

2. Wiegenlied für Lucca

Am E7 Am Am Am E7

Am Am Dm Dm Am Am

E7 E7 Am Am Dm Dm

Am Am E7 E7 Am

1. Sonnenuntergang

The musical score is written in 3/4 time and consists of five staves of music. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is shown as chords below the staff. The first staff begins with a treble clef, a 3/4 time signature, and a common octave sign (8). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The guitar chords are Am, Dm, Am, and E7. The second staff continues the melody with eighth notes D5, E5, F5, and G5, followed by a quarter rest and eighth notes G4, A4, Bb4, and C5. The guitar chords are Am, Dm, E7, Am, and Dm. The third staff continues with eighth notes D5, E5, F5, and G5, followed by a quarter rest and eighth notes G4, A4, Bb4, and C5. The guitar chords are Am, Dm, Am, Dm, and Am. The fourth staff continues with eighth notes D5, E5, F5, and G5, followed by a quarter rest and eighth notes G4, A4, Bb4, and C5. The guitar chords are Dm, E7, Am, Dm, and Am. The fifth staff concludes the piece with eighth notes D5, E5, F5, and G5, followed by a quarter rest and eighth notes G4, A4, Bb4, and C5. The guitar chords are E7, Am, Dm, E7, and Am.

Abendmelodie / Evening Song

Bruno Szordikowski
* 1944

Git. 1

Diagram for Git. 1 showing a sequence of notes on a treble clef staff in 3/4 time. The notes are G4 (open), A4 (1), B4 (2), C5 (3), B4 (0), A4 (1), G4 (0). Fingerings are indicated by circled numbers 3, 2, and 1 below the notes.

Git. 2

Diagram for Git. 2 showing a sequence of notes on a treble clef staff in 3/4 time. The notes are G4 (open), A4 (1), B4 (2), C5 (3), B4 (0), A4 (1), G4 (0). Fingerings are indicated by circled numbers 4, 3, and 2 below the notes.

Musical score for measures 1-5. It consists of two staves, labeled 1 and 2. The key signature has one sharp (F#) and the time signature is 3/4. Measure 1 starts with a treble clef and a 3/4 time signature. The first staff (1) has notes G4, A4, B4, C5, B4, A4, G4. The second staff (2) has notes G4, A4, B4, C5, B4, A4, G4. Fingerings are indicated by 'I', 'm', 'i', 'm' above the notes in the first staff and 'i', 'm', 'i', 'm' above the notes in the second staff. A dynamic marking 'mp' is present in the first measure.

Musical score for measures 6-10. It consists of two staves. The first staff has notes G4, A4, B4, C5, B4, A4, G4. The second staff has notes G4, A4, B4, C5, B4, A4, G4. Fingerings are indicated by 'm', 'i', 'm', 'i' above the notes in the first staff and 'i', 'm', 'i', 'm' above the notes in the second staff.

Musical score for measures 11-15. It consists of two staves. The first staff has notes G4, A4, B4, C5, B4, A4, G4. The second staff has notes G4, A4, B4, C5, B4, A4, G4. Fingerings are indicated by 'i', 'm' above the notes in the first staff and 'm', 'i' above the notes in the second staff.

Argentinischer Tanz / Argentinian Dance

Arr.: P. Ansorge
B. Szordikowski

Git. 1

Git. 2

First system of music (measures 1-4).
 Treble clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Bass clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Dynamics: *mf*. Fingerings: *i m i m*.

Second system of music (measures 5-8).
 Treble clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Bass clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Dynamics: *f*.

Third system of music (measures 9-12).
 Treble clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Bass clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Dynamics: *mf*. Fingerings: *m i*.

Fourth system of music (measures 13-16).
 Treble clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Bass clef, 4/4 time signature. Notes: 1, 2, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 Dynamics: *p*.

Fine

D. C. al Fine

SKIP TO MY LOU

Traditional
Arr.: Gerd Maesmanns

♩ = 72

Musical notation for measures 1-4. Chords: A, E.

1. Rab-bits on the hill side big as a mule, Rab-bits on the hill side

Musical notation for measures 5-8. Chord: A.

big as a mule, Rab-bits on the hill side big as a mule.---

Musical notation for measures 9-12. Chords: D, E, A.

Skip to my Lou, my dar - ling. Skip, skip,

Musical notation for measures 13-16. Chord: E.

skip to my Lou, skip, skip, skip to my Lou,

Musical notation for measures 17-20. Chords: A, D, E, A.

skip, skip to my Lou,--- skip to my Lou, my dar - ling.

- 2. Flies in the buttermilk, shoo fly, shoo! (3x)
skip to my Lou, my darling.
- 3. Lost my partner, what'll I do? (3x)
skip to my Lou, my darling.
- 4. Find you another, prettier too. (3x)
skip to my Lou, my darling.

EL PAPAMOSCAS

allegro

♩ = 138

C.H.

This is a handwritten musical score for guitar, titled "EL PAPAMOSCAS". The score is written on ten staves, with the first five staves representing the right hand (treble clef) and the last five staves representing the left hand (bass clef). The music is in 3/4 time and marked "allegro" with a tempo of 138 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. There are several handwritten annotations in the score, including circled notes, chord diagrams (G, G7, C, E), and numbers (4, 1) indicating fingerings or techniques. The piece concludes with a double bar line and a repeat sign.

Moderato aus op. 241/1

Ferdinando Carulli

heraus?

p i m p i m

sim.

Takt 16 sollte „apoyando“ gespielt werden.
Bar 16 should be played „apoyando“.

WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

$\text{♩} = 120$

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 120. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with eighth and quarter notes, and a bass line with chords and triplets. The second and third staves continue the melody and bass line. The fourth staff contains two first endings, labeled '1.' and '2.', which lead to different parts of the piece. The fifth staff continues the melody and bass line. The sixth staff includes the instruction 'D.C. al Coda' and ends with a Coda symbol. The seventh staff is the Coda, which concludes the piece with a final chord and a few notes.

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Schnelles

Fiesta Gitana

Torsten Ratzkowski

fiscis

1 *4* *40*

4 *A*

7 *5 2 2 2 2*

10 *D* *Fine*

6B

14

17

21

25

D.C. al Fine

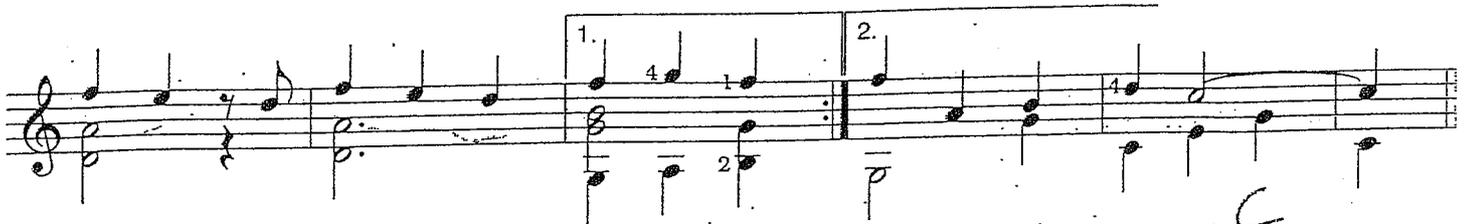
rit. molto

WHEN I NEED YOU

Words & music by:
Carole Bayer Sager / Albert Hammond
Arr.: Cees Hartog

♩ = 96

The musical score is written on ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of ♩ = 96. The music is in a key with one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). There are also some handwritten annotations, including a circled double bar line on the third staff and some dashed lines indicating phrasing or fingerings. The piece concludes with a double bar line on the tenth staff.



When I | **C** | need | you I | just close my | eyes and I'm | **G** | with | you.

And | all that I | ^{*}**G#°** | so want to | **Am** | give | you it's | only a | **G** | heartbeat a- | way.

When I | **C** | need | you, I | hold out my | hands and I | **G** | touch | love, I |

never knew | **G#°** | there was so | **Am** | much | love, | keeping me | warm night and | **G** | day. |

Am | Miles and miles of emp-ty | space in be- | **G** | tween us. |

Am | A tel-e-phone can't take the | place of your | **G** | smile. |

But you | **C** | know I won't be | **Am** | trav-el-ing for- | **Dm** | ev-er. |

It's | cold out, but | hold out and | do like I | **G** | do.

When I | **C** | need | you, I | just close my | eyes and I'm | **G** | with | you, and |

all that I | **G#°** | so want to | **Am** | give you, babe | it's | only a | **G** | heartbeat a- | way. |

Am | It's not eas-y when the | road is your | **G** | driv-er: | **Am** | Hon-ey, that's a heav-y | load that we | **G** | bear,

but you | **C** | know I won't be | **Am** | trav-el-ing a | **Dm** | life-time. |

It's | cold out, but | hold out and | do like I | **G** | do, when I | **C** | need you ||

Ragtime

Maria Linnemann

10

In unserm Ragtime wird das für die Folkmusik typische „Fingerpicking“ angewandt. Dabei spielt der Daumen den in Vierteln notierten Grundrhythmus, während der Mittelfinger bzw. Zeigefinger die darüberstehenden Synkopen anschlägt („herauspickt“).

Vorübung im Fingerpicking auf leeren Saiten