre, Opus 4

Allegro

8

f

p

mf

FINE

The image shows eight staves of musical notation for a solo instrument, possibly cello or bass. The music is written in common time (indicated by '4') and consists of measures with different note heads and stems. The first staff begins with a dynamic 'p' (piano). The second staff starts with 'a m'. The third staff begins with 'm i a'. The fourth staff starts with 'f'. The fifth staff begins with 'fz'. The sixth staff begins with 'p'. The seventh staff begins with 'mf'. The eighth staff begins with 'a m'. The notation includes various note heads (solid, hollow, etc.) and stems, as well as slurs and grace notes.

D. C. al Fine

Carl Maria von Weber (1786-1826)

Romanze

Aus der Bühnenmusik zu „Donna Diana“
(Original für 2 Gitarren)

Bearbeitung: Heinz Teuchert

9

p *mf*

cresc.

f *decresc.* *p*

mf

i *a* *a*

p *m* *i*

i *m*

a *i* *p* *i* *m* *i*

a *i* *p* *i* *m* *i*

i *m*

Sheet music for guitar, featuring 12 staves of musical notation. The music is in common time (indicated by 'C') and consists of 8 measures per staff. The key signature is A major (three sharps). The notation includes fingerings (e.g., 1, 2, 3, 4, 0, -1, -2, -3, -4) and various performance instructions such as *mf*, *rit.*, *a tempo*, *rit.*, *i*, *a*, *p*, *m*, *ap*, *pi*, *mi*, *mai*, *f*, and *v*. The music is divided into sections labeled 1., 2., and V.

E. T. A. Hoffmann (1776-1822)

Melodia

Aus der Klaviersonate Nr. 3

Bearbeitung: Heinz Teuchert

10

m

i p i

f

p-

VII

V

cis

V

II

III

Steg.

The sheet music consists of ten staves of musical notation for a solo instrument, likely guitar. The key signature changes between staves, and dynamic markings like *p*, *f*, and *mf* are present. The staff lines are numbered 0 through 4, and specific notes are circled with numbers 2, 3, 4, and 5. Measure numbers VII, V, II, III, and VII are indicated above certain measures.

Antonio Cano (1811-1897)^{*}

Romance

11

a m i

V

VII

FINE

^{*}) Die Autorschaft Canos an diesem beliebten, zum Genre romantischer Unterhaltungsmusik gehörenden Stück, gilt nicht als sicher.

^{*}) It has not been proved that Cano is the composer of this well known piece, which belongs to the category of Recreational music in the Romantic idiom.

^{*}) Non è certo che la paternità di questo celebre pezzo, appartenente al repertorio romantico d'intrattenimento, sia da attribuire a Cano.

Sheet music for piano, 8 staves.

Staff 1: Treble clef, 4 sharps, 4/4 time. Measures 1-2. Dynamics: $\frac{4}{8}$, $\frac{1}{8}$, $\frac{2}{8}$, $\frac{0}{8}$.

Staff 2: Treble clef, 4 sharps, 4/4 time. Measures 3-4. Measures 5-6. Dynamics: $\frac{4}{8}$, $\frac{-4}{8}$, $\frac{2}{8}$, $\frac{4}{8}$. Measure 7. Dynamics: $\frac{4}{8}$, $\frac{-4}{8}$.

Staff 3: Treble clef, 4 sharps, 4/4 time. Measures 8-9. Dynamics: $\frac{3}{8}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{-4}{8}$.

Staff 4: Treble clef, 4 sharps, 4/4 time. Measures 10-11. Dynamics: $\frac{4}{8}$, $\frac{3}{8}$, $\frac{-2}{8}$, $\frac{1}{8}$, $\frac{4}{8}$, $\frac{-4}{8}$. Measure 12. Dynamics: $\frac{4}{8}$, $\frac{-4}{8}$.

Staff 5: Treble clef, 4 sharps, 4/4 time. Measures 13-14. Dynamics: $\frac{-4}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{3}{8}$. Measure 15. Dynamics: $\frac{-4}{8}$.

Staff 6: Treble clef, 4 sharps, 4/4 time. Measures 16-17. Dynamics: $\frac{4}{8}$, $\frac{1}{8}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{3}{8}$. Measure 18. Dynamics: $\frac{3}{8}$, $\frac{2}{8}$.

Staff 7: Treble clef, 4 sharps, 4/4 time. Measures 19-20. Dynamics: $\frac{4}{8}$, $\frac{0}{8}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{2}{8}$, $\frac{3}{8}$. Measure 21. Dynamics: $\frac{3}{8}$.

Staff 8: Treble clef, 4 sharps, 4/4 time. Measures 22-23. Dynamics: $\frac{3}{8}$, $\frac{4}{8}$, $\frac{-2}{8}$, $\frac{0}{8}$, $\frac{2}{8}$, $\frac{4}{8}$. Measure 24. Dynamics: $\frac{4}{8}$, $\frac{-4}{8}$.

Final Measure: Treble clef, 4 sharps, 4/4 time. Measures 25-26. Dynamics: $\frac{0}{8}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{2}{8}$, $\frac{4}{8}$. Measure 27. Dynamics: $\frac{4}{8}$, $\frac{2}{8}$. Measure 28. Dynamics: $\frac{4}{8}$, $\frac{2}{8}$. Measure 29. Dynamics: $\frac{4}{8}$, $\frac{2}{8}$. Measure 30. Dynamics: $\frac{4}{8}$, $\frac{2}{8}$.

D.C. al Fine

Drei Präludien

Endecha

Cantabile

12

VII m

V IX X

VIII I III II 1. 2.

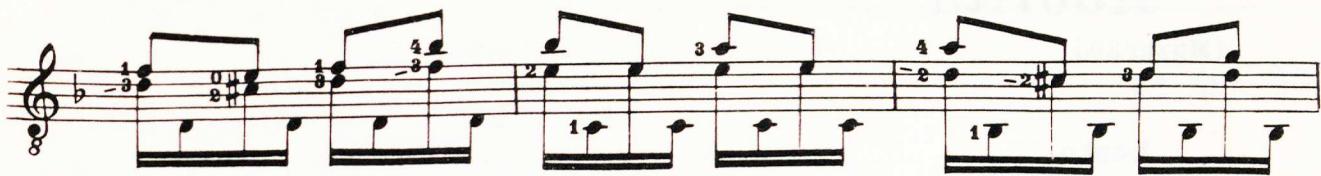
Oremus

Lento

13

I II III IV

I II III IV



A musical staff in common time (indicated by '8') and common key. The section starts with a sixteenth-note pattern labeled '1.'. It then moves to a section labeled '2.' with a sixteenth-note pattern. Finally, it ends with a section labeled 'III' with a sixteenth-note pattern.

Allegretto

14

Measure 14 of the Allegretto section. The key signature changes to two sharps. The music consists of a series of sixteenth-note patterns. A note in the first measure is marked 'a'. Subsequent measures show various sixteenth-note patterns, including groups of four and sixteenth-note chords. The section concludes with a sixteenth-note pattern labeled 'Flag. XII' with a circled '4' below it.

Continuation of the Allegretto section. The key signature changes to two sharps. The music consists of a series of sixteenth-note patterns. A note in the first measure is marked '2'. Subsequent measures show various sixteenth-note patterns, including groups of four and sixteenth-note chords.

Continuation of the Allegretto section. The key signature changes to two sharps. The music consists of a series of sixteenth-note patterns. A note in the first measure is marked '0 p'. Subsequent measures show various sixteenth-note patterns, including groups of four and sixteenth-note chords.

Continuation of the Allegretto section. The key signature changes to two sharps. The music consists of a series of sixteenth-note patterns. A note in the first measure is marked '-4'. Subsequent measures show various sixteenth-note patterns, including groups of four and sixteenth-note chords.

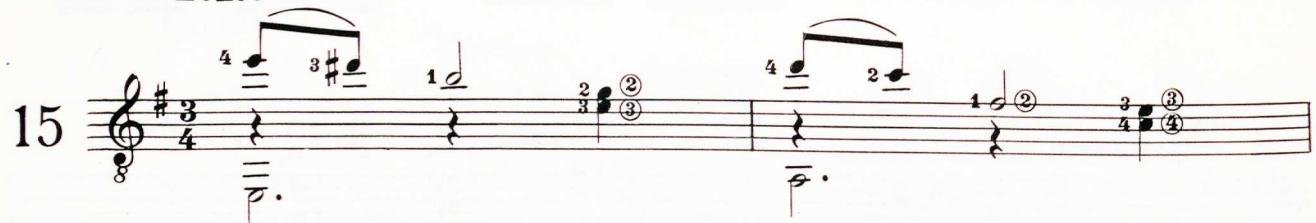
Continuation of the Allegretto section. The key signature changes to two sharps. The music consists of a series of sixteenth-note patterns. A note in the first measure is marked '2'. Subsequent measures show various sixteenth-note patterns, including groups of four and sixteenth-note chords.

Francisco Tárrega (1852-1909)

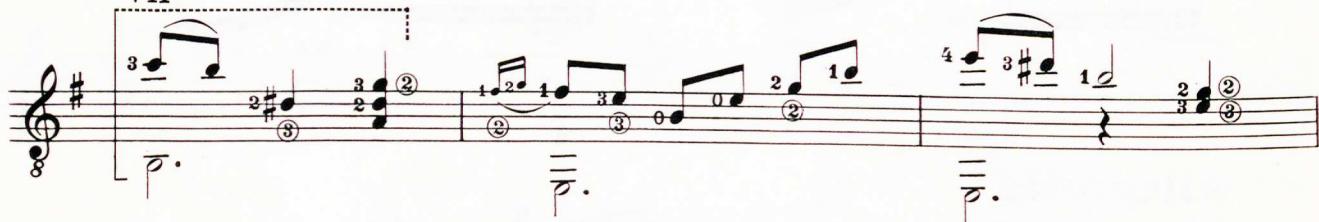
Adelita

(Mazurka)

Lento



VII



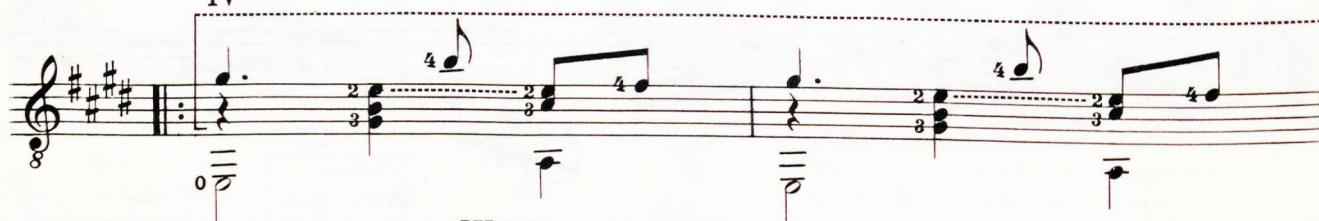
VII

IV



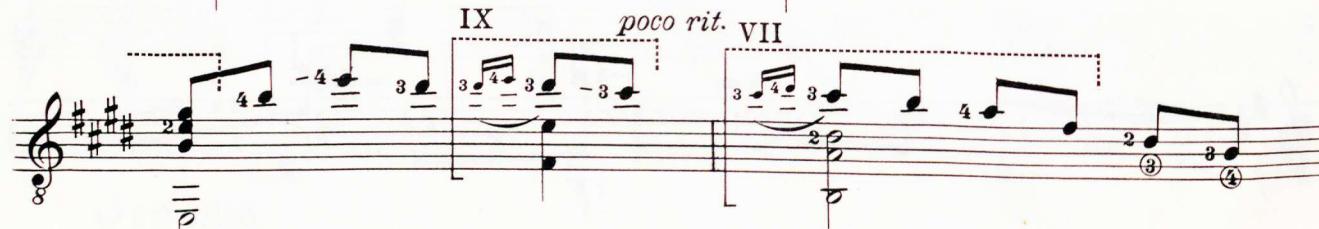
FINE

IV



IX

poco rit. VII



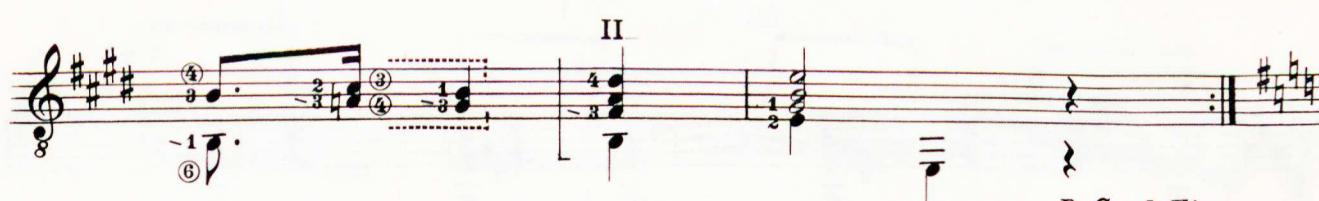
a tempo

molto ten.

VIII



II



D. C. al Fine

14. Jan. 1987
31 Mai 1991

HEINZ TEUCHERT

31. Okt. 1992

14. Jan. 1994

Europäische Gitarren- und Lautenmusik

European Guitar and Lute Music

Musica europea per chitarra e liuto

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In der Reihe „Europäische Gitarren- und Lautenmusik“ erscheinen originale Werke des 16. bis 18. Jahrhunderts in sieben nach Ländern geordneten Heften. Aus der Fülle überlieferter Gitarren- und Lauten-tabulaturen wurden solche Werke ausgewählt, die musikalisch wertvoll sind und sich ohne Schwierigkeit auf der heutigen Gitarre spielen lassen.

In this series “European Guitar and Lute Music”, seven albums will be published on original 16th to 18th century music. Each album will be devoted to music from one country. Choice of pieces for transcription for the guitar, selected from the vast amount of tablature available, has been made with consideration for their particular musical merit and for their suitability for the instrument in use today.

Nella serie «Musica europea per chitarra e liuto» appaiono composizioni originali del 16°, 17° e 18° secolo raccolte in sette fascicoli ordinati secondo i paesi. Dalle numerose intavolature disponibili per chitarra e liuto sono state scelte le opere musicalmente più valide e che si possono suonare senza difficoltà sulle chitarre d’oggi.



G. RICORDI & CO.

BÜHNEN- UND MUSIKVERLAG G.M.B.H. · D-8 MÜNCHEN 22

JOHANN SEBASTIAN BACH

Für Gitarre bearbeitet von
Transcribed for guitar by
Trascritta per chitarra da

LAUTENMUSIK
MUSIC FOR LUTE
MUSICA PER LIUTO

HEINZ TEUCHERT

Die hervorragenden Gitarrenbearbeitungen dieser Reihe sind mit einem lückenlosen Fingersatz versehen, der dem Gitarristen wesentliche Hilfe zur Überwindung technischer Schwierigkeiten bietet. Die ausführlichen Bezeichnungen ermöglichen außerdem ein frühzeitiges Einbeziehen dieser Werke in den modernen Gitarrenunterricht, zumal sich in allen Lautensuiten Bachs auch leichter spielbare Sätze von großer musikalischer Schönheit finden.

The guitar arrangements in this series have been supplied with complete fingerings, whose purpose is to give the guitarist practical help to overcome their technical difficulties. The indications for the corresponding performance should also facilitate the inclusion of these pieces in the earlier stage of guitar study; it is sometimes possible to find very beautiful yet not so difficult music among Bach's lute suites.

Le ottime revisioni per chitarra di questa serie sono dotate di diteggiature ineccepibili, che offrono al chitarrista un aiuto essenziale per il superamento delle difficoltà tecniche. I segni di revisione dettagliati permettono inoltre di inserire fin dai primi passi queste composizioni nell'odierno insegnamento della chitarra, e rendono più accessibile l'esecuzione delle Suites per liuto di Bach, fra cui troviamo brani di profonda bellezza e non difficili da eseguirsi.

Sy. 2211 Präludium d-Moll
(Original für Laute in c-Moll)
und
Fuge a-Moll
(Original für Laute in g-Moll)

Sy. 2212 Lauten-Suite Nr. I e-Moll
Präludium — Allemande — Courante — Sarabande — Bourrée — Gigue

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(Original für Laute in c-Moll)
Präludium — Fuge — Sarabande — Gigue — Double

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Gavotte I — Gavotte II (Gavotte en Rondeau) — Gigue

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Präludium — Loure — Gavotte en Rondeau — Menuett I —
Menuett II — Bourrée — Gigue

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