

24

Original-Sändler

für

eine Flöte

mit Begleitung der Guitarre.

Nach den beliebtesten

Oesterreichischen Volkshiedern

bearbeitet

von

Anton Diabelli.

9^{te} Lieferung der Tünze.

WIEN

N^o 529.

Pr. 1/8 K.

bey A. Diabelli et Comp. Graben N^o 1133.



M.S. 41965

24 Original = Ländler, nach den beliebtesten Oesterreichischen Volksliedern.

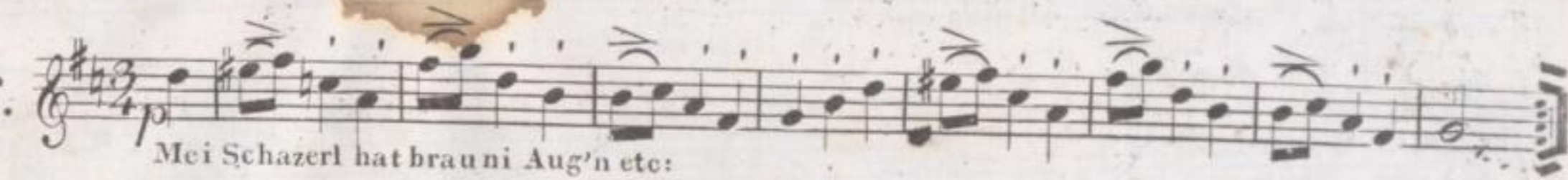
N^o 1. *p* Z'nakst bin i hald ganga etc:

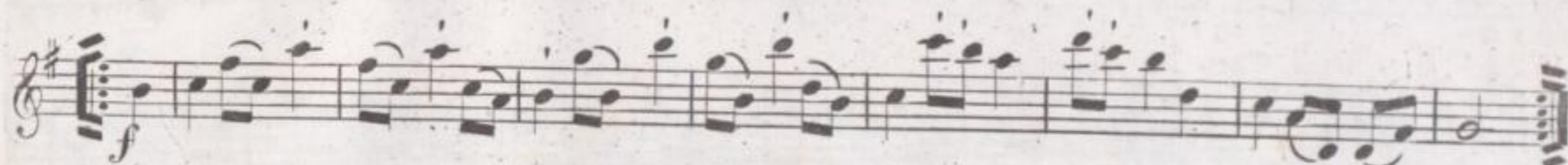
N^o 2. *p* Koan See und koan Wassa etc:

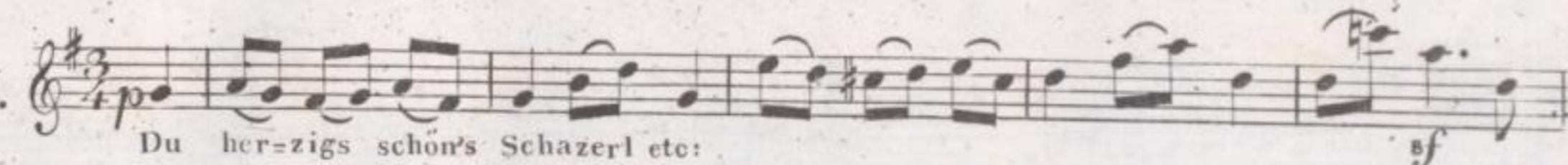
N^o 3. *p* Dirndlbist stolz, oda kennst mi nöt etc: *f* *p* *f*

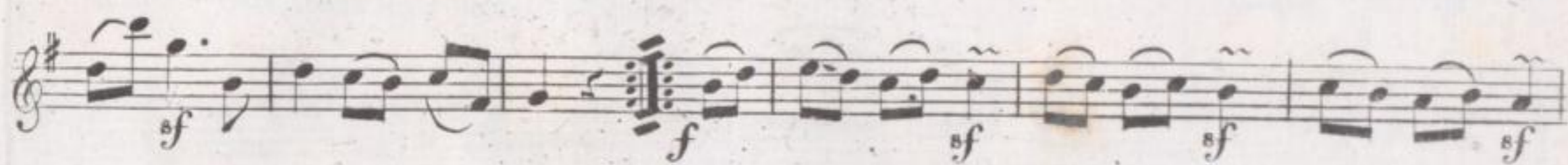
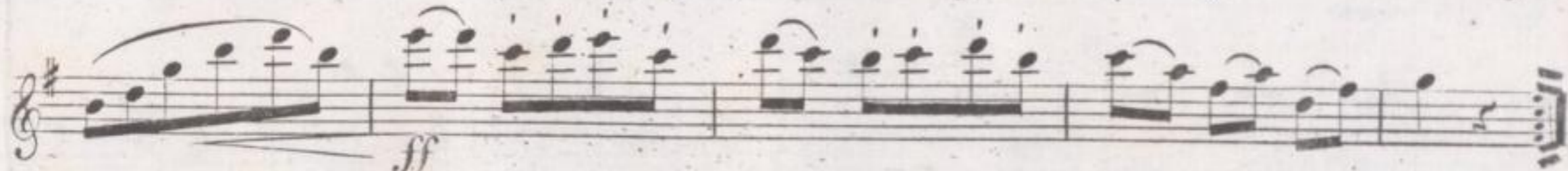
N^o 4. *f* Bin ja der Kohlbauabua etc: *p* *sf* *f* *p* *sf*

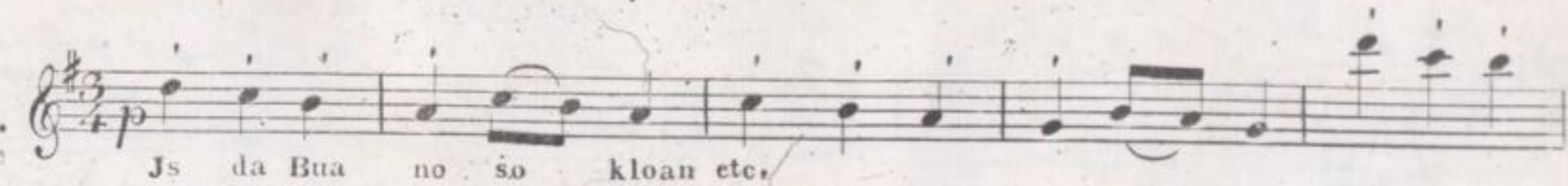
N^o 5. *p* Heut in da Samsta Nacht etc:

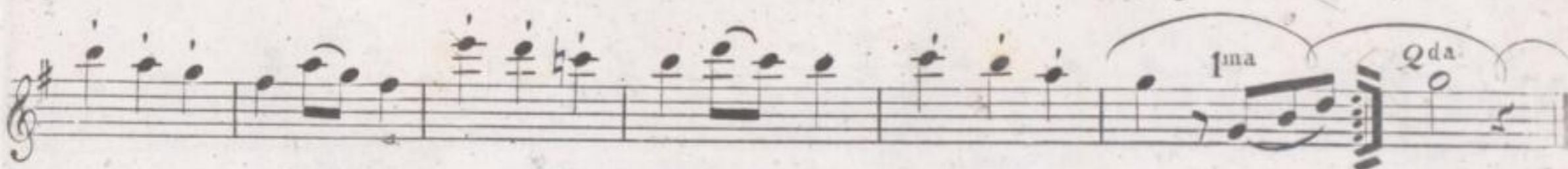
N^o 6.  *p*
Mei Schazerl hat brauni Aug'n etc:

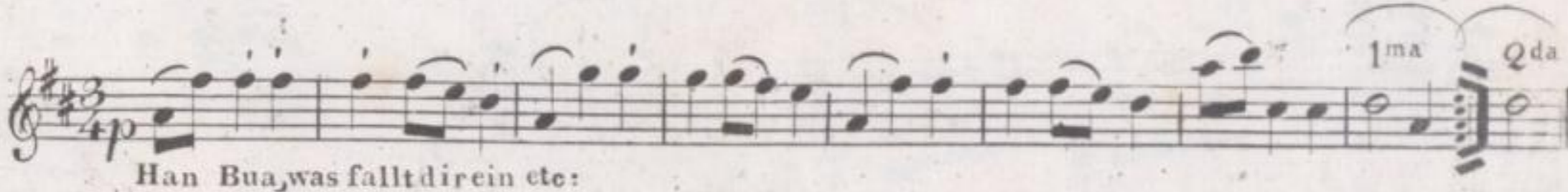
 *f*

N^o 7.  *p*
Du her-zigs schön's Schazerl etc: *sf*

 *f sf sf sf sf* *ff*

N^o 8.  *p*
Js da Bua no so kloan etc:

 *f* 1^{ma} Q^{da} 1^{ma} Q^{da}

N^o 9.  *p*
Han Bua, was fallt d' rein etc: 1^{ma} Q^{da}



N^o 10. *fp* Den Buanden i nôt mag etc: *1^{ma}* *Qda*

N^o 11. *fp* Kloan bin i, das. woass i, hab etc: *sf* *sf*

N^o 12. *p* Auf'n Sün-ta is Kir- tha etc: *sf*

N^o 13. *p* Jhin a jungs Bia = hl geh gern zu da Geig'n etc:

N^o 14. $\frac{3}{4}$ p. He = ra = sa, Ra = di Ruam etc:

N^o 15. $\frac{3}{4}$ p. Gelt, Dirnd'l, mi megst hab'n etc:

N^o 16. $\frac{3}{4}$ p. SBauanMadl hat dicki Wadl, i etc:

N^o 17. $\frac{3}{4}$ p. J woassa schöni Glok'n etc:

N^o 18. *p* Schön mollad und fein etc: *sf*

N^o 19. *p* Vom Wald bin i fia = ra, wo etc:

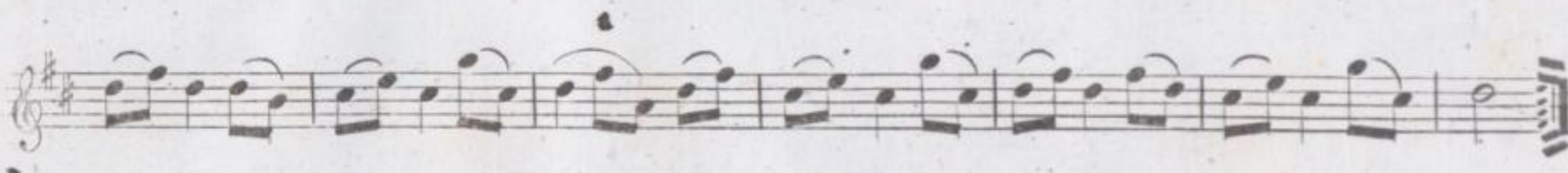
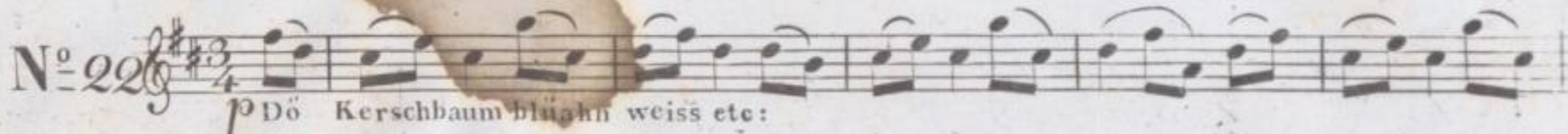
N^o 20. *p* Wann i hald frua auf = steh etc:

N^o 21. *p* Kloan bin i, kloan bleib i, etc:

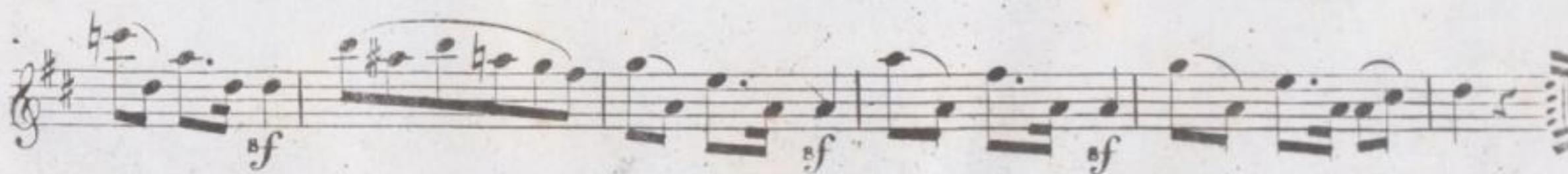
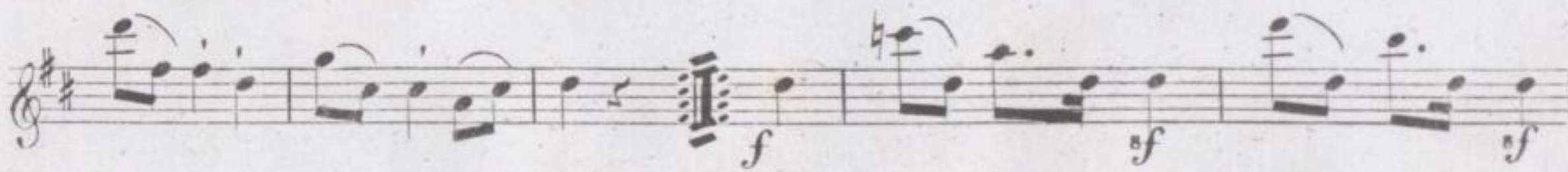
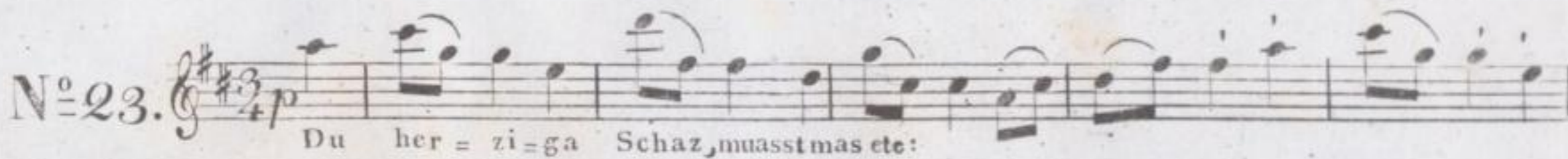
C. et D. N^o 528.529.



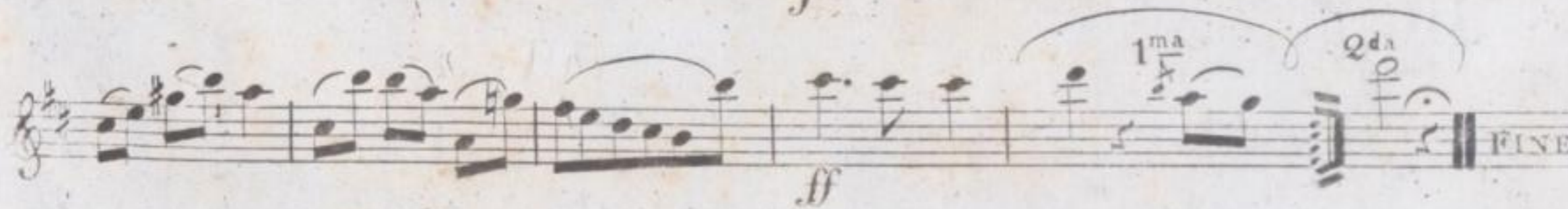

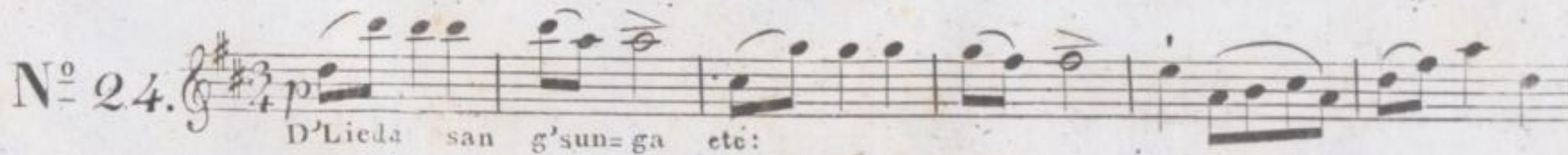
N^o 22. *p* Dö Kerschbaum blüahn weiss etc:



N^o 23. *p* Du her = zi = ga Schaz, muasst mas etc:



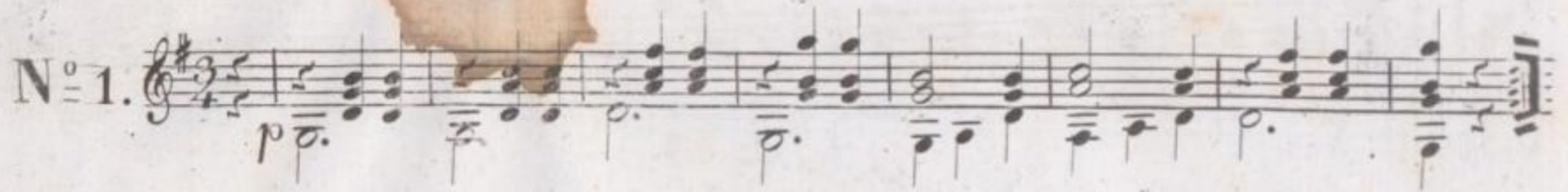
N^o 24. *p* D'Lieda san g'sun = ga etc:



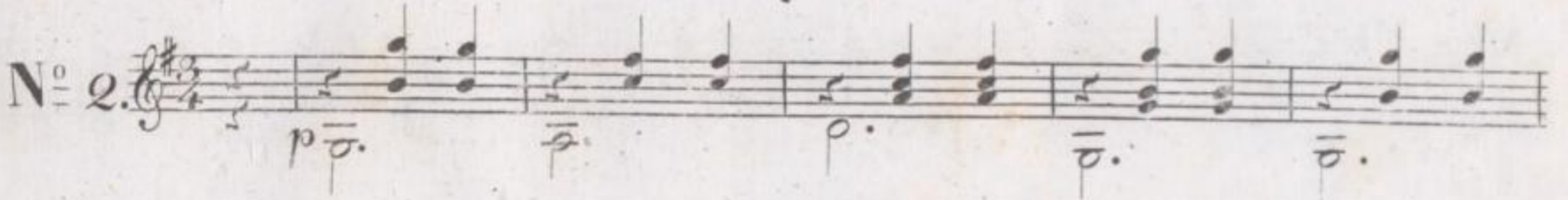


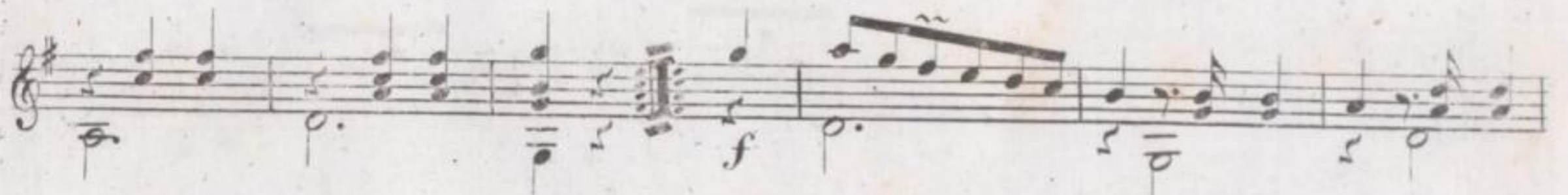
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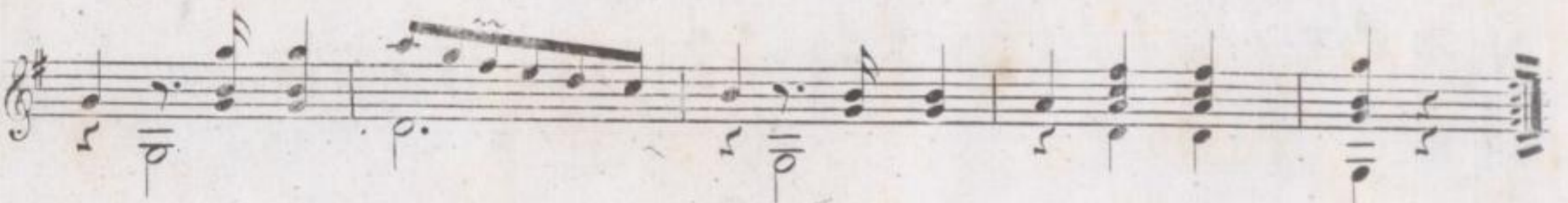
GUITARRE.
24 Original = Ländler.

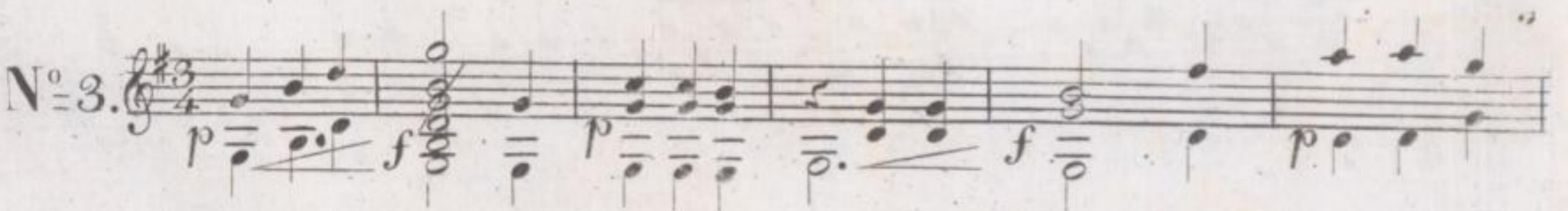
N^o 1. 

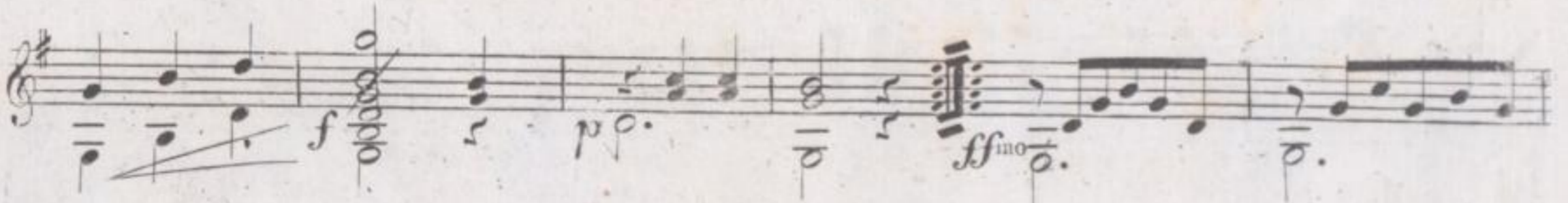


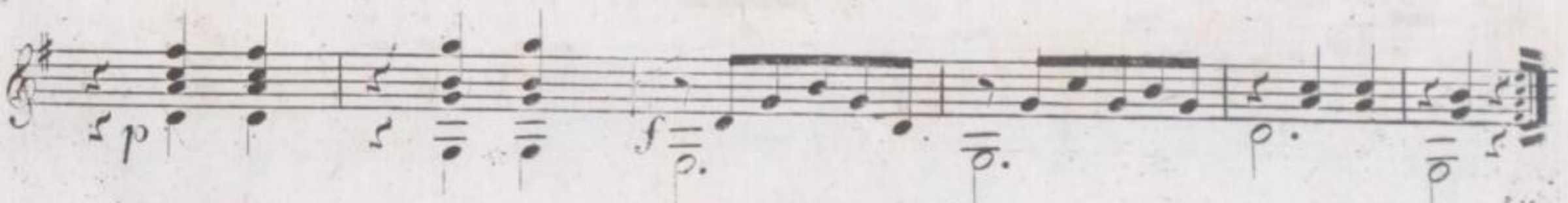
N^o 2. 





N^o 3. 





C. et D. N^o 529.



M.S. 41963

GUITARRE.

N^o 4. *f* *p* *fz* *p*

p *f* *p* *f* *p*

N^o 5. *p* *p* *p* *p* *p* *p* *p*

f *p* *p* *p* *p* *p*

N^o 6. *p* *p* *p* *p* *p* *p* *p*

f *p* *p* *p* *p* *p* *p*

N^o 7. *p* *p* *p* *p* *p* *p* *p*

f *f* *p* *p* *p* *p* *p*

GUITARRE.

N^o 8. *p*

Musical notation for No. 8, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The notation consists of a series of chords and single notes, primarily in the lower register of the guitar.

f

Musical notation for No. 8, second staff. Bass clef. The piece continues with a forte (*f*) dynamic. The notation features a mix of chords and single notes, with some higher register chords.

N^o 9. *p*

Musical notation for No. 9, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic.

f

Musical notation for No. 9, second staff. Bass clef. The piece continues with a forte (*f*) dynamic.

N^o 10. *p*

Musical notation for No. 10, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic.

f *p* *ma* *Qda*

Musical notation for No. 10, second staff. Bass clef. The piece continues with dynamics of forte (*f*) and piano (*p*). It includes markings for *ma* (mano) and *Qda* (quarta) at the end.

N^o 11. *fp* *f* *p*

Musical notation for No. 11, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a fortissimo (*fp*) dynamic, followed by forte (*f*) and piano (*p*) dynamics.

f

Musical notation for No. 11, second staff. Bass clef. The piece continues with a forte (*f*) dynamic.

N°12 *pp.* *p.* *f.* *p.* *p.*

p. *f.* *f.*

p. *f.* *f.*

N°13 *pp.* *p.* *p.* *f.* *p.*

p. *p.* *f.* *p.* *f.*

p. *f.* *f.*

N°14 *pp.* *f.* *pp.* *f.*

pp. *f.* *pp.* *f.*

GUITARRE.

N^o 15. *pp.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

ff. *p.* *p.* *p.* *pp.* *p.* *f.* *p.*

N^o 16. *pp.* *p.* *f.* *p.* *pp.* *p.* *f.* *p.*

f. *p.* *p.* *p.* *pp.* *p.* *f.* *p.* *1^{ma}* *2^{da}*

N^o 17. *pp.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

f. *p.* *p.* *p.* *p.* *p.* *p.* *p.*

N^o 18. *pp.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

ff. *p.* *p.* *p.* *p.* *p.* *p.* *p.*

GUITARRE.

N°19. Musical notation for N°19, first system. Treble clef, 3/4 time signature, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The notation consists of a series of chords, primarily triads and dyads, with stems pointing downwards. The first few chords are marked with a 'p' and a 'p'.

Musical notation for N°19, second system. Continuation of the first system, featuring similar chordal structures. A forte (*f*) dynamic marking is present at the beginning of this system.

N°20. Musical notation for N°20, first system. Treble clef, 3/4 time signature, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The notation consists of a series of chords, primarily triads and dyads, with stems pointing downwards.

Musical notation for N°20, second system. Continuation of the first system. The piece concludes with a first ending (*1ma*) and a second ending (*2da*) marked with brackets.

N°21. Musical notation for N°21, first system. Treble clef, 3/4 time signature, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The notation consists of a series of chords, primarily triads and dyads, with stems pointing downwards.

Musical notation for N°21, second system. Continuation of the first system. A forte (*f*) dynamic marking is present at the beginning of this system.

N°22. Musical notation for N°22, first system. Treble clef, 3/4 time signature, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The notation consists of a series of chords, primarily triads and dyads, with stems pointing downwards.

Musical notation for N°22, second system. Continuation of the first system. The piece concludes with a first ending (*1ma*) and a second ending (*2da*) marked with brackets.

GUITARRE.

First system of musical notation, consisting of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with chords and single notes. The key signature has two sharps (F# and C#) and the time signature is 3/4. Dynamics include 'f' and 'p'.

N^o 23.

Third system of musical notation, consisting of one staff. It continues the piece with chords and single notes. Dynamics include 'f' and 'p'.

Fourth system of musical notation, consisting of one staff. It continues the piece with chords and single notes. Dynamics include 'f' and 'p'.

N^o 24.

Sixth system of musical notation, consisting of one staff. It continues the piece with chords and single notes. Dynamics include 'f' and 'p'.

Seventh system of musical notation, consisting of one staff. It continues the piece with chords and single notes. Dynamics include 'ff'. The system ends with a double bar line and the word 'FINE.'