

FROM THE SOUNDBOARD ARCHIVE

## *Rudolph Süß's Lyrische Suite no. 1, op. 23*

The Guitarist's Album

MATANYA OPHEE (1987)

WE HAVE BEEN AWAY FROM THESE PAGES for a while, but “The Guitarist’s Album” is back. Our purpose is to present you with little-known but worthwhile music for the guitar. In the past we centered our aim at music of the early nineteenth century. We are now broadening our musical panorama and will search for gems of the repertoire from all generations and all places.

We start with Germany/Austria and the years after World War I. This was a time of intense guitar activity all over the world. Guitar journals were appearing in all corners (three of them in the German language alone), guitar societies were flourishing, chamber-music ensembles with guitar were actively concertizing, and an avalanche of printed music was inundating music stores and the pocketbooks of guitarists. A little-known Spanish guitarist named Miguel Llobet was making the rounds in Europe, but most guitarists could only read about him. Within a few short years, the guitar world would be taken over by the Spaniards, but for the time being it was still a very German thing, not without a certain amount of nationalistic pride that got in the way of the music. A lot of very good music for the guitar was being written. Quite a bit of it was even published. But the general worldwide fascination with Spanish music also proved too much for German guitarists. They went over the Guadalquivir, in spirit at least. The archives of the City Library in Munich contain literally hundreds of manuscripts of guitar music of the time by the likes of Heinz Bischoff, Fritz Czernuchka, Walter Hüttl, and many more. There is some very good stuff in there that no one ever looks at.

Rudolph Süß was born in 1872 in a small town in Lower Austria called Vitis. He was well known in his time as a singer, composer of popular songs, and teacher. His opus 23, the *First Lyrical Suite*, was published in Vienna around 1921 as a supplement to the Austrian guitar journal *Zeitschrift für Gitarre*, directed by Dr. Joseph Zuth. The *Second Lyrical Suite* was published a short time later. The fingering is by Alfred Rondorf (1895–?), a noted guitarist of the period. Notice his extensive use of half-barrés with the 3rd and 4th fingers. The capital letter *D* next to some bass notes most probably means left-hand thumb (*Daumen* = thumb). You may want to alter the fingering to

suit more modern practices. In the fourth movement, Serenade, notice the diagonal hinge bar across two frets in line 7, measure 3—a then popular device used by German guitarists. The vertical square bracket to indicate the extension of the barré is already in wide use here. It is certainly superior, in my opinion, to the customary  $\frac{1}{2}C$  or more recent inventions such as  $\frac{3}{4}C$ . Questions of taste, I suppose. A few minor misprints are easily detected (for example: Scherzo, line 5, bar 9:  $E\flat$  should be taken with the 2nd finger). The German tempo markings and performance suggestions can be translated as follows:

<i>Mässig langsam</i>	moderately slow
<i>Mit Delikatesse zu spielen</i>	to be played with delicacy (elegance)
<i>Leicht bewegt und flüssig</i>	lightly moving and fluid
<i>etwas ruhiger</i>	somewhat quieter
<i>etwas aber kaum merklich schneller</i>	somewhat faster, but only barely noticeably so
<i>Ruhig, mit viel Ausdruck</i>	quiet, with much expression



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# Lyrische Suite

in vier Sätzen  
für  
Gitarre



von

## Rudolf Süß.

Op. 23.

- no 1 Ballade
- „ 2 Romanze
- „ 3 Scherzo
- „ 4 Serenade

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# 1. Ballade

Rudolf Süß, Op. 23  
teilweise Fingersatzbezeichnung  
von Alfred Rondorf

Mäßig langsam

*p* *mf* *a tempo* *rit.* *a tempo* *mf* *f* *con espr.* *dolce* *p* *dim.*

VII I VII VI V IV

A. G. 769





# 4. Serenade

Ruhig, mit viel Ausdruck

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as treble clef, notes, rests, and fingerings. Performance instructions include *p* (piano), *mf* (mezzo-forte), and *dolce*. Specific guitar techniques are indicated, including *Barré* (barre), *h Saite* (harmonic on the string), and *V* (vibrato). Roman numerals I, IV, V, VI, and VII are used to denote chord positions. The score is densely annotated with fingerings and articulation marks.