

# Divertissement für GUITARRE



von

# Eduard Bayer.

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Der Komponist in jungen Jahren auf einer seiner zahlreichen Konzertreisen durch Deutschland, Oesterreich, Holland, Belgien etc. als Solist mit seiner von ihm construirten Pedalgitarre im Jahre 1859.

(siehe Leipziger Illustrierte Zeitung 1859.)

# Divertissement.



## Introduction.

Maestoso.

GUITARRE.

Ed. Bayer.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The dynamics range from *ff* (fortissimo) to *p* (piano). The notation includes chords, arpeggios, and melodic lines. The second staff continues the harmonic accompaniment with dynamics *ff*, *mf*, and *fz*. The third staff features a melodic line starting with a *p* dynamic. The fourth and fifth staves show more complex rhythmic patterns and dynamics like *f*. The sixth staff includes triplets and accents. The seventh and eighth staves continue the melodic and harmonic development. The ninth staff has the instruction *cres - cen - do - poco - a - poco* written below the notes. The tenth staff concludes with a *f* dynamic and the instruction *ritard. e dim.* (ritardando e diminuendo).

Cadenza

Andante. Thema aus „Des Teufel Anteil“ von Auber.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Andante'. The score is divided into several sections:

- Section IX:** The first section, marked with a Roman numeral 'IX' in a box. It starts with a dynamic of *mf* and ends with *p*. It includes a fingering diagram: 0 3 1 2 4 1.
- Section VII:** The second section, marked with a Roman numeral 'VII' in a box. It includes a fingering diagram: 1 1 3 4 3 1. It ends with a *rall.* (rallentando) instruction.
- Section VIII:** The third section, marked with a Roman numeral 'VIII' in a box. It begins with the instruction *a tempo* and a dynamic of *mf*. It ends with a dynamic of *p*.
- Section VI:** The fourth section, marked with a Roman numeral 'VI' in a box. It begins with a dynamic of *mf* and ends with a *ritard.* (ritardando) instruction.
- Section V:** The fifth section, marked with a Roman numeral 'V' in a box. It begins with the instruction *piu mosso* and a dynamic of *p*. It ends with a *cres - cen - do* (crescendo) instruction.
- Section III:** The sixth section, marked with a Roman numeral 'III' in a box. It begins with the instruction *poco a poco* and a dynamic of *p*.
- Section II:** The seventh section, marked with a Roman numeral 'II' in a box. It begins with a dynamic of *p* and ends with a dynamic of *f*.

The score concludes with a final chord marked with a dynamic of *f*.

*sempre - il - basso - ben - marcato - - con - - bravura*

*mf*

*crescendo poco - a - poco*

*dim.*

*p più moderato*

*cres - cen - do*

*fz*

*fz*

*ritard. p*

Moderato cantabile. Thema aus „La Sonnambula“ von Bellini.

Musical score for the first part of the piece, featuring a single melodic line on a treble clef staff. The score includes various dynamics such as *p*, *cresc.*, *f*, *fz*, and *pp*. It also features articulations like accents, slurs, and trills. The piece concludes with a *Cadenza* section marked *fz* and *rit. ten.*

*più Allegro sempre il sopra marcato*

Musical score for the second part of the piece, featuring a single melodic line on a treble clef staff. The score begins with a dynamic marking of *p* and is marked *più Allegro sempre il sopra marcato*.

*crescendo*

*dim*

*f*

*p*

*cres - cen - do*

*dimin. e rallent.*

*pp*

*p*

Vivace.

*pp* *p* *cres.* *cen* *do* *poco*

*à* *poco* *e* *con*

*bravura* *ff* *fz*

IX

Moderato. Tyrolienne von Bayer.

*p*

*più mosso e stringendo* *mf*

*a tempo* *p*

IX

*f* *fz*



Listesso tempo.

The first section of the music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The melody features several triplet patterns and is accompanied by a bass line with chords. Fingerings are indicated with numbers 1, 2, 3, and 4. The section concludes with a cadenza marked *rit. dim.* (ritardando, diminuendo).

*a tempo*

The second section begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The melody continues with triplet patterns and is supported by a bass line. The dynamics vary, including *f* (forte) and *p* (piano).

FINALE. Allegro.

The finale section is marked *pp* (pianissimo) and *Allegro*. It features a driving melody in the treble clef and a steady bass line with chords. The dynamics include *f* (forte) and *pp* (pianissimo).

il - basso - ben - mar - ca - to

*f*

*ff*

*fz*

*fz*

# Im gleichen Verlage erscheint

aus dem Nachlass des Komponisten noch ferner:

**Concert-Fantasie** über das Lied: „**Die schönsten Augen**“ für Gitarre.

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**Fantasie** über Reissiger's „**Feenreigen**“ für Gitarre mit Piano.

„**Liebe**“, Lied für Männerchor à capella.

„**Warum?**“ (Gedicht von Heine) Lied für Männerchor à capella.

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