Enrique Granados

1867 - 1916

Valses Poéticos

für zwei Gitarren bearbeitet von

Thomas Königs

www.thomaskoenigs.de

	Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:	All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:
	"Kipp - *barré*", d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so dass fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.	"Hinge - *barré*", first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.
	Bindung - erzeugt durch die linke Hand.	LH - hammer on or pull off.
	Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt.	Harmonics are shown by a diamond shaped note-head at their true pitch.
(12)	Bundangabe.	Fret indication.

Die originalen Phrasierungs- und Artikulationsbezeichnungen sind weitestgehend beibehalten worden, obwohl sie auf einem anderen Instrument eine neue Bedeutung erhalten können.

Diese Umsetzung überlasse ich absichtlich dem Gefühl der Interpreten.

Fingersatz und insbesondere ‚linke Hand Legati' sind häufig aus interpretatorischen Überlegungen entstanden. Sollte der Spieler alternative Ideen darstellen wollen, so möge er sich frei fühlen die Vorschläge des Bearbeiters zu ändern.

Wie bei allen Bearbeitungen sollte der Instrumentalist immer die originale Vorlage einsehen und sich die ursprüngliche Fassung anhören.
T.K.

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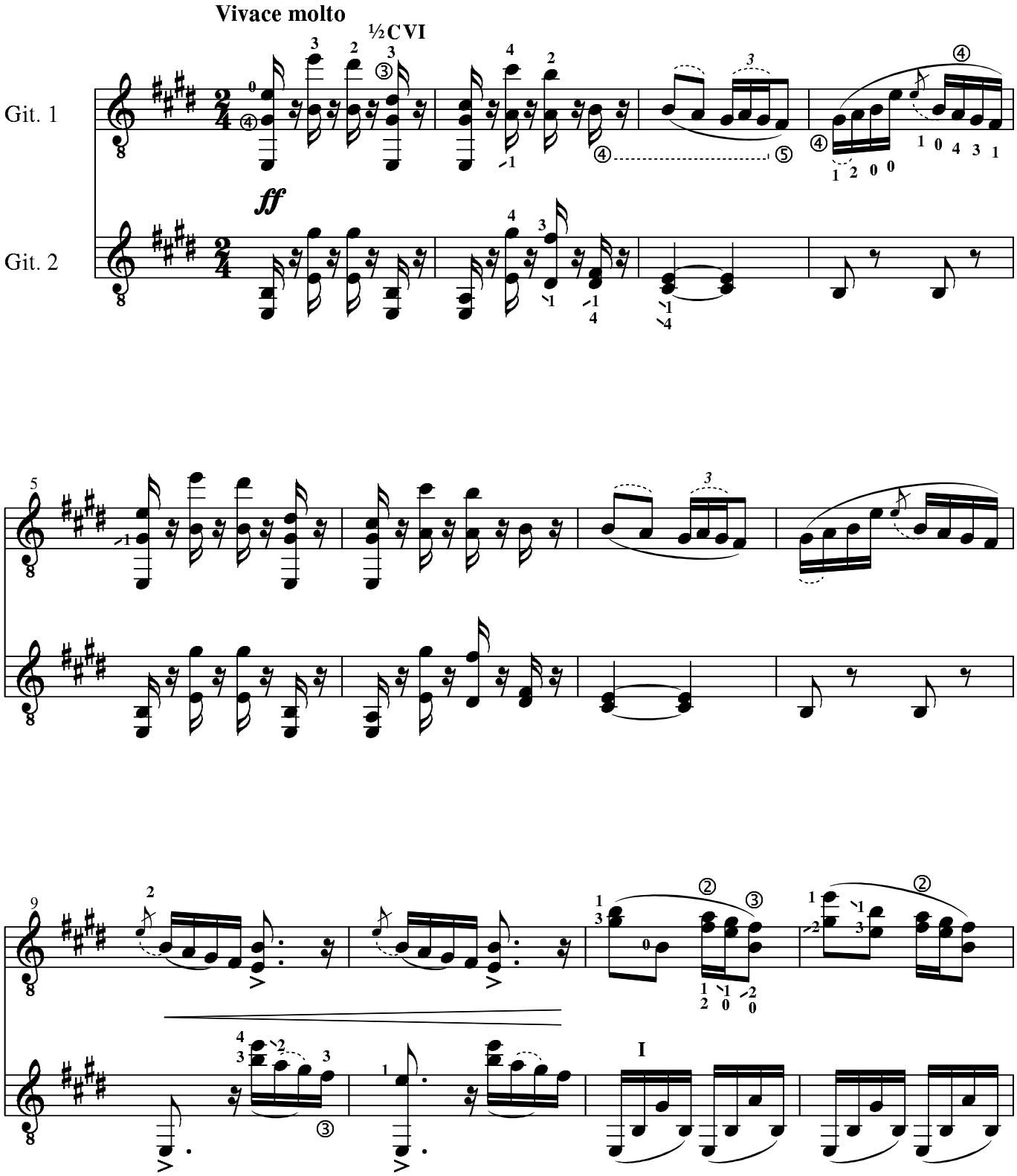

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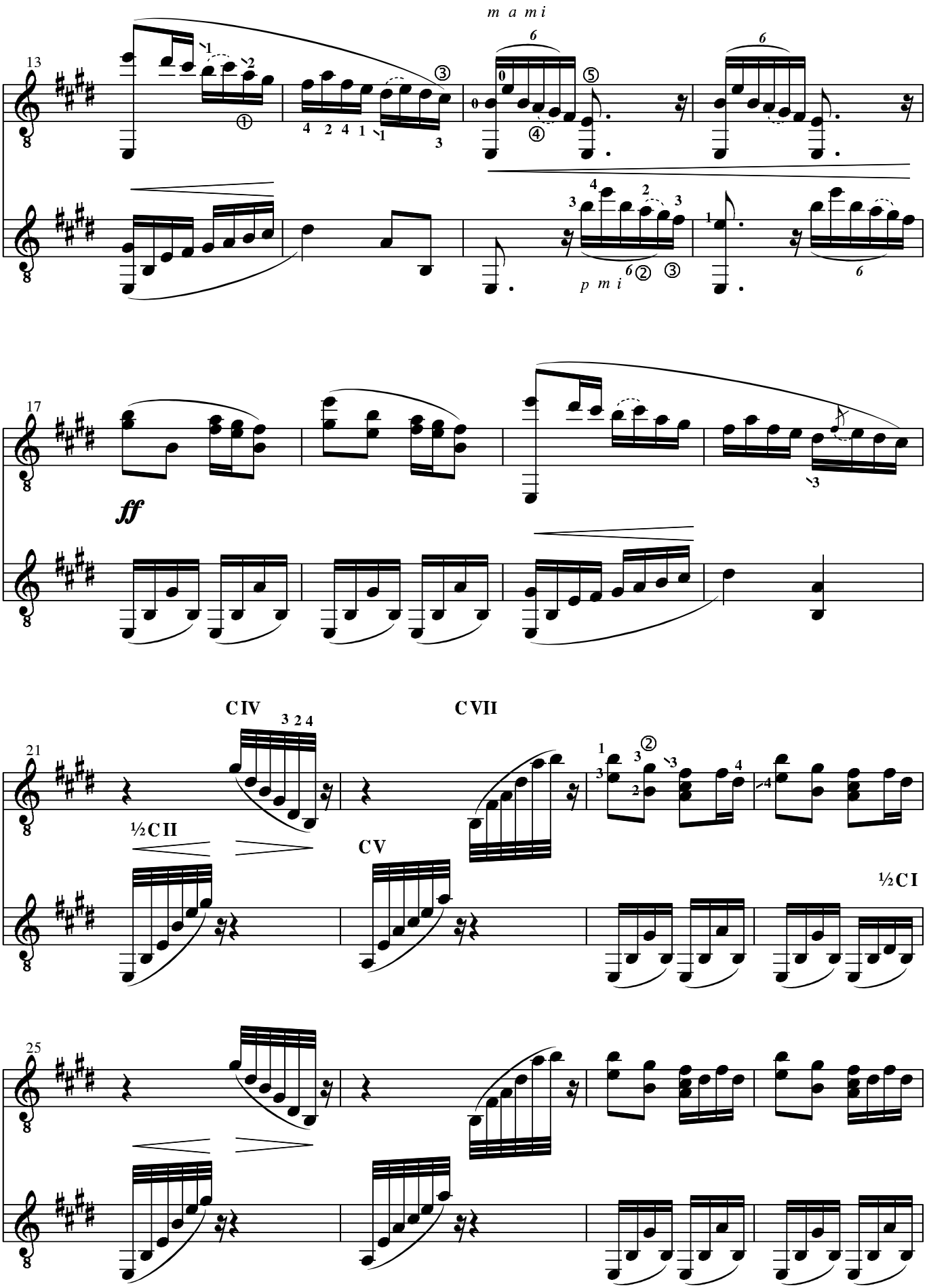
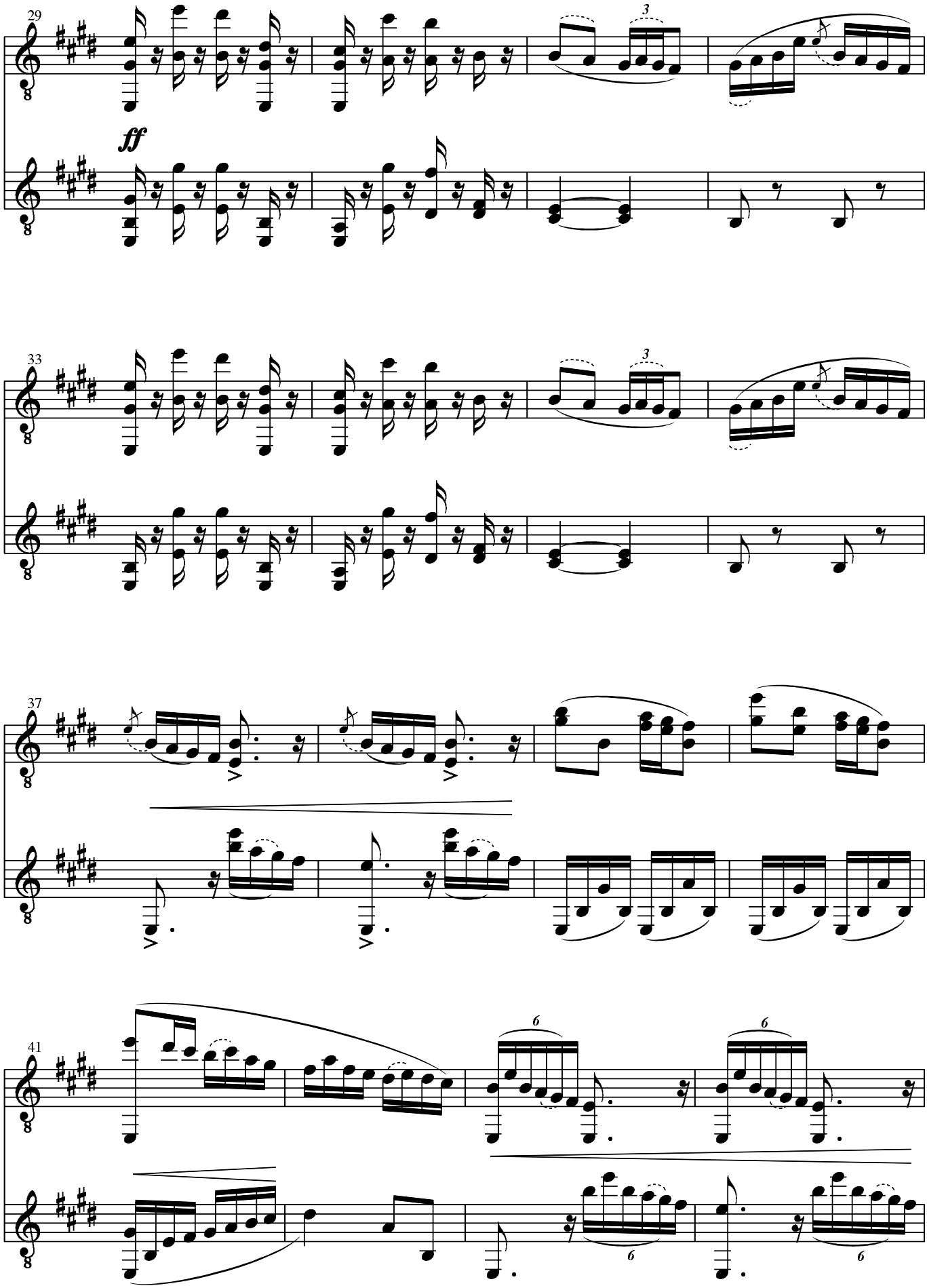
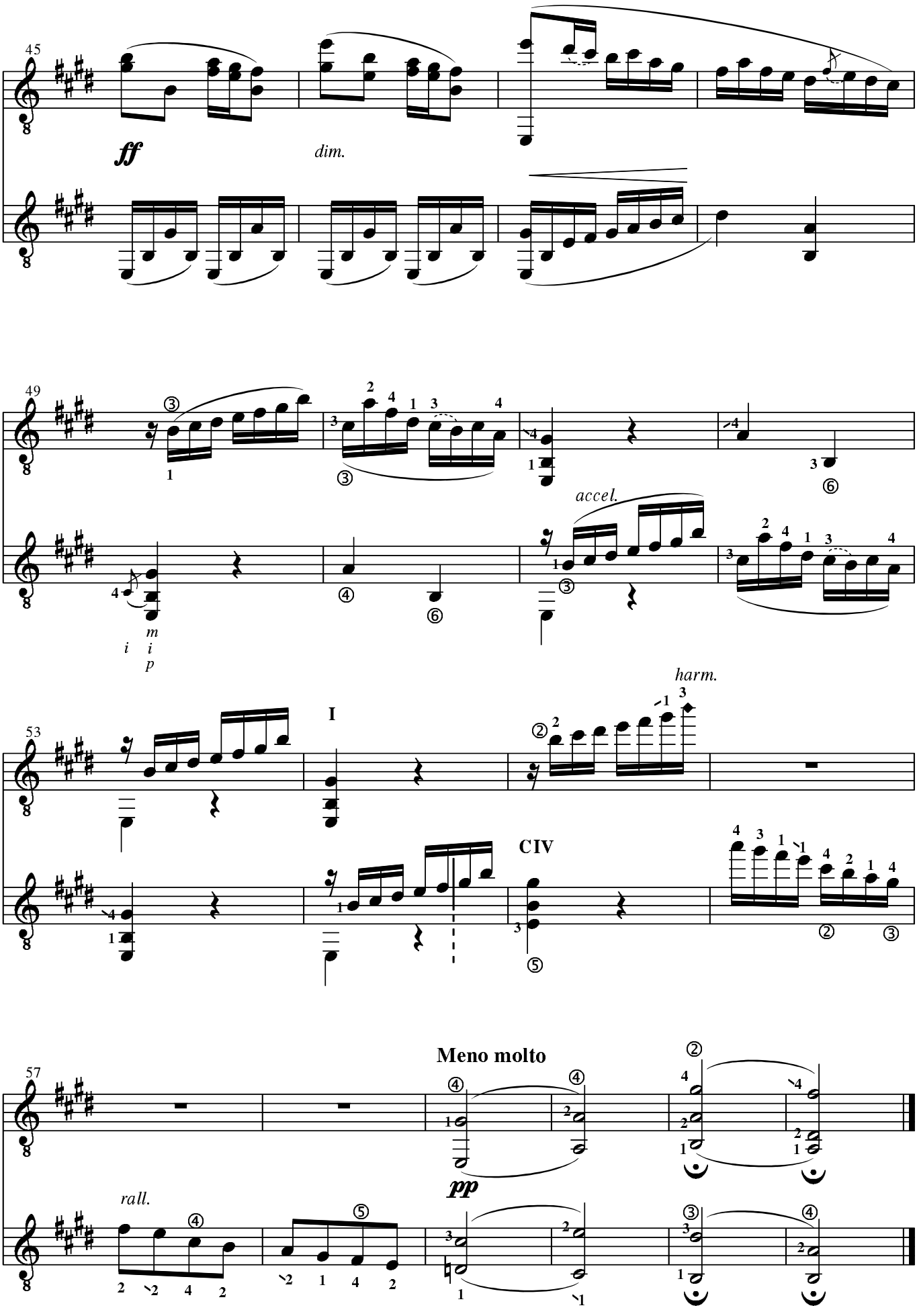
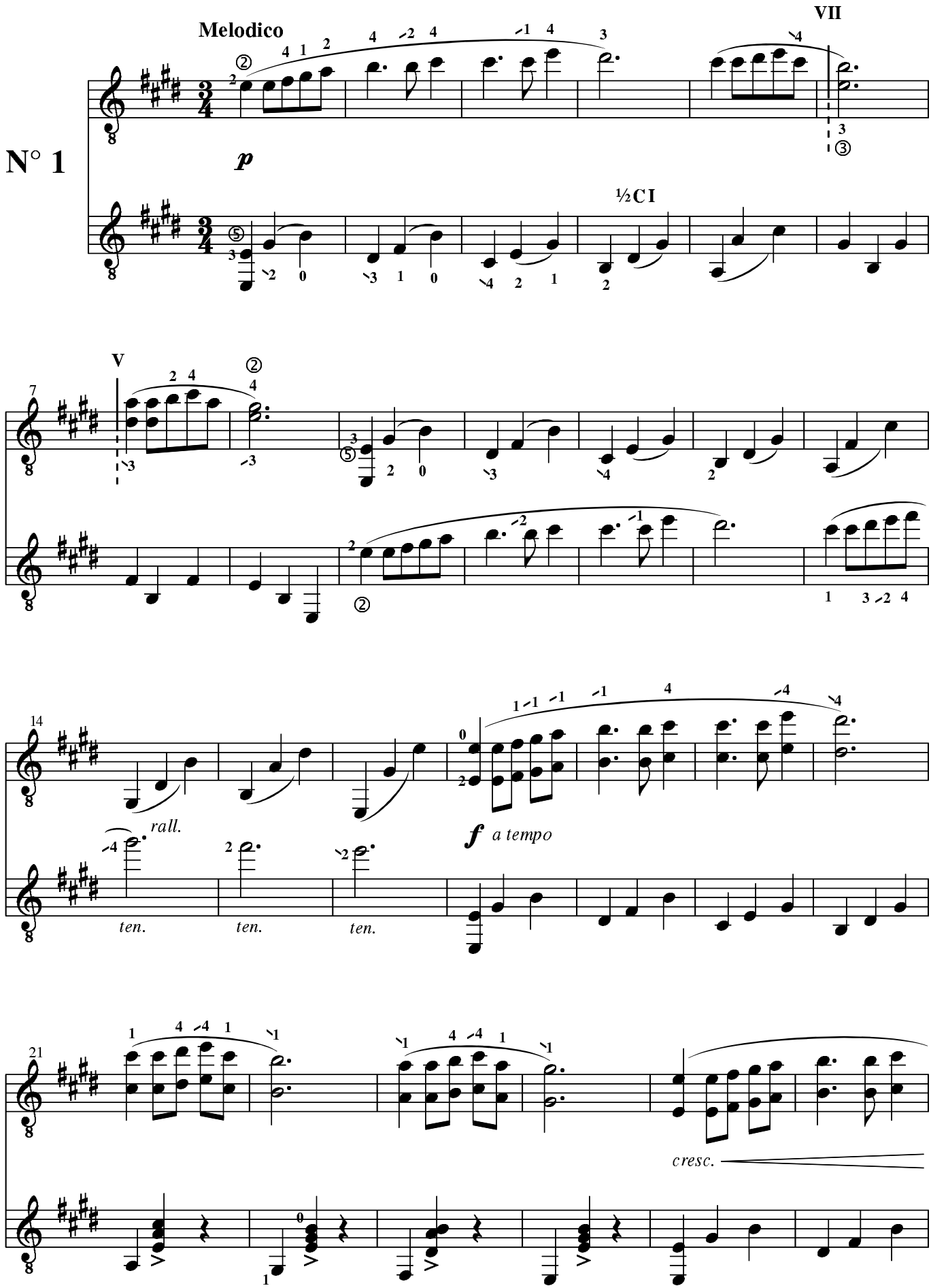
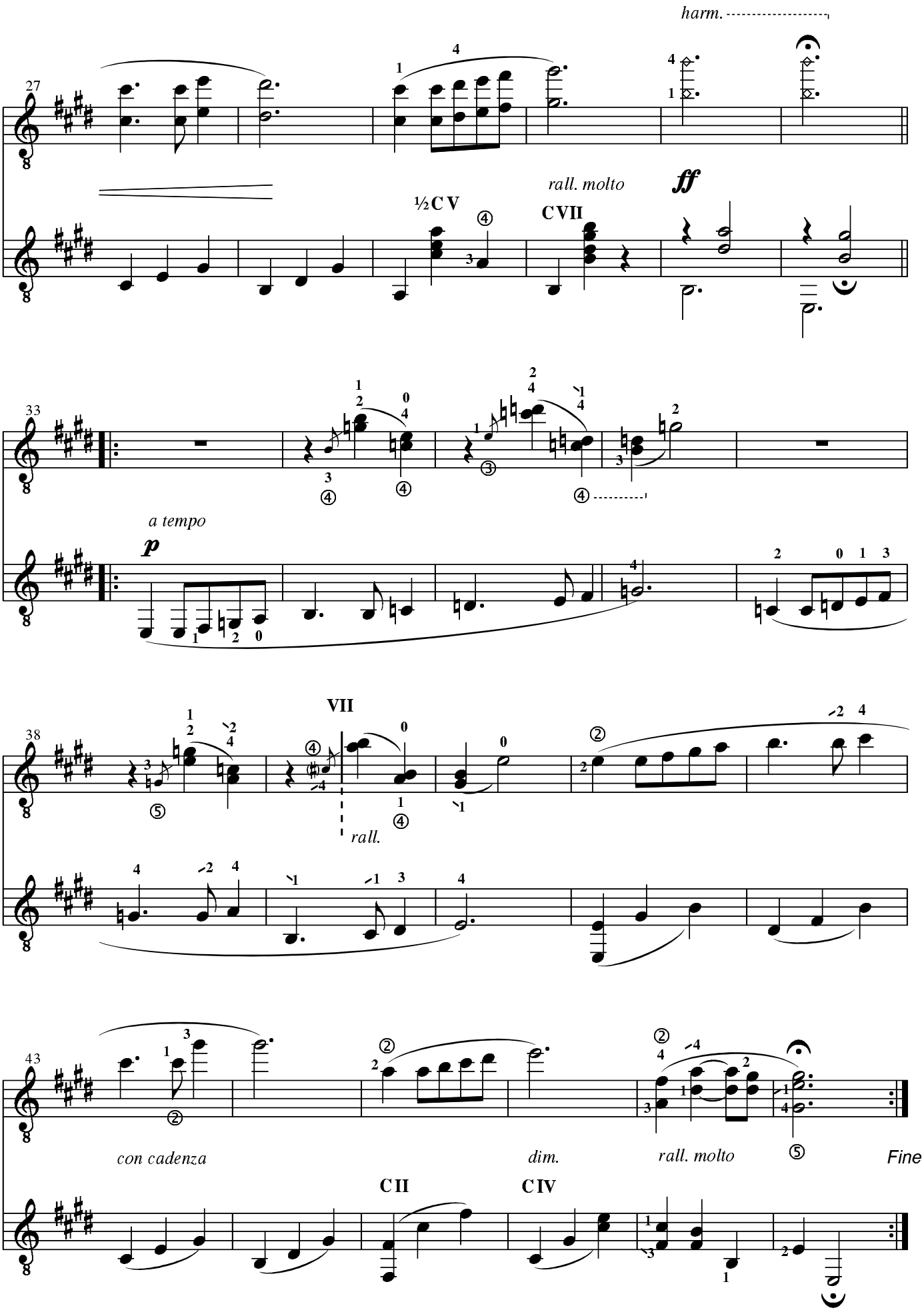

13
m a m i
p m i
17
ff
21
CIV
CVII
½CII
CV
½CI
25


29
ff
33
37
41

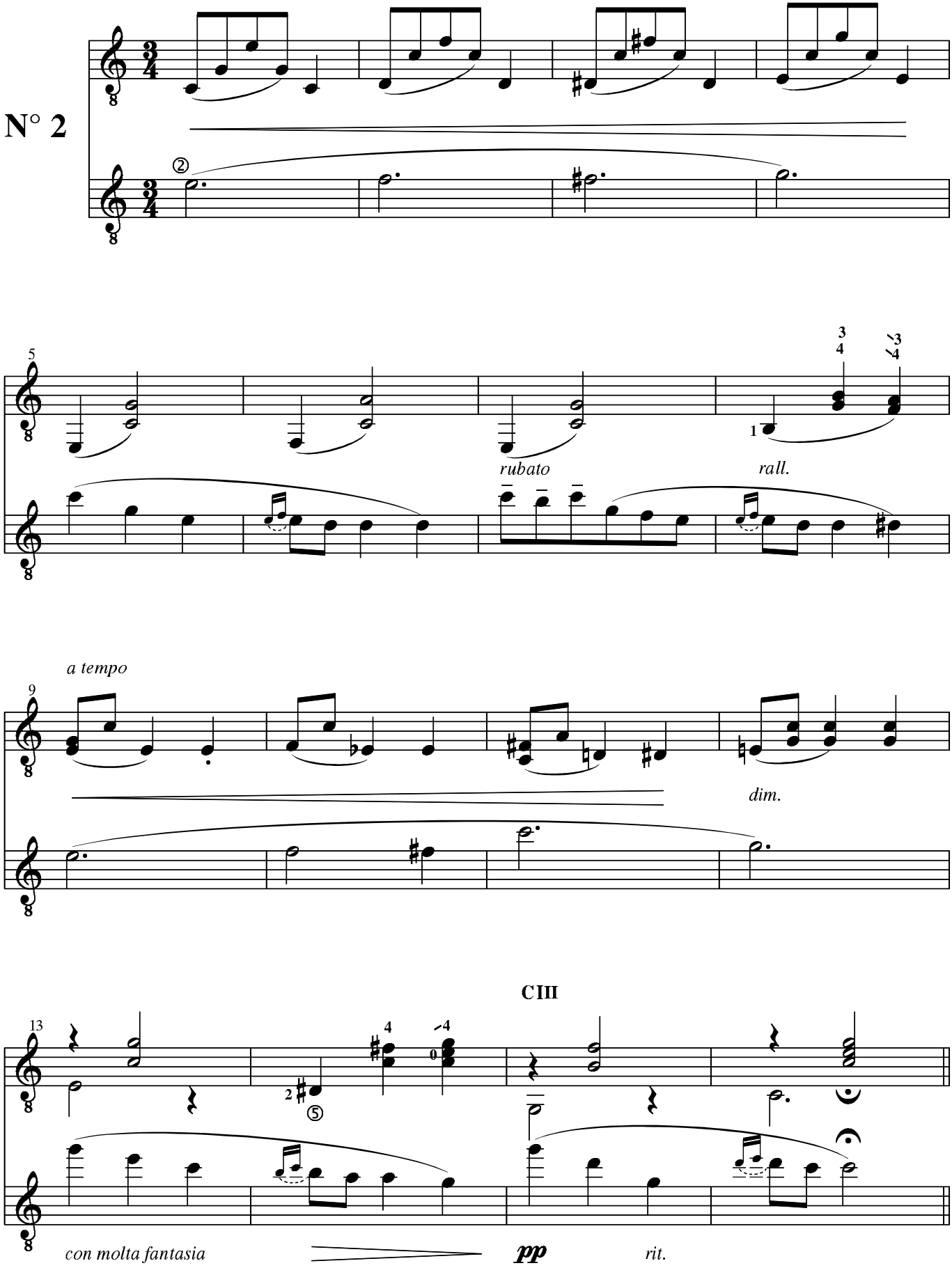

45
ff
dim.
49
accel.
i m i p
53
I
harm.
CIV
57
Meno molto
pp
rall.

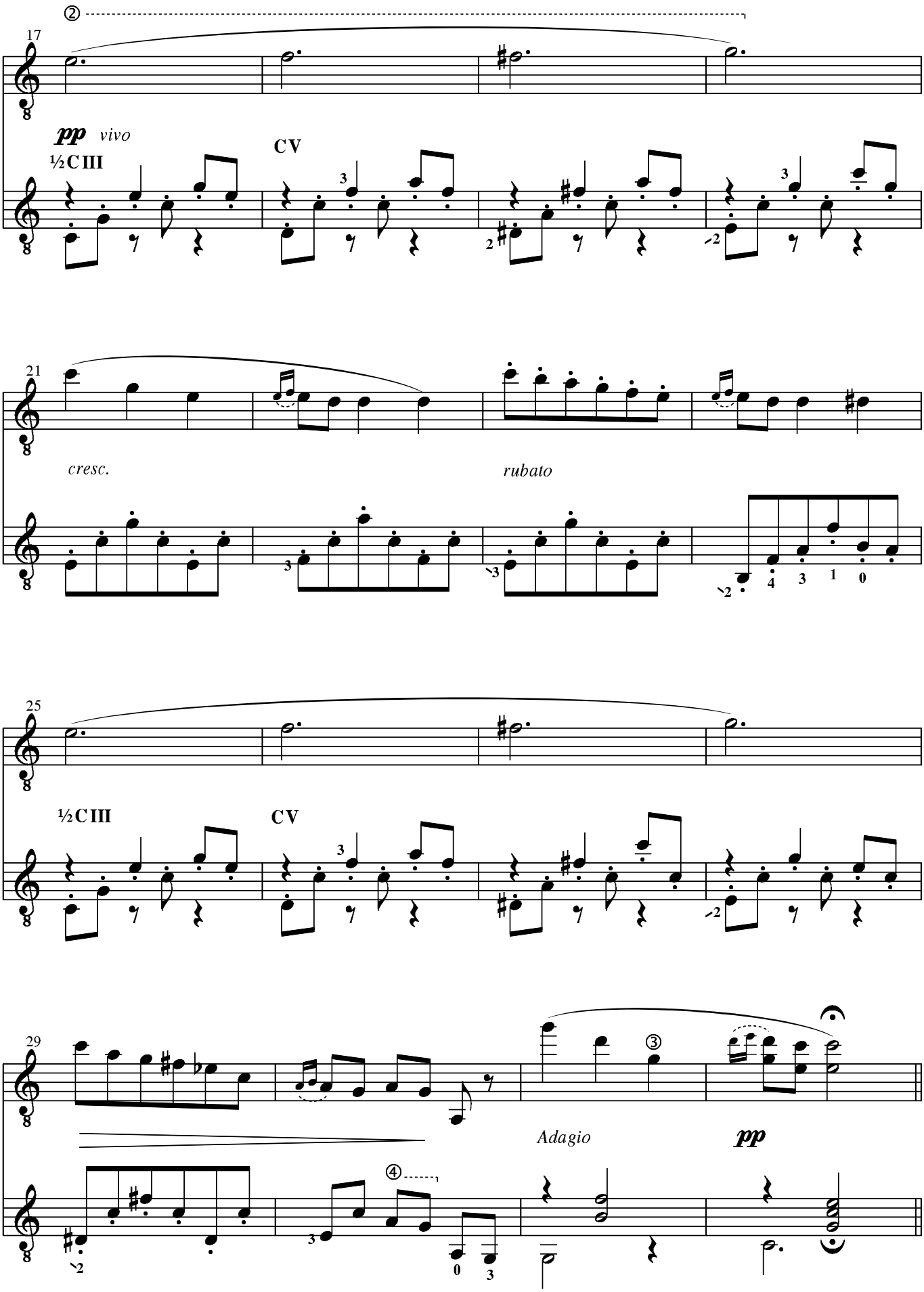

N° 1
Melodico
VII
p
½C I
V
rall.
ten.
ten.
ten.
f a tempo
cresc.

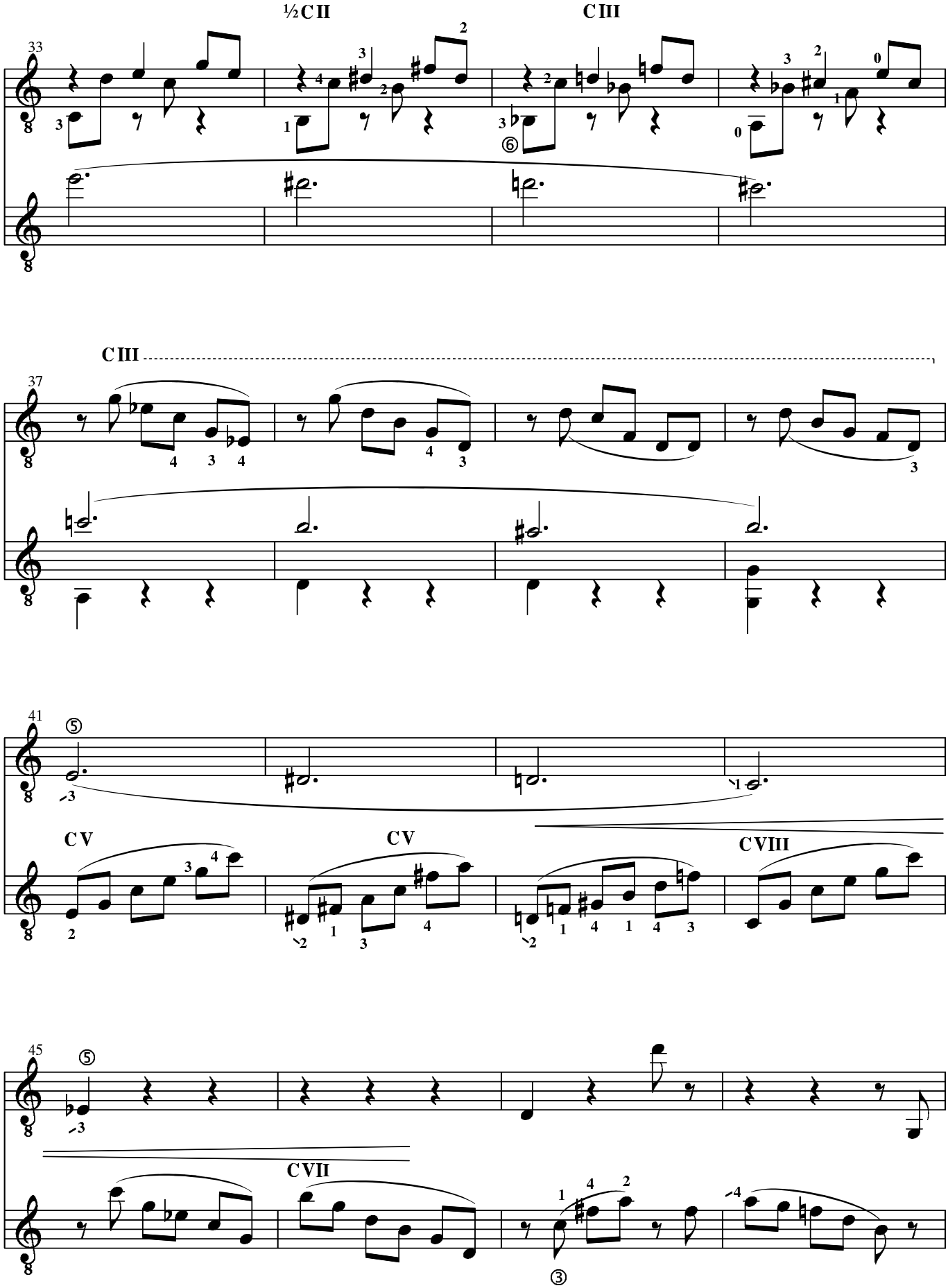

harm.
27
½CV
CVII
rall. molto
ff
33
a tempo
p
38
VII
rall.
43
con cadenza
CII
dim.
CIV
rall. molto
Fine

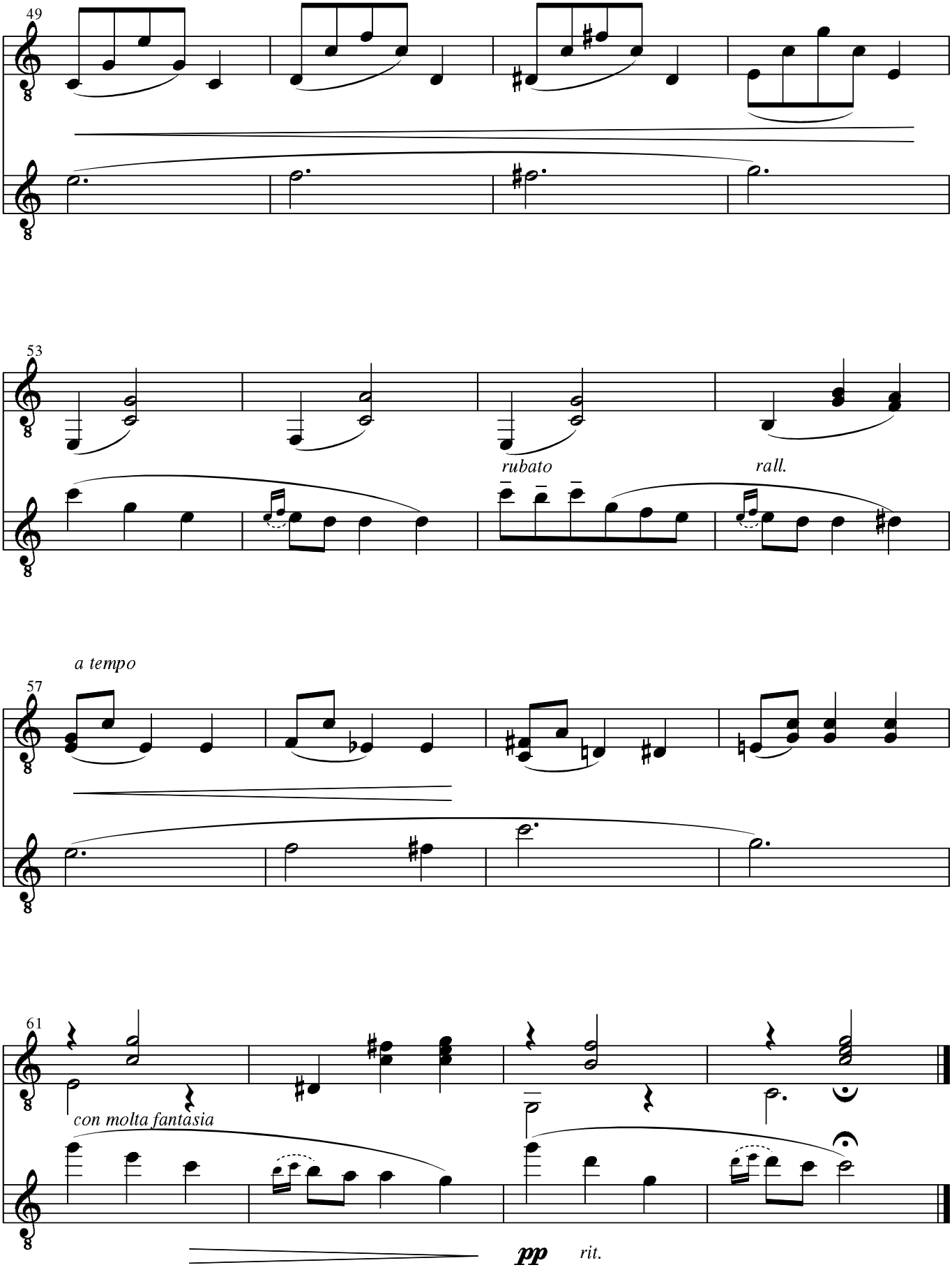
Tempo de Vals noble

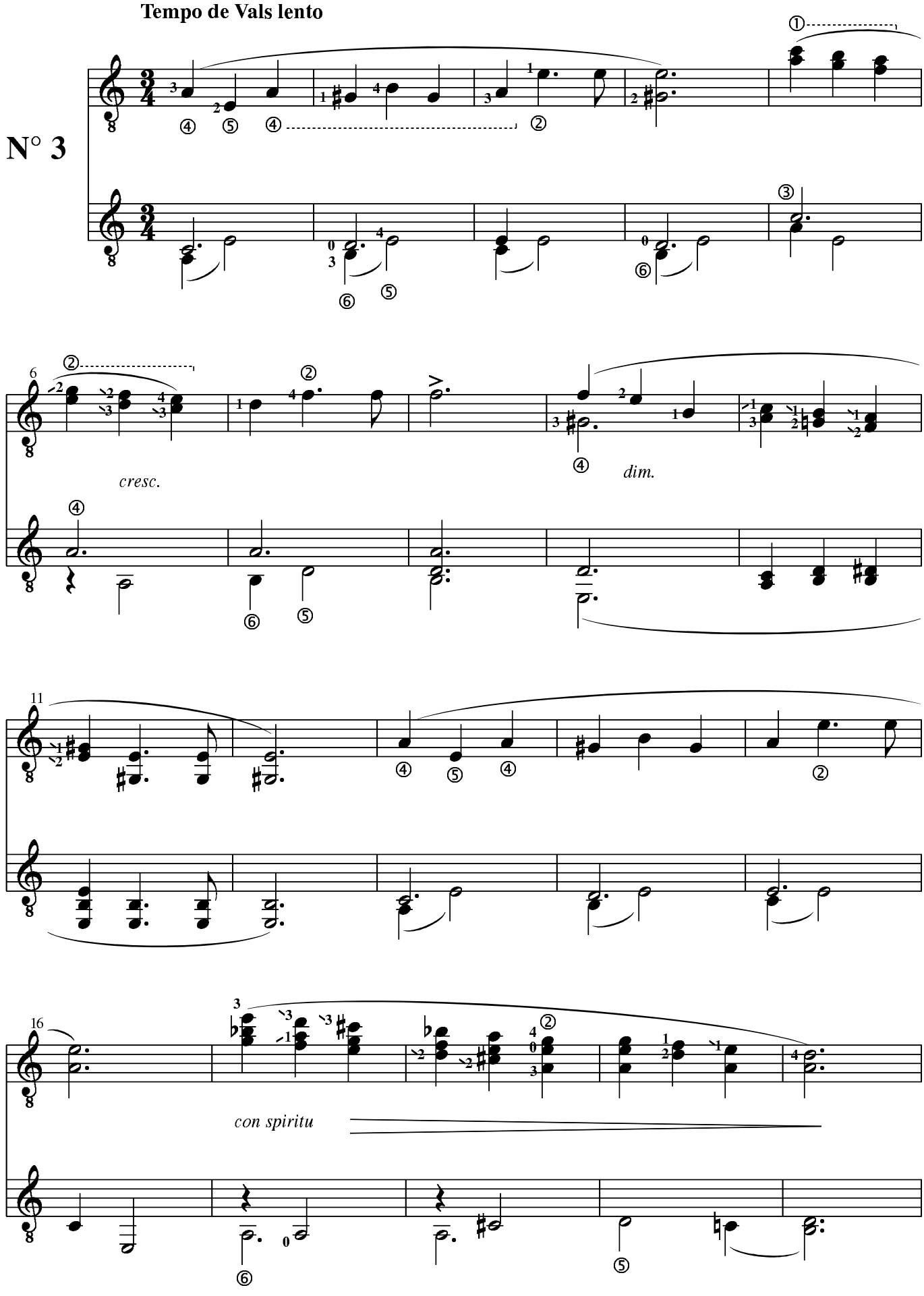
N° 2

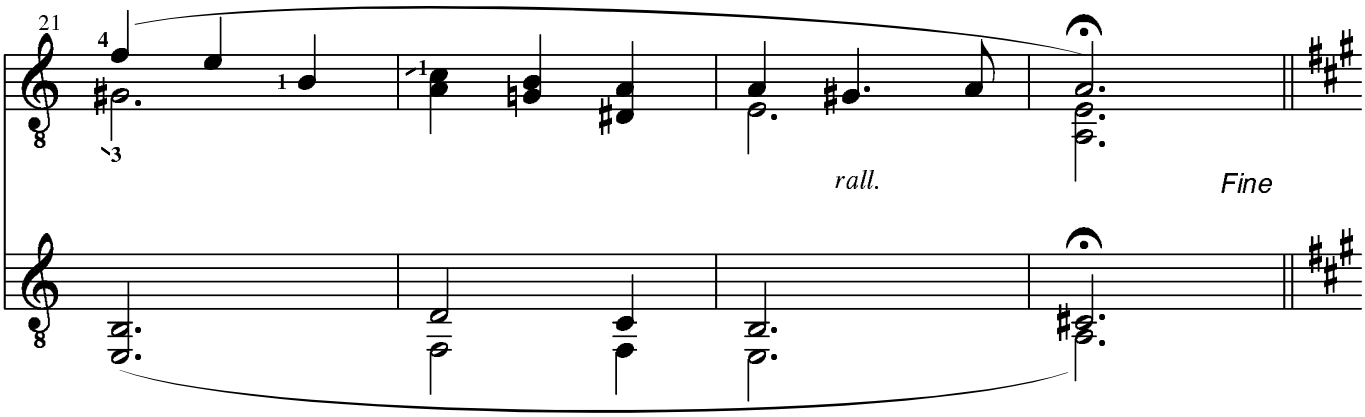


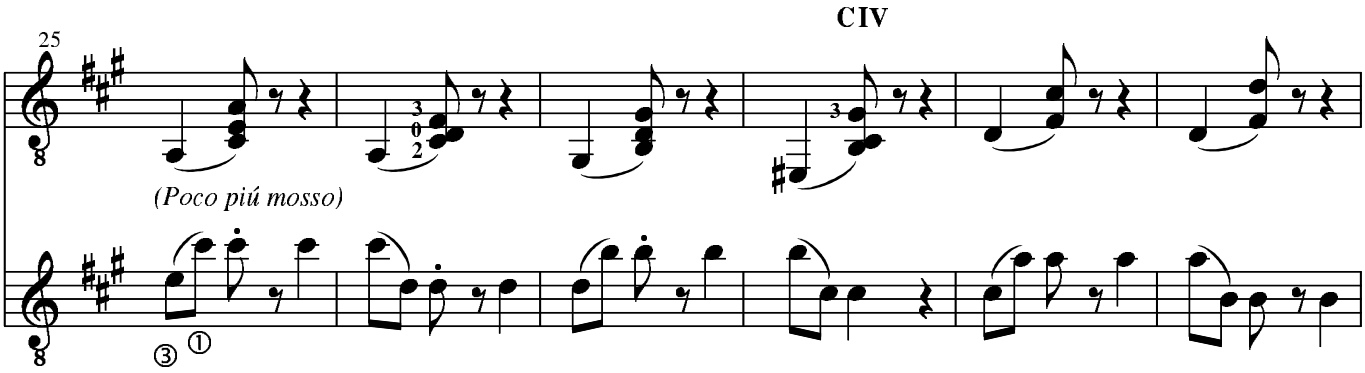

17
②
pp vivo
½C III
CV
21
cresc.
rubato
25
½C III
CV
29
③
Adagio
pp
④

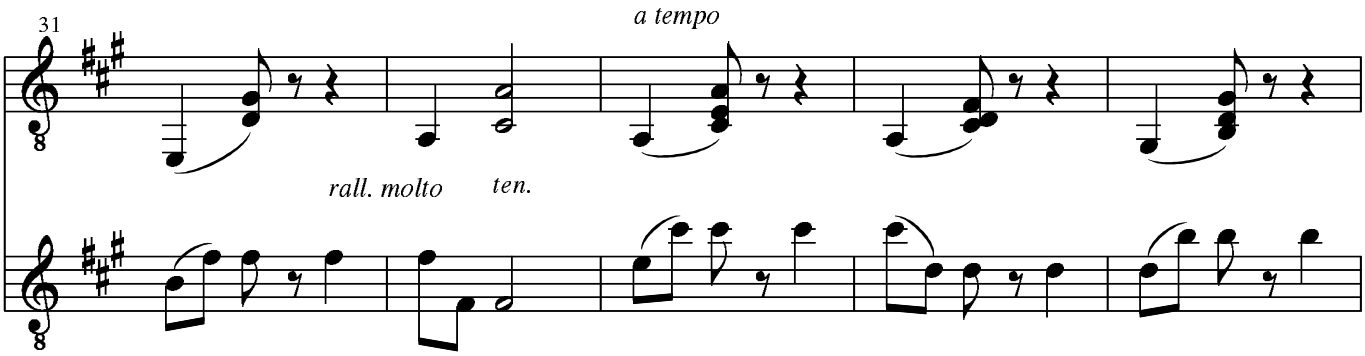

½CII
CIII
33
⑥
CIII
37
41
⑤
CV
CV
CVIII
45
⑤
CVII
③

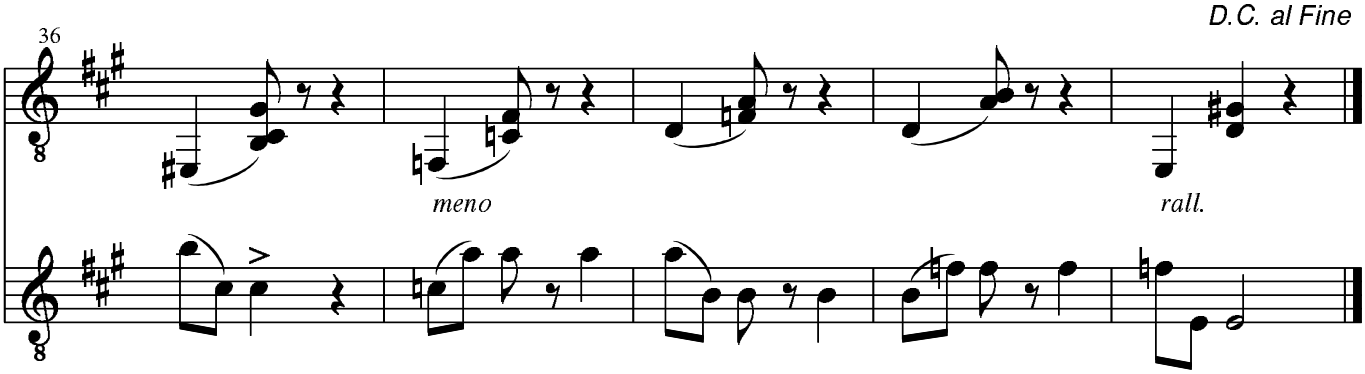

49
53
rubato
rall.
a tempo
57
61
con molta fantasia
pp
rit.

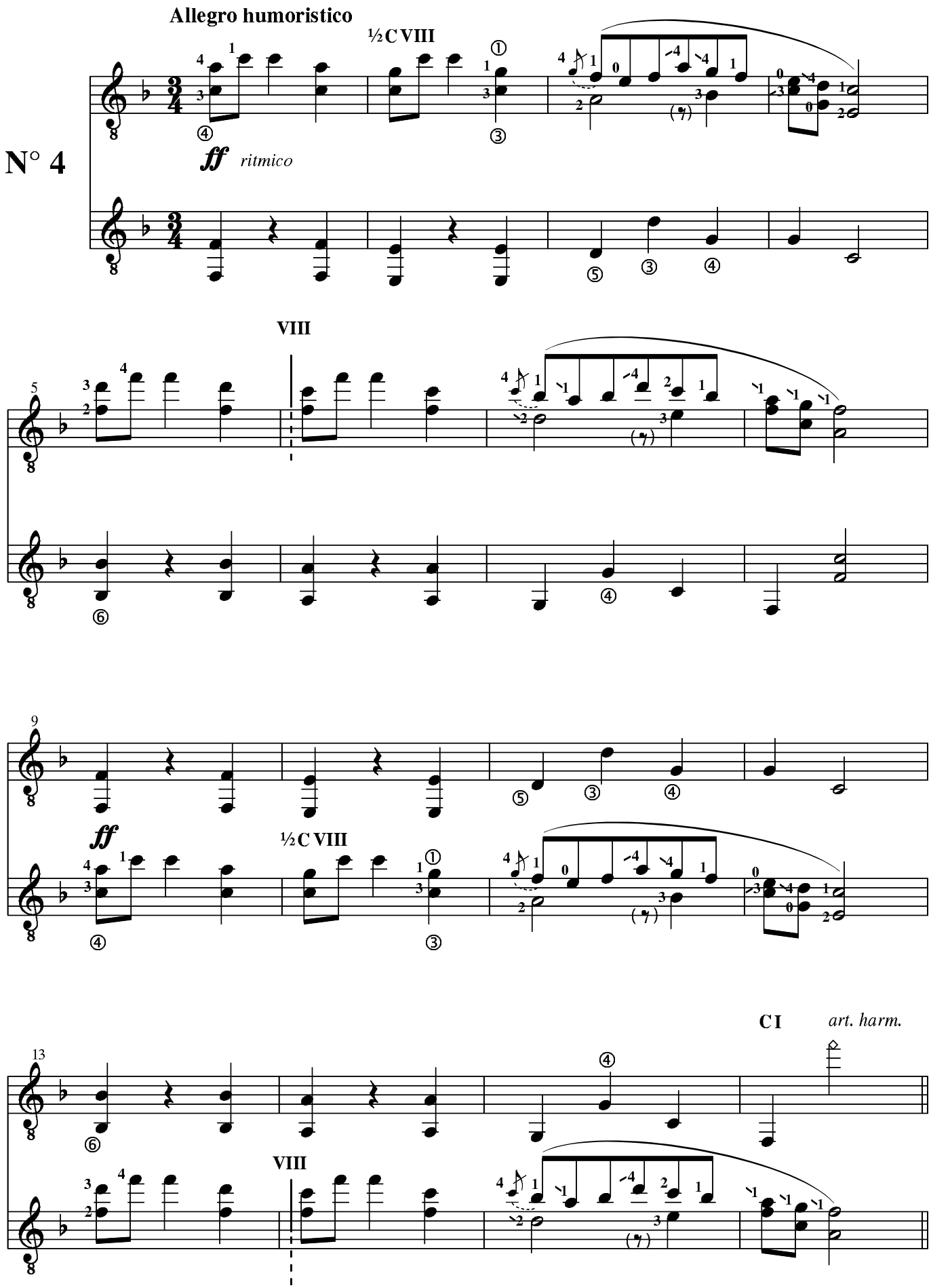

Tempo de Vals lento
N° 3
cresc.
dim.
con spiritu

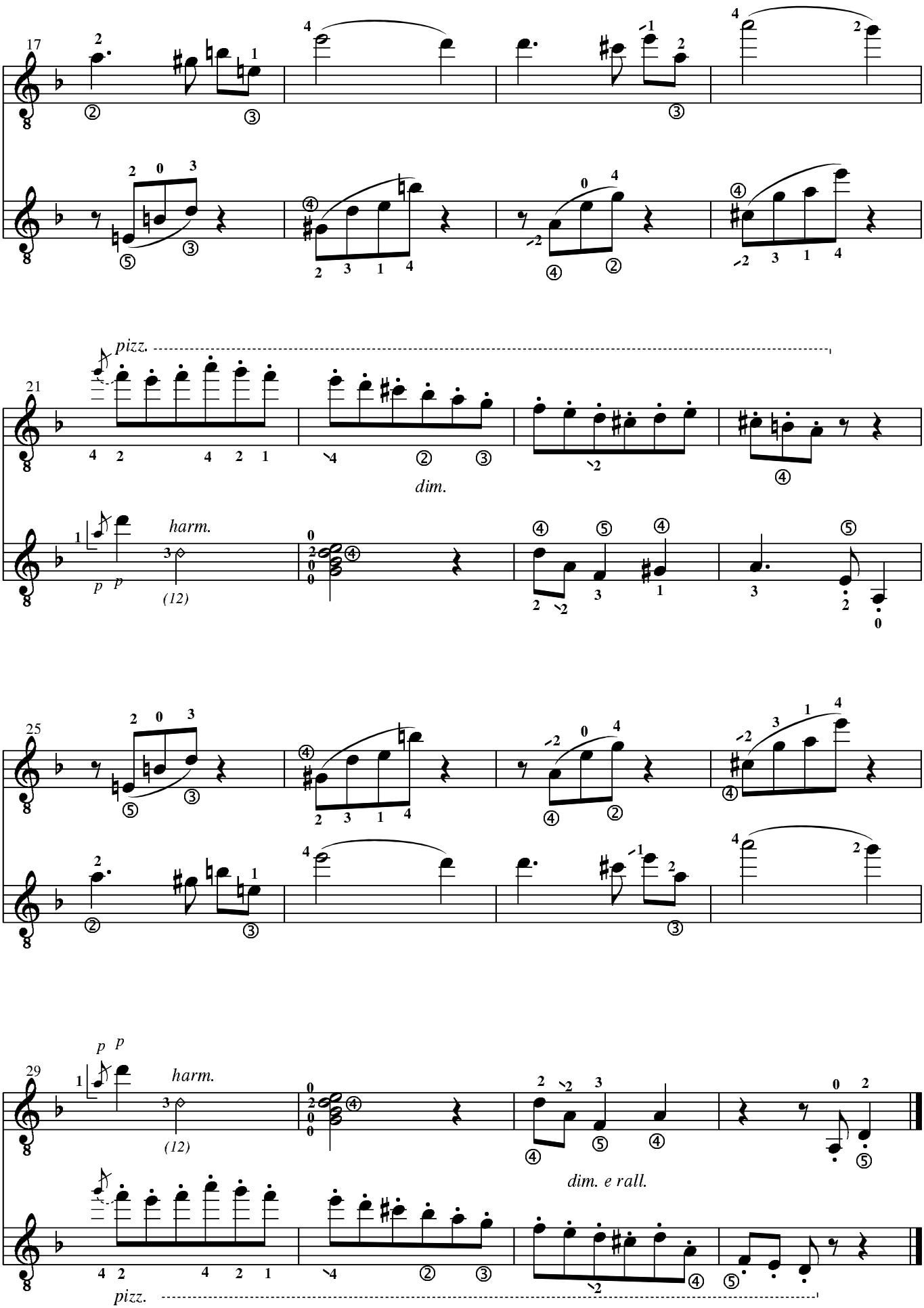

21
rall.
Fine

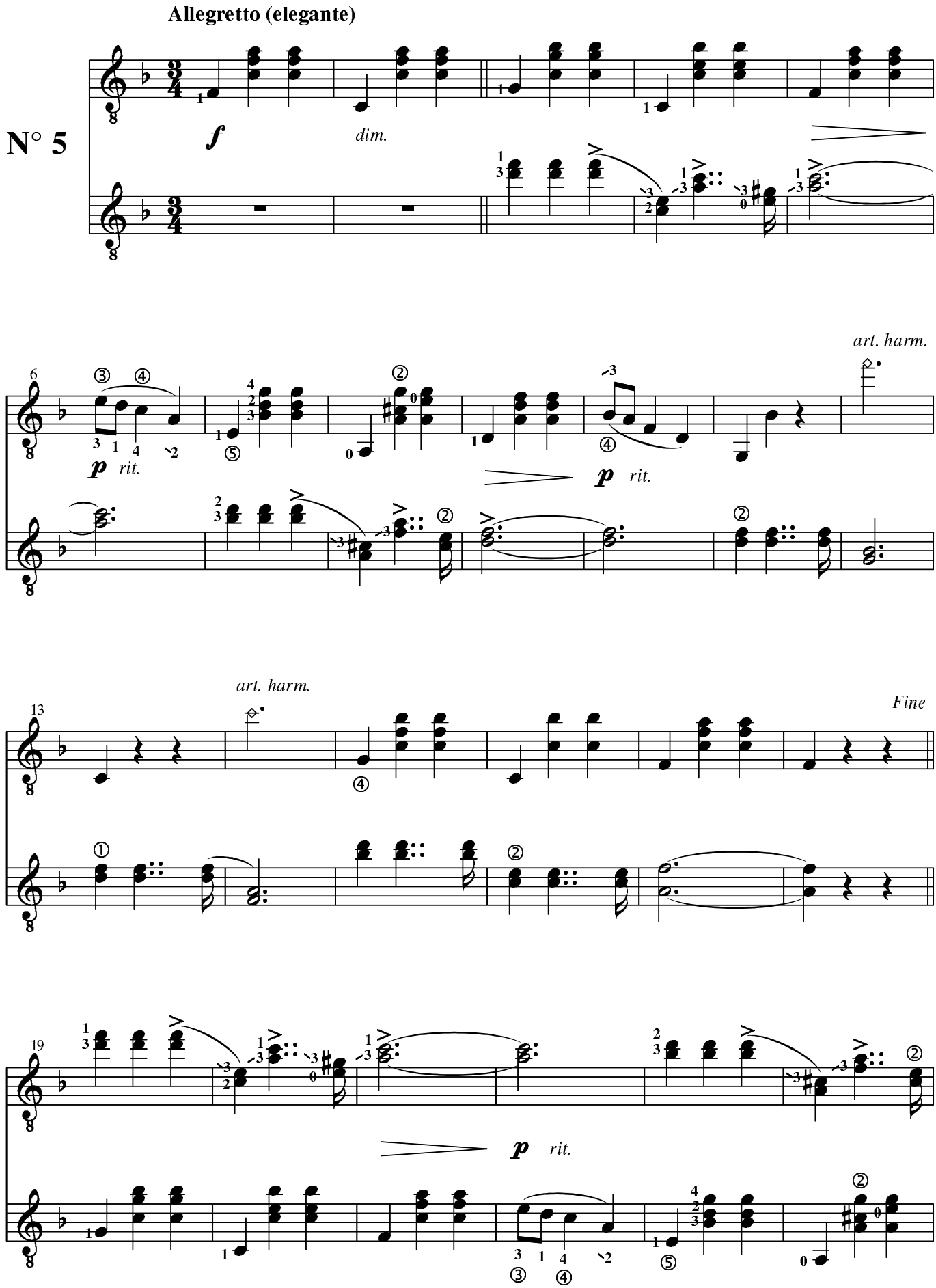

CIV
25
(Poco piú mosso)

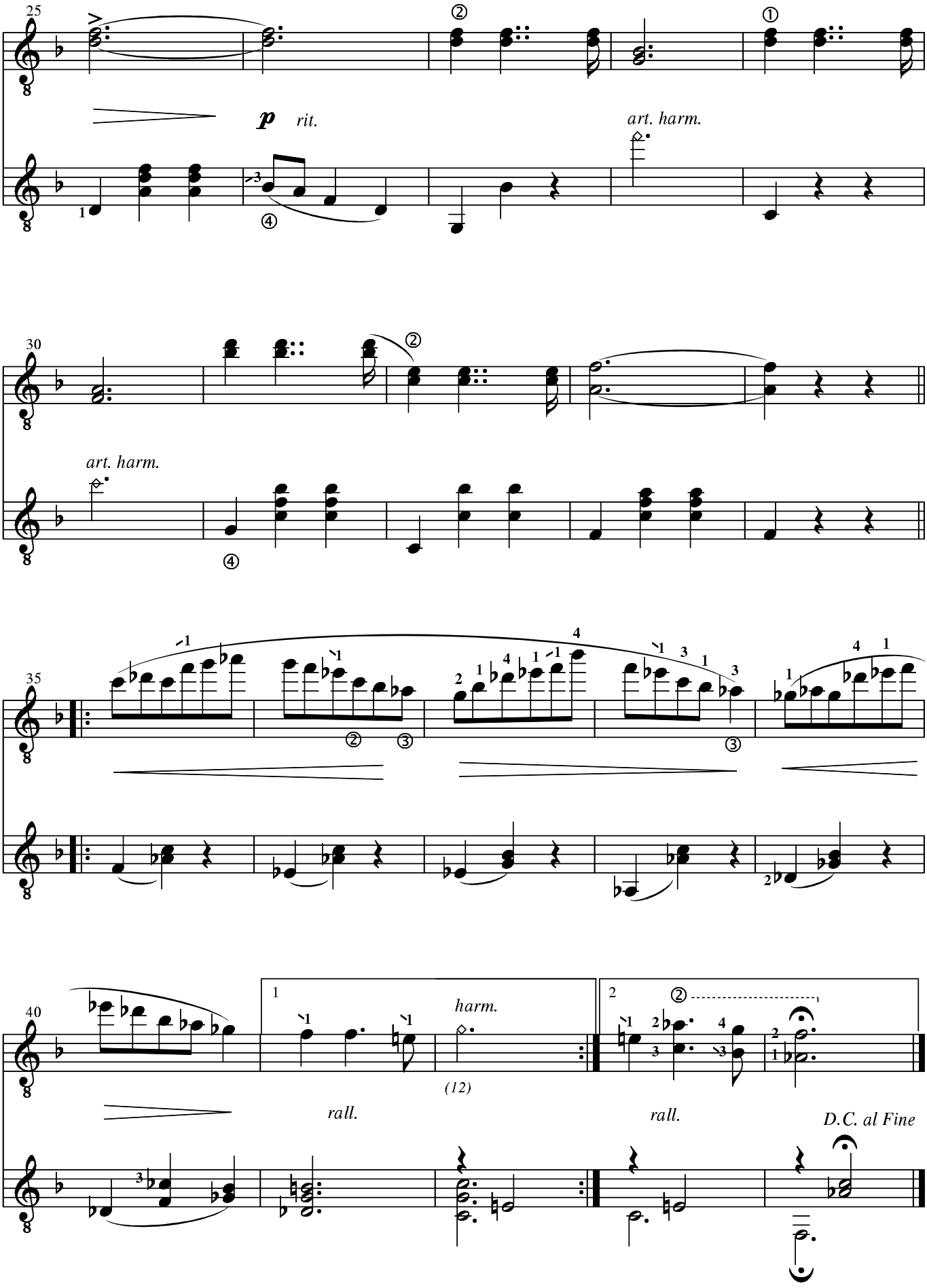

31
a tempo
rall. molto
ten.


D.C. al Fine
36
meno
rall.


Allegro humoristico
½C VIII
N° 4
ff ritmico
VIII
ff
½C VIII
C I
art. harm.
VIII

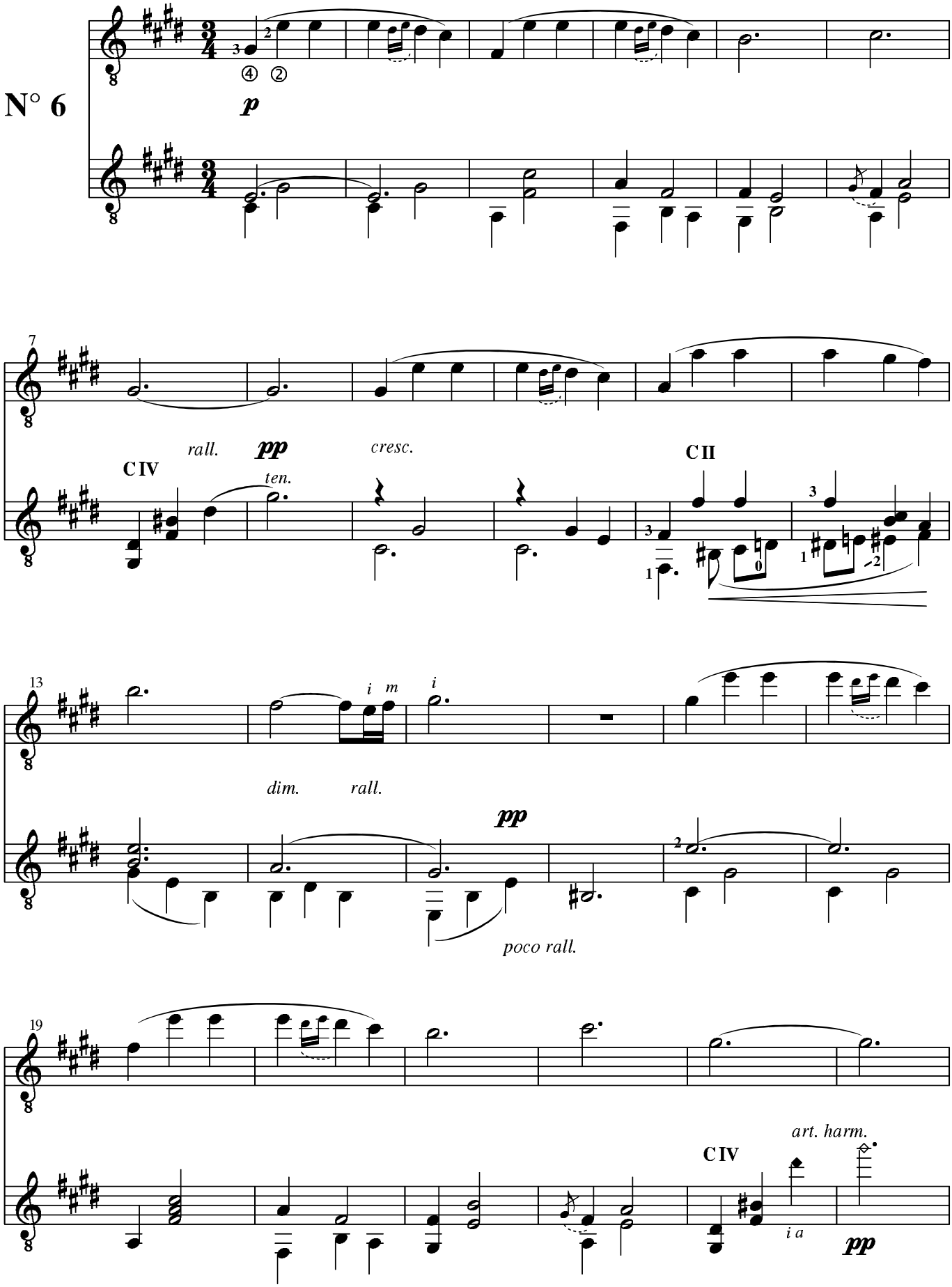

17
21
pizz.
dim.
harm.
(12)
25
29
p p
harm.
(12)
dim. e rall.
pizz.

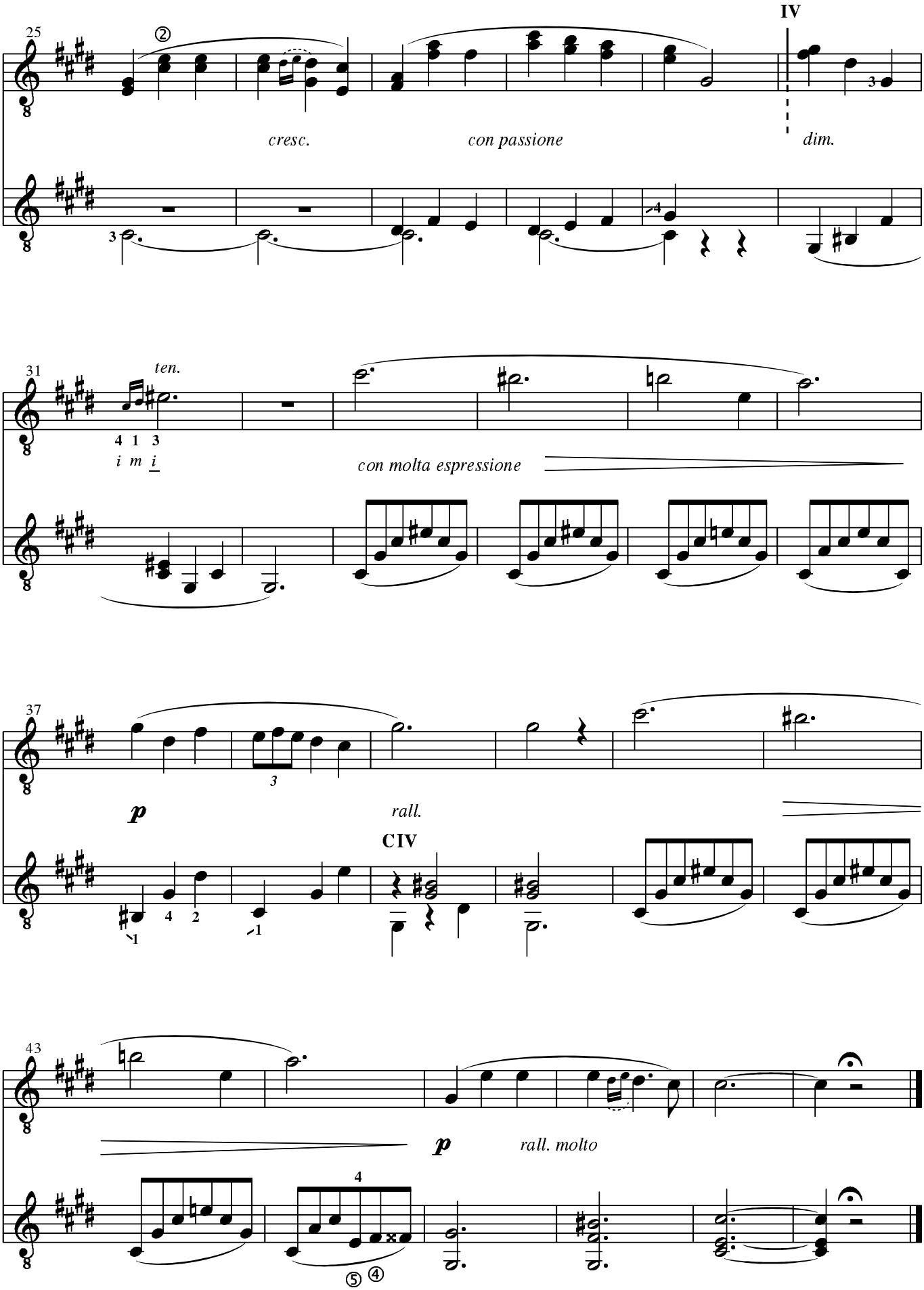

Allegretto (elegante)
N° 5
f
dim.
p rit.
art. harm.
Fine

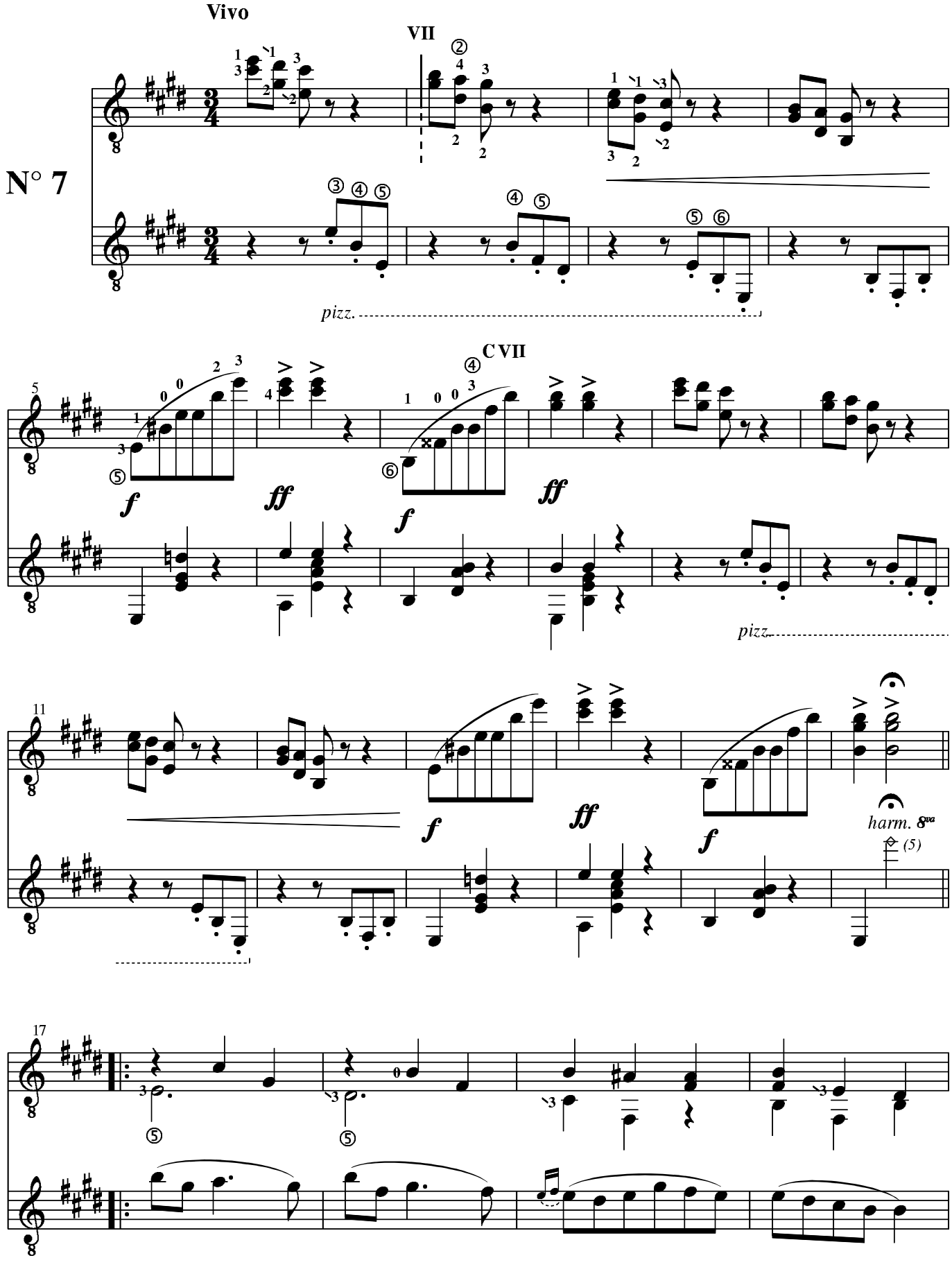

25
p
rit.
art. harm.
30
art. harm.
35
40
1
harm.
(12)
rall.
2
rall.
D.C. al Fine

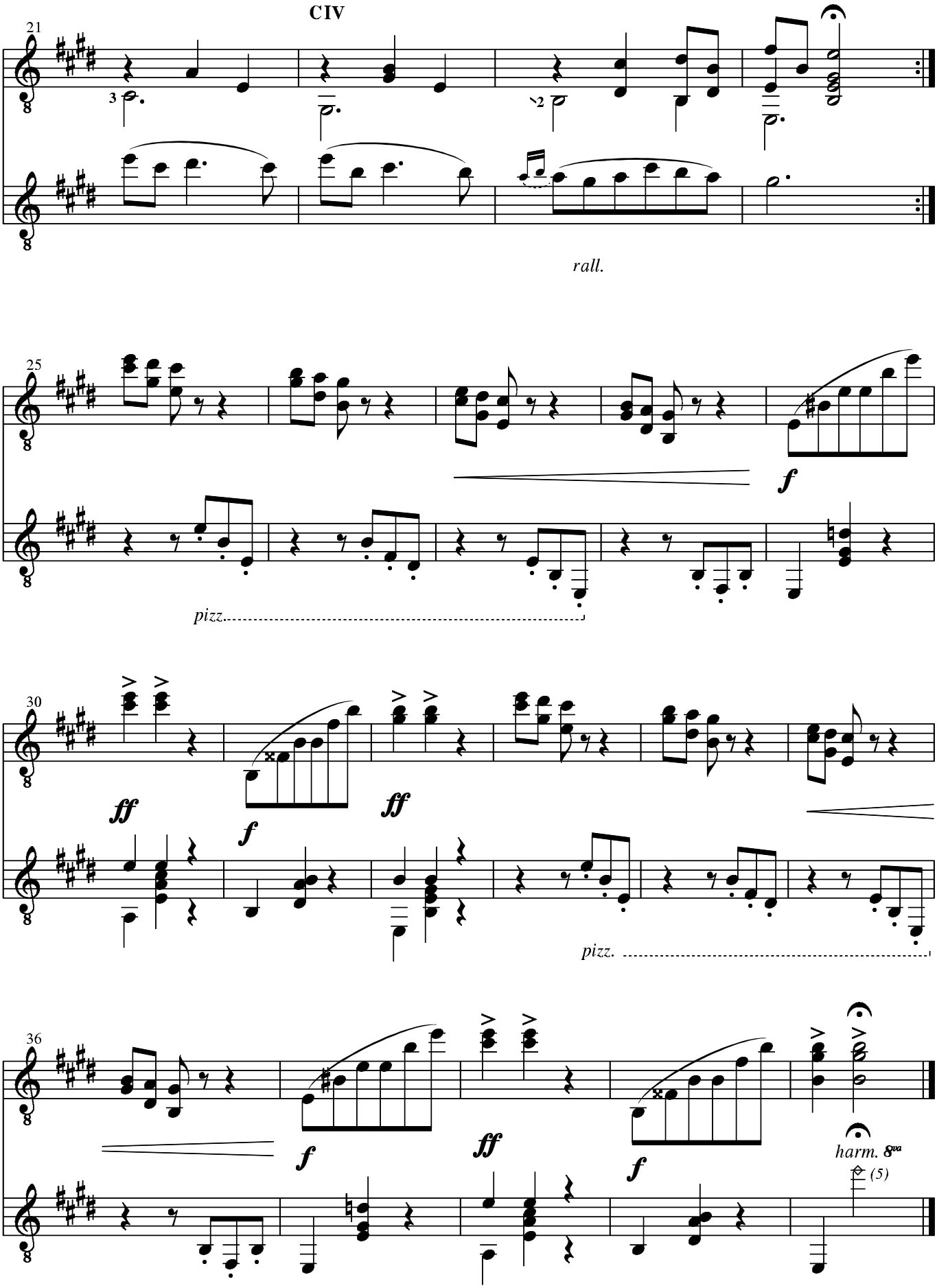
Quasi ad libitum (sentimental)

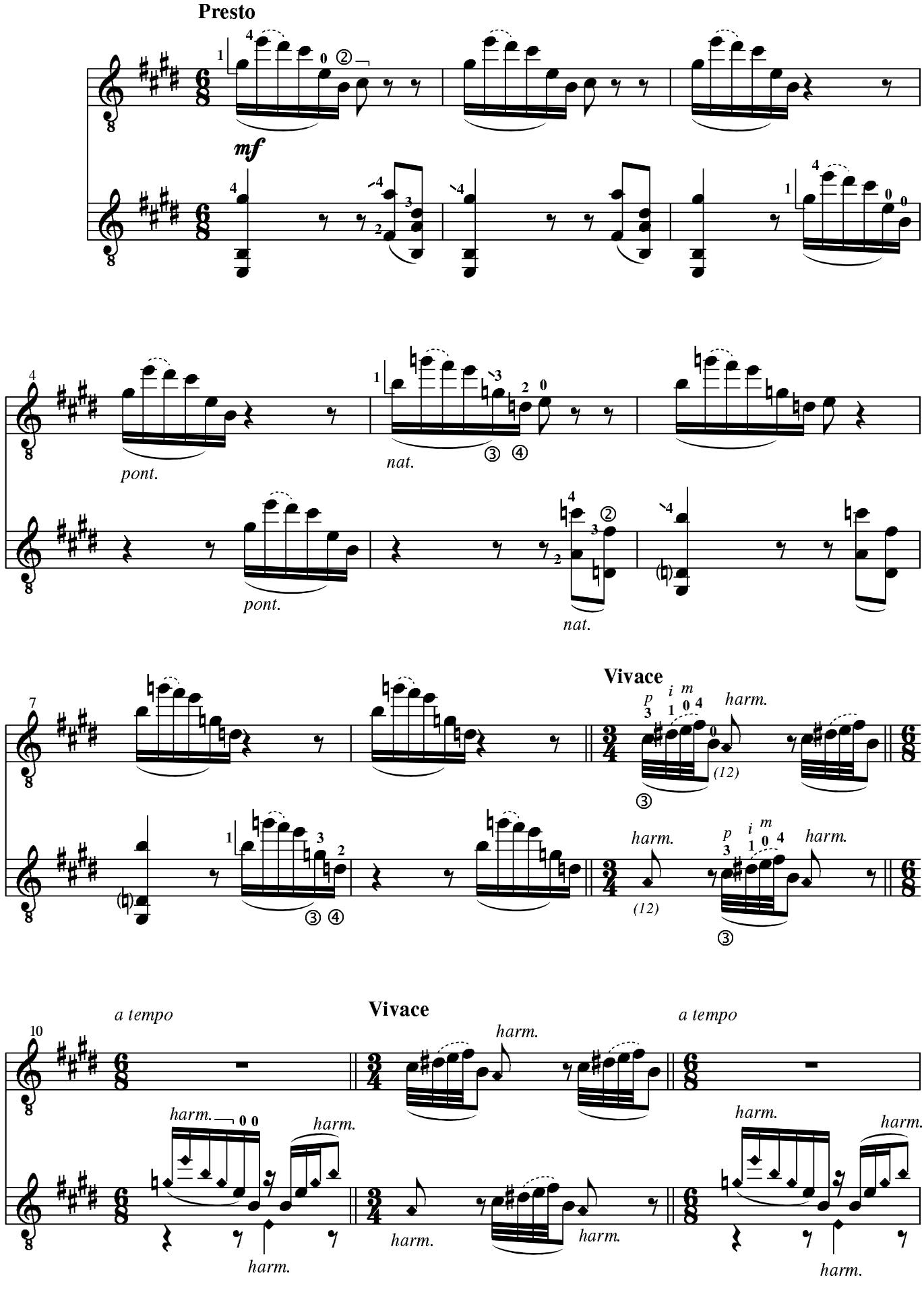
N° 6

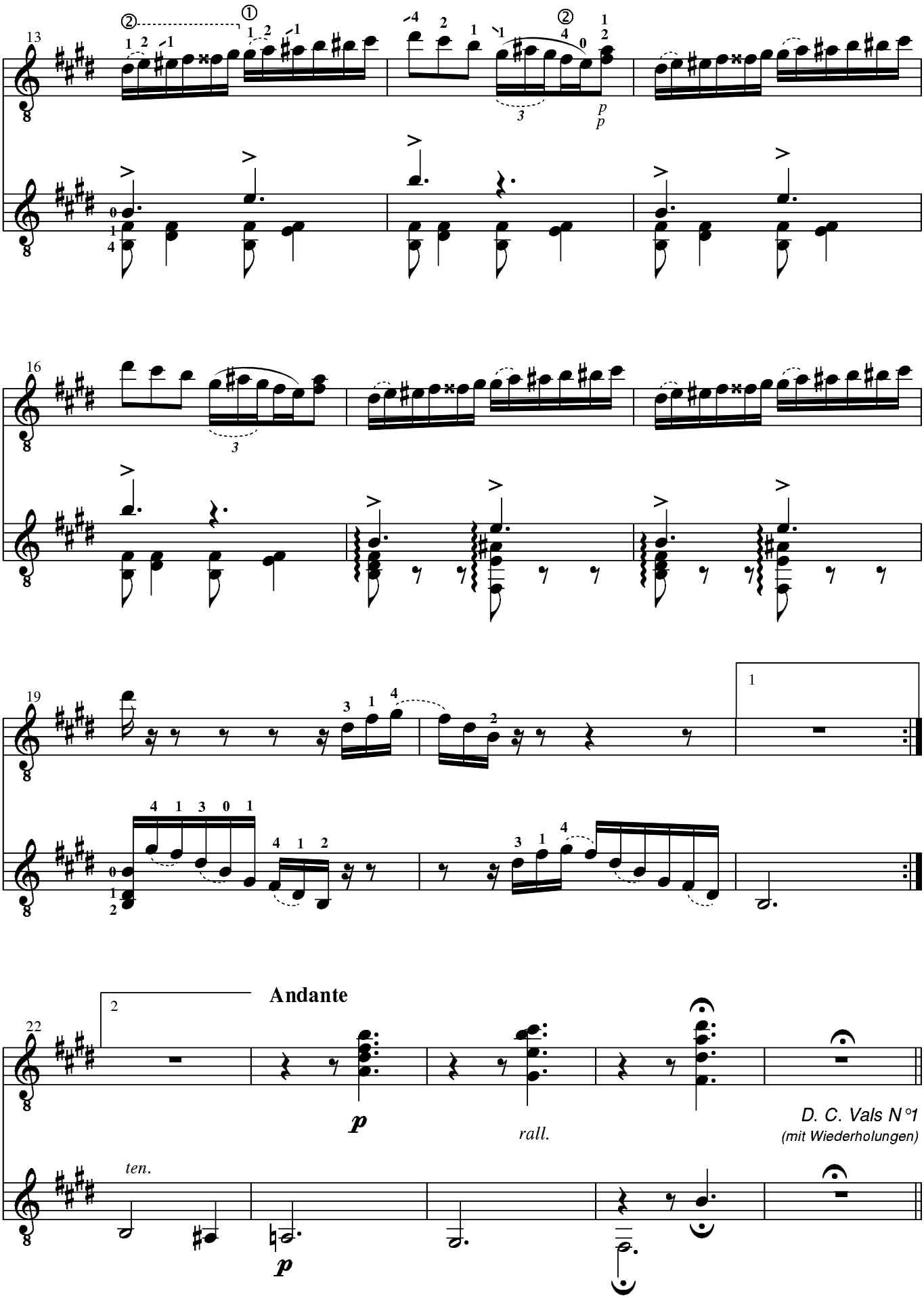



25
IV
cresc.
con passione
dim.
31
ten.
con molta espressione
37
p
rall.
CIV
43
p
rall. molto


Vivo
VII
N° 7
pizz.
CVII
pizz.
harm. 8va
(5)


CIV
21
rall.
25
pizz.
f
30
ff
f
ff
pizz.
36
f
ff
f
harm. 8va
(5)


Presto
mf
pont.
nat.
pont.
nat.
Vivace
harm.
(12)
harm.
Vivace
a tempo
harm.
a tempo
harm.
harm.
harm.
harm.
harm.
harm.
harm.


13
16
19
1
2
22
Andante
p
rall.
ten.
D. C. Vals N°1
(mit Wiederholungen)