

TILLÆG

til

Ny Dansk

GUITAR=SKOLE

af

ALBERT PETERSEN

INDHOLD:

Sange med let Guitaraccomp.:

- 1. Santa Lucia Italiensk Folkevis.
- 2. Natten er saa stille *Weyse.*
- 3. Roselil Dansk Folkemelodi.
- 4. Kom Mai, du søde milde.... *Mozart.*
- 5. Lette Bølge.
- 6. Du gamla, Du friska Svensk Folkemelodi.
- 7. Necken..... — —
- 8. Hvila vid denna källa *Bellman.*
- 9. Loreley *F. Silcher.*
- 10. La Marseillaise..... *Rouget de L'Isle.*
- 11. „Home, sweet home“..... *H. R. Bishop.*
- 12. Farvel, o Sommer! * * *
- 13. Til mit Hjertes Dronning.... *Albert Petersen.*
- 14. Erotica — —

Soloer for Guitar, let arr.:

- Til Dannebrog *R. Bay.*
- Det var en Løverdag Aften... .. Sjæll. Folkemelodi.
- Julesang *C. Balle.*
- En Søndag paa Amager.
- Drømmebilleder *H. C. Lumbye.*
- Du gamla, du friska..... Svensk Folkemelodi.
- Gluntarna *Wennerberg.*
- Spinn, spinn..... Svensk Folkemelodi.
- Blåsan nu alla *Bellmann.*
- Värvindar friska.
- Ja, vi elsker dette Landet *R. Nordraak.*
- Kom Mai, du søde milde..... *Mozart.*
- Russisk Melodi.
- Aftenklokken, Vals....:..... *Albert Petersen.*
- Italienske Valse, Ländler, Themaer med Variationer etc.



Udkommet er

**Ny Dansk
Guitar=Skole**

Pr: Kr. 2.—

„DANIA”
Mandolin=Skole

Pr: Kr. 2.—

„DANIA”
ALBUM

for

Mandolin og Guitar Pr: Kr. 1.50

af

ALBERT PETERSEN

Indehaver af:

Københavns Musikskole for Guitar, Luth, Mandolin, Mandola og
Banjo.

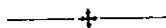
Let og smuktklingende Guitaraccomp: skrives.
Al Slags Arrangement for Mandolin, Mandola,
Guitar, Luth, Piano og Orkester udføres.

Albert Petersen.



Sange med let Akkomp.

Eget originale Arr: Afskrift og Eftertryk forbudt.



Nr. 1. Santa Lucia.

Italiensk Folkevis.

Andantino.

SANG. Klart Maa - nens Straa - ler Ha - vet he -

GUITAR.

skin - ne, Vand spej - let kru - se ven - li - ge Vin - de.

Stig i min lette Baad sag - te den gyn - ger,

Fingeren bliver liggende.

me - dens jeg syn - ger: San - ta Lu - ci - a!

Nr. 2. Barcarole.

Weyse.

Andante.

Nat - ten er saa stil - -

le Luf - - ten er saa klar. _____

Dug - gens Per - ler tril - - le Maa - nens Straa - ler

spil - le hen ad Sö - - ens Glar. _____

Nr. 3. Roselil.

Dansk Folkemelodi.

Andante.

Ro-se - lil og hendes Mo - der de sad o - ver Bord,

de ta - led' saa mangt et Skæm - tens Ord. Ha, ha,

ha, saa, saa, saa, saa! ha, ha, ha! saa, saa, saa, saa! de

ta - led saa mangt et Skæm - tens Ord.

Nr. 4. Kom Maj, du søde, milde.

Foraarssang.

W. A. Mozart.

Allegretto.

Kom Maj, du sø - de, mil - - de, gør

Sko - ven at - ter grøn, og lad ved Bæk og

Kil - - de Vi - o - len blom - stre skøn. Hvor

vil - de jeg dog ger - ne, at jeg i - gen den saa! Ak,

kæ - re Maj, hvor ger - ne i - gen i Mar - ken gaa!

Nr. 5. Lette Bølge, naar du blaaner.

(Tostemmigt.)

Andante. *p*

Let - te Bøl - ge, naar du blaa - ner gen - nem - sig - tig,
lys og klar, Him - lens Far - ve - skær du laa - ner, selv du in - gen Far - ve har.

Nr. 6. Du gamla, du friska.

Andante maestoso. Svensk Folkemelodi.

Du gam - la, du fri - ska, du
fjell - hö - ga Nord, Du ty - sta, du gläd - je - ri - ka skö - na! Jag häl - sar dig
vä - na - ste land up - på jord, Din sol, din him - mel, di - na äng - dar grö - na.

Fine. *f* *p* *dim.* *f* *D. C. al Fine.*

Nr. 7. Necken.

Svensk Folkmelodi.

Moderato.

Nec-ken, han sjun-ger på böl - ja blå, Ljuft är att hö - ra der -

på Haf-vets små elf-vor i ring - dans gå, och böl-jor - na

dan - su ock - så. *a tempo* Men Nec-ken, då han e-mot him - len ser,

Slår han sitt ö - ga ner, *rall.* Ty bland de stjer-nor, som *a tempo*

han der ser, Frej - a e - mot ho - nom ler.

* Kan efter Behag. tillige spilles saaledes:

o. s. v.

Nr. 8. Hvila vid denna källa.

C. M. Bellman.

Andante.

p Hvi-la vid denna käl-la! Vår lil-la frukost vi fram-stäl-la: Röd-t vin med pimpi-
f nel-la, Och en nyss skjuten bec-ka-sin. Klang, hvad butel-jer *mf* Ul-la, I vå-ra
 korgar, öfverst ful-la Töm-da i grü-set rul-la, Och känn hvad ängen dun-star
 fin. Ditt mid-dags-vin Sku vi ur kru-sen häl-la Med
 gläd-tig min *f* Hvi-la vid denna käl-la! Hör vå-ra valdthorns klang ku-
 sin. *Lento.* Vald-t hor-nens klang ku-sin.

Nr. 9. Loreley.

F. Silcher.

Andante.

1. Der sid - der saa skøn en Kvin - de, i Af - ten - rø - dens
2. Hun hæ - ver sin re - ne Stem - me, da ly - der en sæl - som

Tom.

Glans; mildt vif - te de lu - ne Vin - de, i
Sang, som al - drig den kan for - glem - me, som

Tom.

Lok - ker - nes gyld - ne Krans. I Øj - ets Af - grund der
hørt den blot har en Gang. Hun hvi - sker, kom til mit

bræn - der, en sæl - som for - tæ - ren - de Ild; Hun
Hjer - tel Hun lok - ker med Tryl - le - ri, Hun

rø - rer med ø - ve - de Hæn - der, det dej - lig - ste Stren - ge - spil. —
fø - der El - skov og Smer - te, i dy - be - ste Har - mo - ni. —

Nr. 10. La Marseillaise.

Rouget de L'Isle.

Tempo di Marcia.

Al - lons en - fants de la pa - tri - e! le jour de
 Af - sted I bra - ve Mar - seil - la - ner! op til

gloire est ar - ri - ve. Con - tre nous de la ty - ran -
 Kamp hver Frankrigs Mand! Ty - ran - ni - ets blo - di - ge

ni - e l'e - ten - dard sang - lant est le - vé; l'e - ten -
 Ban - ner vaj - er o - ver vort Fæ - dre - ne - land, vaj - er

dard sang - lant est le - vé; En - ten - dez vous dans les cam -
 o - ver vort Fæ - dre - ne - land. Har I ej hort Fjen - dens Ka -

pag - nes mu - gir ces fe - ro - ces sol - dats? ils
 no - ner, ej hort hvor han brø - ler af Harm? snart

vien-nent jus-que dans vos bras é - gor - ger vos fils, vos com-pag-nes. Aux
 myr-dcr han i e - ders Arm e - ders Børn og Fæ-dre og Ko - ner. Til

ar - mes ci - toy - ens! for - mez vos ba - tail - lons! mar -
 Vaa - ben, i Ge - vær! Til Vaa - ben, Ecn og Heer! Af -

chons, mar - chons, qu'un sang im - pur a -
 sted, af - sted! Volds - man - dens Blod skal

breu - - ve nos sil - lons! mar - chons, mar - chons!
 strøm - - me for vor Fod! Af - sted, af - sted!

qu'un sang im - pur a - breu - - ve nos sil - lons!
 Volds - man - dens Blod skal strøm - - me for vor Fod!

Nr. 11. „Home, sweet home.“

(Hjemmet.)

H. Bishop.

Andante. *p*

1. Om Glæ-der end be - teg - ned hvert Fjed, vi vandred' frem, dog
2. Land-flyg - tig jeg mod Hjem - met i - gen - nem Taa - rer ser. Ak!

Læng - sel Sjø - len fyl - der ved Tan - ken om vort Hjem; og al - drig du i
skal min elsk - te Hyt - te jeg al - drig sku - e mer? Sødt Fug - le - ne der

Ver - den vil fin - de no - get Sted, hvor som i Barn - doms Eg - ne dit
syn - ge med den mig kendte Røst; der at - ter Fred ned - da - ler i

Hjer - te fø - ler Fred. 1.-2. Hjem! Hjem! mit kæ - re Hjem! Nej
sorg - op - fyld - te Bryst.

p *mf* *dim.* *p*
Tom. *cresc.*

in - gen Plet paa Jor - den, er skøn som du mit Hjem.

mf *dim.* *p*
See basso

Nr. 12. Farvel o Sommer!

* * *

Andante con espressivo.

p *f* *p*

Ro - ser og Lil - jer vi maa skil - les ad, Som' - ren er endt, nu

p *f* *p* 3 3

Ef - ter-aa-ret kom - mer. Var det en Fugl der fløj? ak nej et Blad.

Tom. 1 3 1 2 1 2 1 4 1 4 4 1 0

f *dim.*

Saa er det Ef - ter-aar, saa er det Ef - ter-aar.

f Tom. 4 2 - 2 1 3 4

Fa - vel o Som - mer.

2 3 1 1 2 2 4 4 - 4 3 1 3 4

Nr. 13. Til mit Hjertes Dronning.

Albert Petersen.

Allegro con espressivo. *a tempo*

Skul vi van - dre en Stund i den
 dæm - ren - de Lænd? me - dens Fuld - maanen hist hol - der Vagt. ———
 Jeg vil hvi - ske min Skat, i den kø - li - ge
 Nat; hvad jeg al - drig ved Da - gen fik sagt. ———

rall.

Nr. 14. Erotica.

Albert Petersen.

Allegro.

Maa - - - nen den smi - - ler til

Ha - vet det kla - re, Sky - er - ne i - ler

kun - de jeg ba - re föl - ge med E - der, langt

bort i det Fjer - - ne, thi der en

Stjer - ne ven - ter mig tro. A.P.

f *dim.* *p* *rall.*

Guitar Soloer let arr:

Eget originale Arr: Afskrift og Eftertryk forbudt.

Danske 1 - 5.

Til Dannebrog.

R. Bay.

1. Marcia. *f* *p*

Tom. Tom.

Detailed description: This piece is in 2/4 time with a key signature of one sharp (F#). It features a lively melody with a dynamic range from forte (f) to piano (p). The guitar accompaniment consists of rhythmic chords and single notes, with 'Tom.' indicating where to play the tom-tom drum. There are four-measure rests marked with '4' above the staff.

2. Andantino. Sjællandsk Folkemelodi.

Tom. *p*

Detailed description: This piece is in 3/4 time with a key signature of two sharps (D# and F#). It has a slower, more lyrical feel. The melody is simple and folk-like. The guitar accompaniment uses chords and single notes, with 'Tom.' indicating drum placement. Fingerings like '4 1', '1 3', and '2 1' are shown. Dynamics include piano (p).

3. Andante. Julesang. C. Balle.

Tom. *p*

Detailed description: This piece is in 3/4 time with a key signature of one sharp (F#). It is a slow, waltz-like melody. The guitar accompaniment features a steady eighth-note bass line and chords. 'Tom.' indicates drum placement. Fingerings like '4-4', '1 3', and '4' are shown. Dynamics include piano (p).

4. Andantino. Af „En Søndag paa Amager.“

Tom. *rall.* Tom.

Detailed description: This piece is in 3/4 time with a key signature of one sharp (F#). It is a slow, waltz-like melody. The guitar accompaniment features a steady eighth-note bass line and chords. 'Tom.' indicates drum placement. Roman numerals V, VI, I, III, II, and VII are used for chord identification. Fingerings like '1 1 4 2 1 4', '1 4 2 1', and '4 3 4 1' are shown. Dynamics include piano (p) and *rall.*

*) For at kunne spille denne og andre Melodier, hvilke bevæge sig paa et større Omfang af Gribebrættet, maa de foregaaende Positions-Øvelser grundig studeres. Se Ny dansk Guitar-skole.

Drømmebilleder. *)

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H. C. Lumbye.

5. Andante.

Svenske 1 - 5.

Du gamla, du friska.

Svensk Folkemelodi.

1. Andante.

Andante af Gluntarne.

Wennerberg.

2.

*) Med Forlæggeren Hr. Vilh. Hansens Tilladelse.

Spinn, spinn.

Andante.

3.

Musical score for 'Spinn, spinn.' in G major, 3/4 time. It consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. The music is in an Andante tempo. Fingerings and articulation marks are present throughout.

Blåsen nu alla.

Menuetto.

Bellmann.

4.

Musical score for 'Blåsen nu alla.' in G major, 3/4 time. It consists of six staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. The music is in a Menuetto tempo. Dynamics include *f*, *p*, *poco meno*, *f a tempo*, *f*, *cresc.*, and *f*. There are first and second endings marked with '1.' and '2.'.

Vårvindar friska.

Menuetto.

5.

Musical score for 'Vårvindar friska.' in G major, 3/4 time. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. The music is in a Menuetto tempo. Dynamics include *p*, *mf*, *f*, and *rall.*. There are first and second endings marked with '1.' and '2.'.

Ja, vi elsker dette Landet.

R. Nordraak.

Tempo di Marcia.

Kom Maj, du søde milde.

Mozart.

Allegretto.

Russisk Melodi.

Andante.

Allegretto non troppo.

Musical score for *Allegretto non troppo*. The piece is written in 2/4 time and consists of five staves. The first staff begins with a *mf* dynamic. The second staff includes a fermata over a measure. The third staff features a *dim.* (diminuendo) marking and ends with a *p* (piano) dynamic. The fourth staff continues the rhythmic pattern. The fifth staff concludes with a *ff* (fortissimo) dynamic and a final chord.

Andante con Variation.

Carulli.

Musical score for *Andante con Variation* by Carulli. The piece is in 3/4 time and consists of six staves. The first staff starts with a *mf* dynamic. The second staff includes a *p* (piano) dynamic marking. The third staff returns to a *mf* dynamic. The fourth staff is labeled "Variation." and features several triplet markings (3) and accents (^). The fifth and sixth staves continue the melodic and harmonic development of the variation.

Larghetto con Variation.

Carulli.

The first part of the piece consists of three staves of music in 3/4 time. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff returns to a piano (*p*) dynamic. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Variation.

The Variation section consists of four staves of music in 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The first staff includes a triplet of eighth notes. The second staff features a triplet of eighth notes and a triplet of sixteenth notes. The third staff has a four-measure rest. The fourth staff contains a triplet of eighth notes. The variation is more rhythmic and includes various ornaments and triplet figures.

Vals.

Carulli.

The Vals section consists of four staves of music in 3/8 time. The first staff has a 3/4 time signature above it. The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. There are several triplet figures and a repeat sign in the second staff.

Ländler.

Musical score for 'Ländler' in G major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a melody with various ornaments and fingerings (1, 2, 3, 4). The second staff continues the melody with a repeat sign and includes a trill (tr) and a fermata (Λ). The third staff concludes the piece with a repeat sign and a final cadence.

Scherzando.

Musical score for 'Scherzando' in G major, 2/4 time. The piece consists of four staves of music. The first staff is marked 'Carcassi.' and includes fingerings (1, 2, 4) and a fermata (Λ). The second staff ends with the instruction 'Fine.'. The third staff includes a trill (tr) and a fermata (Λ), with a 'VII' marking below the staff. The fourth staff concludes with the instruction 'D. C. al Fine.' and includes fingerings (2, 1, 1, 2, 3).

Vals.

Musical score for 'Vals' in G major, 3/8 time. The piece consists of four staves of music. The first staff is marked 'Carcassi.' and includes a piano dynamic marking (*p*) and a fermata (Λ). The second staff includes a fermata (Λ) and a 4/4 time signature change. The third staff includes a forte dynamic marking (*f*) and a piano dynamic marking (*p*). The fourth staff provides two endings, labeled '1.' and '2.', for the piece.

Thema con Variation.

Carcassi.

Andante.

Variation.

p *f* *p* *cresc.* *f* *ff*

Aftenklokken.

Vals.

Albert Petersen.

Musical score for "Aftenklokken" by Albert Petersen. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff continues the melody with various dynamics including piano (*p*). The third and fourth staves feature first and second endings. The fifth staff has a forte (*f*) dynamic and a first ending. The sixth and seventh staves include fingerings (1-4) and a "V" marking. The eighth staff has a first ending and fingerings. The ninth staff has a first ending and fingerings. The tenth staff concludes with a fortissimo (*ff*) dynamic and a "II" marking. A final instruction at the bottom right reads: "Denne sidste Del spilles 1ste Gang *f*, 2den Gang *pp* og da anslaaes Strengene over Gribbrættet."