

Ensemblemusik für den Unterricht

Band 5 (Doppelband)

Erste Auflage 2007

Kanons aus aller Welt

Instrumentalmusik aus Renaissance, Barock, Klassik, Romantik

Volkstänze aus Israel, der Türkei, vom Balkan, Russland und Südamerika

Lieder aus England, USA und Deutschland

Für Schulensemble in variablen Besetzungen

(Sopranflöte, Querflöte, Violine, Cello, Gitarre,
B-Klarinette, B-Trompete, Stabspiele, Schlagwerk)

bearbeitet und eingerichtet von Christoph Heidsiek



Notenedition GanzOhr
Christoph Heidsiek
Postweg 9 D-28870 Ottersberg

www.ganzohr-musik.de

ENSEMBLEMUSIK FÜR DEN UNTERRICHT

BAND 5

Die vorliegenden Instrumentalsätze sind in der pädagogischen Praxis für Kinder mit besonderem Förderbedarf entstanden und haben sich auch in vielen anderen Schulen bewährt.

Die Sätze entstanden aus dem Anliegen, Schüler mit sehr unterschiedlichen Kompetenzen in das gemeinsame Musizieren einzuführen, handlungsorientiert mit elementaren musikalischen Elementen vertraut zu machen und zu ermutigen, auch privat ein Instrument zu erlernen.

Die Sätze sind so gestaltet, dass

1. sie lebendig und charakteristisch klingen
2. die unterschiedlichen Stimmen in ihren Anforderungen differenziert und abgestuft sind
3. auch diejenigen Schülern eine wichtige Stimme spielen, die privat keinen Instrumentalunterricht genießen und auf die spontan lernbaren Instrumente des Schulinstrumentariums angewiesen sind. Es handelt sich um: Stabspiele verschiedener Art, Streichpsalter, Leiern, einfachen Harfen, Akkordleiern, Pauken, Trommeln und Kleinschlagwerk. Hierzu fügen sich die Stimmen für die klassischen Instrumente in unterschiedlichen Schwierigkeitsgraden. (Violine und Violoncello nur 1. Lage, Querflöte, Klarinette und Trompete in B, Blockflöten, Gitarre, selten Klavier und Tenorhorn in B)
4. sich in den Begleitstimmen elementare musikalische Elemente wie Tonleitern, Terzketten, Ostinati, Motivsequenzen, Parallelführungen, Gegenbewegungen, Dreiklangsbrechungen etc. finden, die relativ schnell **bewegungsmäßig - hörend erfasst** und eingebettet in ein lebendiges musikalisches Geschehen ohne Noten methodisch geübt werden können.
5. im Wechsel zum Tutti, die einzelnen Stimmgruppen auch einzeln spielen können.

Es zeigt sich immer wieder, dass aus der Freude an differenzierten Bewegungen am Instrument (auf deren Qualität sorgfältig geachtet werden muss z.B. richtige Haltung, Links-Rechts alternierender Schlägelgebrauch, lockerer Anschlag, Auf- und Abstrich bei den Steichpsaltern etc.) sich langsam ein immer differenzierteres Hören entwickelt.

Methodisches:

Die Sätze sind prinzipiell als Konzeptpartitur für den Lehrer entworfen, der das Ganze individuell durch die Stimmverteilung, das solistische Spiel einzelner Stimmgruppen, das Einfügen von Vor- und Zwischenspielen (improvisieren), das Einzel-, Duett- oder Triospiel von Schülern etc. gestalten kann.

Die Einführung eines Liedes oder Tanzes kann über das gemeinsame Erüben einer der Begleitstimmen geschehen, die meist auch eigene melodische Qualität besitzen. Dazu wird ab einem bestimmten Moment oder auch von Anfang an die Melodie gesummt oder gesungen und „wie nebenbei“ erlernt und später vertieft und geübt.

Es ist eine CD-ROM erhältlich, auf der sämtliche Einzelstimmen (Stimmauszüge) der Partituren als PDF-Datei zum Ausdrucken vorhanden sind.

(Alle Einzelstimmen sind bei mir in beliebiger Tonart auch einzeln als Ausdruck erhältlich. (0,60 € pro Seite))

Viel Freude beim Musizieren wünscht

Christoph Heidsiek Ottersberg 2007

GanzOhr Musikverlag
NOTENEDITION
INSTRUMENTE - ENTWICKLUNG UND BAU
KONZERTE UND SEMINARE
WWW.GANZOHR-MUSIK.DE

CHRISTOPH HEIDSIEK POSTWEG 9
D-28870 OTTERSBERG TEL. 04205 778440

Ensemblemusik für den Unterricht 5

Inhalt

Seite

Von Renaissance bis Romantik

1	Pavana	Don Luis Milan (ca. 1500-1560)
6	Pavana	Don Luis Milan (ca. 1500-1560)
12	Ick ghing op eenen morgen	Niederlande 17. Jhdt.
15	Danz	Paul Peuerl (1575-1625)
17	Courant	Paul Peuerl (1575-1625)
23	Ballet	Paul Peuerl (1575-1625)
27	Thema aus dem Klarinettenkonzert	W. A. Mozart - KV 622
35	An den Mond	Franz Schubert
40	Land of hope and glory	Edward Elgar (1857-1934)

Kanons

45	Adieu Sweet Amaryllis	aus England
47	Ceciderunt in profundum	Georg Philipp Telemann
49	Great Tom is past	aus England
51	Joan come kiss me now	aus England
53	Jack, boy, ho!	aus England
55	Signor Abbate	Ludwig van Beethoven
60	The river is flowing	aus den USA

Volkstänze aus aller Welt

62	Alagöz	aus der Türkei
68	Bulgarischer Tanz mit Variationen	aus Bulgarien / C.H.
80	Hora Bialik	aus Israel
84	Ivanica	aus Jugoslawien
88	Kolo (Neufassung 2007)	aus Jugoslawien
94	Nitsaneh shalom (Friedensglocken)	aus Israel
99	Walenki (Filzstiefelchen)	aus Russland

Tänze aus Südamerika

103	Altiplano (kleine Besetzung)	aus Perú
105	Altiplano (große Besetzung)	aus Perú
107	Danza tradicional de Cuzco (kleine Besetzung)	aus Perú
110	Danza tradicional de Cuzco (große Besetzung)	aus Perú
113	En Oruro (kleine Besetzung)	aus Bolivien
115	En Oruro (große Besetzung)	aus Bolivien
117	Potosi (kleine Besetzung)	aus Bolivien
119	Potosi (große Besetzung)	aus Bolivien

Lieder

120	Abends ziehn die Elche	G. Lascheit
123	The Fox Hunt	aus England
128	My Bonnie	aus England
132	I come from Alabama	Stephen Forster
138	Spielt Kinder, spielt (Huljet kinderlech)	Mordechai Gebirtig

PAVANA

Don Luis Milan (ca. 1500-1560)
Arrangement: C. Heidsiek

Cembalo

Sopranflöte 1

B-Klarinette 1

B-Klarinette 2

B-Trompete 1

Glockensp.

Metallophon

Violine 1

Violine 2

Violoncello 1

Violoncello 2

Bassxylophon

8 F F B F B F C F C C C C F

⑥

Cemb.

8 B F dm C F F gm F gm F gmF C

Soprfl. 1

B-Klar. 1

B-Klar. 2

Tromp. 1

Glsp.

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

The image shows a page of a musical score for rehearsal mark 6. It includes parts for Cembalo (Cemb.), Soprano Flute 1 (Soprfl. 1), B-flat Clarinet 1 and 2 (B-Klar. 1, 2), Trumpet 1 (Tromp. 1), Glockenspiel (Glsp.), Mallet Percussion (Metallo.), Violin 1 and 2 (Viol. 1, 2), Violoncello 1 and 2 (Vcl. 1, 2), and Bassoon (Bass-X.). The piano part includes a chord progression: B, F, dm, C, F, F, gm, F, gm, F, gmF, C. The score is marked with a rehearsal symbol (Ⓢ) and a double bar line. A large watermark 'Ansichts-exemplar' is overlaid on the page.

13

Cemb.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with notes and rests.

8 C C F B F F C F

Soprfl. 1

Musical notation for the first soprano flute part, starting with a measure rest of 8 measures.

B-Klar. 1

Musical notation for the first B-flat clarinet part.

B-Klar. 2

Musical notation for the second B-flat clarinet part.

Tromp. 1

Musical notation for the first trumpet part.

Glsp.

Musical notation for the glass harmonica part.

Metallo.

Musical notation for the mallet percussion part.

Viol. 1

Musical notation for the first violin part.

Viol. 2

Musical notation for the second violin part.

Vcl. 1

Musical notation for the first viola part.

Vcl. 2

Musical notation for the second viola part.

Bass-X.

Musical notation for the bassoon part.

17

Cemb.

Two staves of piano accompaniment for the Cembalo. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Soprfl. 1

Soprano vocal line starting with a whole note F. The lyrics "F B F B F C F C" are written below the staff.

B-Klar. 1

First Bass Clarinet part, starting with a whole note F.

B-Klar. 2

Second Bass Clarinet part, playing a rhythmic eighth-note pattern.

Tromp. 1

First Trumpet part, starting with a whole note F.

Glsp.

Glass Harmonica part, playing a rhythmic eighth-note pattern.

Metallo.

Metallophone part, playing a rhythmic eighth-note pattern.

Viol. 1

First Violin part, starting with a whole note F.

Viol. 2

Second Violin part, playing a rhythmic eighth-note pattern.

Vcl. 1

First Violoncello part, playing a rhythmic eighth-note pattern.

Vcl. 2

Second Violoncello part, starting with a whole note F.

Bass-X.

Bass part, starting with a whole note F.

10

Cemb.

Two staves for piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and melodic lines.

Soprfl. 1

Staff for Soprano 1, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Soprfl. 2

Staff for Soprano 2, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Querfl.

Staff for Flute, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Sopr.Klar.

Staff for Soprano Clarinet, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

B-Klar.

Staff for Bass Clarinet, bass clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Tromp. 1

Staff for Trumpet 1, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Tromp. 2

Staff for Trumpet 2, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Tenorh.

Staff for Tenor Horn, bass clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Metallo.

Staff for Mellophone, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Viol. 1

Staff for Violin 1, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Viol. 2

Staff for Violin 2, treble clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Vcl. 1

Staff for Violoncello 1, bass clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Vcl. 2

Staff for Violoncello 2, bass clef. The music begins with a rest for 8 measures, then continues with a melodic line.

Bass-X.

Staff for Bassoon, bass clef. The music begins with a rest for 8 measures, then continues with a melodic line.

ICK GINGH OP EENEN MORGEN

Niederlande 17. Jhdt.
Arrangement: C. Heidsiek

8

Sopranflöte 1

Sopranflöte 2

Querflöte

Sopranklarinette

B-Klarinette

B-Trompete 1

B-Trompete 2

Tenorhorn in B

8

Metallophon

Violine 1

Violine 2

Violoncello 1

Bassxylophon

The image shows a page of a musical score for the piece 'ICK GINGH OP EENEN MORGEN'. The score is arranged for a large ensemble. It features 12 staves, each with a different instrument. The instruments listed are: Sopranflöte 1, Sopranflöte 2, Querflöte, Sopranklarinette, B-Klarinette, B-Trompete 1, B-Trompete 2, Tenorhorn in B, Metallophon, Violine 1, Violine 2, Violoncello 1, and Bassxylophon. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score includes a large watermark that reads 'Ansichtsexemplar' diagonally across the page. The number '8' appears at the beginning of the first staff and above the metallophone staff.

5

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Bass-X.

DANZ

Paul Peuerl (1575-1625)
arr. C. Heidsiek

Flöte

Violine

Tromp /Klar. in B

Trompete 2 in B

Glockenspiel

Metallophon

Cembalo

Cello

Bassxylo

C am G C F GD7 G C G C F dm

8

Fl.

Viol.

Trp. /Klar.

Trp. 2

Glspl.

Met.

G em F G C C G am em F G F dm E

Cemb.

Vcl.

Bassxyl.

Detailed description: This is a page of a musical score, page 8. It contains ten staves of music. The instruments are: Flute (Fl.), Violin (Viol.), Trumpet/Klarinet (Trp. /Klar.), Trumpet 2 (Trp. 2), Glass Harmonica (Glspl.), Mallets (Met.), Piano (Cemb.), Violoncello (Vcl.), and Bassoon (Bassxyl.). The score is in 2/4 time and features a key signature of one sharp (F#). A large watermark 'ANSICHTSEXEMPLAR' is overlaid diagonally across the page. The piano part includes a chord progression: G, em, F, G, C, C, G, am, em, F, G, F, dm, E.

Fl.

Viol.

Trp. /Klar.

Trp. 2

Gls.

Met.

Cemb.

Vcl.

Bassxyl.

C G am em F G C C G

Detailed description: This is a page of a musical score for page 15. It features ten staves for different instruments: Flute (Fl.), Violin (Viol.), Trumpet/Clarinet (Trp. /Klar.), Trumpet 2 (Trp. 2), Saxophone (Gls.), Percussion (Met.), Piano (Cemb.), Violoncello (Vcl.), and Double Bass (Bassxyl.). The score is written in treble clef with a key signature of one sharp (F#). The piano part includes a sequence of chords: C, G, am, em, F, G, C, C, G. A large, semi-transparent watermark reading 'Ansichtsexemplar' is overlaid diagonally across the page.

COURANT

Paul Peuerl (1575-1625)
arr. und Metallophonstimmen:
C. Heidsiek

Flöte

Violine

Klar./Trp. 1

Klar./Trp. 2

Metallophon 1

Metallophon 2

Metallophon 3

dm C F B C7 F C dm C

Cembalo

Cello

Bassxylo

6

Fl.

Viol.

Klar./Trp. 1

Klar./Trp. 2

Met. 1

Met. 2

Met. 3

B C C gm F B gm A dm dm

Cemb.

Vcl.

Bass

Detailed description: This page of a musical score is marked with a rehearsal sign '6' in a circle at the top left. It contains ten staves of music. The first three staves are for Flute (Fl.), Violin (Viol.), and Clarinet/Trumpet 1 (Klar./Trp. 1). The next two staves are for Clarinet/Trumpet 2 (Klar./Trp. 2) and Mellophone 1 (Met. 1). The following three staves are for Mellophone 2 (Met. 2), Mellophone 3 (Met. 3), and Snare Drum (Cemb.). The Snare Drum part includes a series of chords: B, C, C, gm, F, B, gm, A, dm, dm. The last two staves are for Violoncello (Vcl.) and Bass. The music is written in a key with one flat (B-flat) and a common time signature. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Fl.

Viol.

Klar./Trp. 1

Klar./Trp. 2

Met. 1

Met. 2

Met. 3

dm am gm A dm

Cemb.

Vcl.

Bass

The musical score for page 13 consists of ten staves. The top five staves are for Flute (Fl.), Violin (Viol.), Clarinet/Trumpet 1 (Klar./Trp. 1), Clarinet/Trumpet 2 (Klar./Trp. 2), and Mellophone 1 (Met. 1). The next three staves are for Mellophone 2 (Met. 2), Mellophone 3 (Met. 3), and Piano (Cemb.), which includes chord markings: dm, am, gm, A, and dm. The bottom two staves are for Violoncello (Vcl.) and Bass. The score is in a key with one flat (B-flat) and a 4/4 time signature. A large watermark 'Anschritze Exemplar' is overlaid diagonally across the page.

BALLET

Paul Peuerl (1575-1625)
arr. Trp.+ Metallostimme
C. Heidsiek

Flöte

Violine

Klarinette in B

Trompete in B

Metallophon

G dm F C em G C dm G

Cembalo

Cello

Bassxylo

5

Fl.



Musical staff for Flute (Fl.) in treble clef, showing a melodic line with eighth and quarter notes.

Viol.



Musical staff for Violin (Viol.) in treble clef, showing a melodic line with eighth and quarter notes.

Klar.



Musical staff for Clarinet (Klar.) in treble clef with two sharps (F# and C#), showing a melodic line with eighth and quarter notes.

Trp.



Musical staff for Trumpet (Trp.) in treble clef with two sharps (F# and C#), showing a melodic line with eighth and quarter notes.

Met.



Musical staff for Mellophone (Met.) in treble clef, showing a melodic line with eighth and quarter notes.

G dm F C dm C G C

Cembalo



Musical staff for Cembalo (Cembalo) in grand staff (treble and bass clefs), showing chordal accompaniment.

Vcl.



Musical staff for Violoncello (Vcl.) in bass clef, showing a melodic line with eighth and quarter notes.

Bass



Musical staff for Bass in bass clef, showing a melodic line with eighth and quarter notes.

9

Fl.

Musical staff for Flute (Fl.) in treble clef, showing a melodic line with eighth and quarter notes.

Viol.

Musical staff for Violin (Viol.) in treble clef, showing a melodic line with eighth and quarter notes.

Klar.

Musical staff for Clarinet (Klar.) in treble clef with a key signature of two sharps (F# and C#), showing a melodic line with eighth and quarter notes.

Trp.

Musical staff for Trumpet (Trp.) in treble clef with a key signature of two sharps (F# and C#), showing a melodic line with eighth and quarter notes.

Met.

Musical staff for Mellophone (Met.) in treble clef with a key signature of two sharps (F# and C#), showing a melodic line with eighth and quarter notes.

Cembalo

Musical staff for Piano (Cembalo) in grand staff (treble and bass clefs), showing chordal accompaniment. Chord symbols are placed above the treble staff: C, G, dm, F, C, G, B, C, G.

C G dm F C G B C G

Vel.

Musical staff for Violoncello (Vel.) in bass clef, showing a bass line with eighth and quarter notes.

Bass

Musical staff for Double Bass (Bass) in bass clef, showing a bass line with eighth and quarter notes.

5

Klav.

Querfl.

Klar.

Solo.Klar.

Tromp. 1

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Bass-X.

G C G am G D7 G

f

9

Klav.

Querfl.

Klar.

Solo.Klar.

Tromp. 1

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Bass-X.

f

f

f

f

f

f

f

f

f

f

C G7 C C G7 C

Klav.

Querfl.

Klar.

Solo.Klar.

Tromp. 1

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Bass-X.

G C G am G D7 G

p

p

Klav. *p*
C F dm G

Querfl. *p*

Klar. *p*

Solo.Klar. *p*

Tromp. 1 *p*

Metallo.

Viol. 1 *p*

Viol. 2 *p*

Vcl. 1 *p*

Bass-X. *p*

AN DEN MOND

Franz Schubert
(Original in Es-Dur)
Worte: J.W. v. Goethe
Berarbeitung: C. Heidsiek

Ziemlich langsam

Gesang

Fül-lest wie-der Busch und Thal still mit Ne- bel- glanz
Je- den Nachklang fühlt mein Herz froh-und trü- ber Zeit,

Klavier *pp*

Violine

Klarinette in B

Cello

Glockenspiel

Metallophon

Bassxylo

The image shows a musical score for the song 'An den Mond' by Franz Schubert. The score is arranged for a vocal line and a piano accompaniment, with various instruments. The vocal line is in the key of E major and has a tempo of 'Ziemlich langsam'. The piano accompaniment is in the key of E major and has a dynamic of 'pp'. The instruments include Violin, Clarinet in B, Cello, Glockenspiel, Metallophon, and Bassxylo. The lyrics are in German and describe a scene of a forest and a moonlit night.

5

lö - sest end-lich auch ein- mal mei-ne See-le ganz;
wand - le zwischen Freud' und Schmerz in der Ein-sam-keit.

fp

Viol.

Klar. in B

Cello

Glsp.

Met.

Bass

9

brei-test ü - ber mein Ge - fild lin - dernd dei - nen Blick
Flie-sse, flie-sse, lie - ber Fluss! Nim - mer werd' ich froh,

Viol.

Klar. in B

Cello

Glsp.

Met.

Bass

13

Wie des Freun - des Au - ge mild ü - ber mein Ge -
so ver - rausch - te Scherz und Kuss, und die Treu - e

Viol.

Klar. in B

Cello

Glsp.

Met.

Bass

LAND OF HOPE AND GLORY

Edward Elgar (1857-1934)
Pomp and Circumstance Military March No. 1 (Trio)
arr. C.Heidsiek

C G7 am C F C D7 G7

The musical score is arranged for a variety of instruments. The top part features a piano accompaniment with a treble and bass clef. Below it are staves for Soprano Flute 1 and 2, Alto Flute, B-Clarinet, B-Trombone 1 and 2, Tenor Horn in B, Glockenspiel, Metallophone, Violin 1, Violoncello 1, and Bass xylophone. The score is in 2/4 time and G major. A large watermark 'Ansichts-Exemplar' is overlaid diagonally across the page.

⑨

C

D7

G

em

am7

D7

G

G7

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Glsp.

Metallo.

Viol. I

Vcl. I

Bass-X.

17

C G7 am C F C D7 G

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Glsp.

Metallo.

Viol. I

Vcl. I

Bass-X.

ADIEU SWEET AMARYLLIS

aus England
Arrangement: C. Heidsiek

1.
A-dieu sweet A-ma - ryl-lis, for since to part your will is, a - dieu sweet A - ma - ryl - lis

2.
O woe - full _____ ti - dings there is for me no bi - ding.

3.
Ere since I know that I must part from you A - ma-ryl-lis sweet a - dieu!

Begleit- und Oberstimmen

gm D gm B cm F B cm D gmF D gm cm D G

1

2

3

4

5

6

Cello

Bassxylo

GREAT TOM IS PAST

aus England
Arrangement: C. Heidsiek

B-Instrumente

1. 2.

Great Tom is past And Christ Church bells ring

One, two, three, four, five, six And Tom comes last.

Begleitstimmen

1 2 3 4 5

1 2 3 4 5

JOAN COME KISS ME NOW

aus England
Arrangement: C. Heidsiek

1. 2. 3.



Joan come kiss me now, once a-gain for my love gen-tle Joan come kiss me now.

Begleitstimmen

gm F gm D



1
2
3
4
5
6
Shaker
Trommel
Cello
Bassxylo

JACK, BOY, HO!

aus England 17. Jdt.
Arrangement: C. Heidsiek

1. Jack, boy, ho, boy, news! news! The cat is in the well!

2. Let us ring now for her knell, ding, dong, ding, dong bell.

3. Let us ring now for her knell,

4. ding, dong, ding, dong bell.

Begleitstimmen

C G am E7 am

1. Cello

5. Bass

SIGNOR ABBATE

Kanon zu 3 Stimmen

Ludwig van Beethoven (1770-1827),
1826 an Musikschriftsteller und Komponist Abbé Maximilian Stadler

dm dm gm C7 F dm Gdim A7

1.

Si - gnor Ab - ba - te! io so - no, io so - no, io

dm B gm A7 dm

2.

so - no, am - ma - la - to. San - to Pad - dre! vie - nie da - te mi la

3.

be - ne - di - zi - o - ne, la be ne di - zi - o - ne! Hol Sie der Teu - fel, wenn Sie nicht

kom men, hol Sie der Teu fel, wenn Sie nicht kom men! Hol Sie der Teu - fel!

*Signor Abbate, ich bin krank!
Heiliger Vater, gebt mir Euren Segen!
Hol Sie der Teufel, wenn Sie nicht kommen!*

Begleitstimmen (für Stabspiele, tiefe Stimmen auch Streicher)

1. D F A B G E, A F D, G E C#, D E F G A B C' D', C' B A G F E D C# D

2. A A B B, A A G G, F F D D, G G A F

3. A A G G, F F E E, D E F G, A G F E D

4. D D G C, F D G A, D B G A D

THE RIVER IS FLOWING

aus den USA
Arrangement: C. Heidsiek

1.
The ri - ver is flow - ing flow - ing and grow - - ing, the
ri - ver is flow - - ing back to the sea

2.
Mo - ther earth is cal - ling me her child I'll al - ways be
Mo - ther earth is cal - ling me back to the sea.

Begleitstimmen

em C D em em C D em

1
2
3
4
5

Shaker
Tr.
Cello
Bassxylo

ALAGÖZ

trad. aus der Türkei
Satz: C. Heidsiek

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Klavier**: Piano accompaniment in 3/4 time, featuring chords and melodic lines in both hands.
- Flöte 1**: First flute part, starting at measure 8.
- Flöte 2**: Second flute part.
- Violine**: Violin part.
- Klarinette in B**: Clarinet in B part.
- Trompete in B**: Trumpet in B part.
- Metallophon 1**: First metallophone part.
- Metallophon 2**: Second metallophone part, consisting of sustained chords.
- Cello**: Cello part.
- Bass**: Bass part.

Chord markings for the piano part are: am, dm, am, F.

5

1. | 2.

dm E dm E am E

8

Fl. 1

Fl. 2

Viol.

Klar.

Trp.

Met. 1

Met. 2

Vcl.

Bass

17

Piano score for measures 17-20. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The notes in the right hand are: A , dm , dm , am .

A dm dm am

Fl. 1

Flute 1 score for measures 17-20. The instrument plays a melodic line with some rests.

Fl. 2

Flute 2 score for measures 17-20. The instrument plays a melodic line with some rests.

Viol.

Violin score for measures 17-20. The instrument plays a melodic line with some rests.

Klar.

Clarinet score for measures 17-20. The instrument plays a melodic line with some rests.

Trp.

Trumpet score for measures 17-20. The instrument plays a melodic line with some rests.

Met. 1

Mute 1 score for measures 17-20. The instrument plays a rhythmic pattern.

Met. 2

Mute 2 score for measures 17-20. The instrument plays a rhythmic pattern.

Vcl.

Violoncello score for measures 17-20. The instrument plays a melodic line with some rests.

Bass

Double Bass score for measures 17-20. The instrument plays a steady bass line.

21

Piano accompaniment for measures 21-24. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

am dm E am
a

Fl. 1

Flute 1 part for measures 21-24, starting with a dynamic marking of 8. The part follows the melodic line of the piano accompaniment.

Fl. 2

Flute 2 part for measures 21-24, playing a similar melodic line to Flute 1.

Viol.

Violin part for measures 21-24, mirroring the melodic line of the piano accompaniment.

Klar.

Clarinet part for measures 21-24, following the melodic line.

Trp.

Trumpet part for measures 21-24, playing the melodic line.

Met. 1

Mute 1 part for measures 21-24, playing a rhythmic accompaniment.

Met. 2

Mute 2 part for measures 21-24, playing a rhythmic accompaniment.

Vcl.

Violoncello part for measures 21-24, playing a rhythmic accompaniment.

Bass

Bass part for measures 21-24, playing a rhythmic accompaniment.

BULGARISCHER TANZ

Ablauf: Tutti, Cellosolo, Tutti, Klarinettensolo, Tutti

trad. bulgarisch

Arrangement: C. Heidsiek

Tutti *gm* *gm* **C** *gm* *gm* *gm* **C** *gm*

The score is for a 2/4 time piece in B-flat major. It features a variety of instruments: Piano (Klavier), Soprano Flute 1 (Sopranflöte 1), Soprano Flute 2 (Sopranflöte 2), Alto Flute (Querflöte), Soprano Clarinet (Sopranklarinette), B-Clarinet (B-Klarinette), B-Trombone 1 (B-Trompete 1), B-Trombone 2 (B-Trompete 2), Tenor Horn in B (Tenorhorn in B), Metallophone (Metallophon), Drum (Trommel), Violoncello 1 (Violoncello 1), Violoncello 2 (Violoncello 2), Double Bass (Kontrabass), and Bass Xylophone (Bassxylophon). The score is divided into sections: Tutti (measures 1-3), Cellosolo (measures 4-5), Tutti (measures 6-7), Klarinettensolo (measures 8-9), and Tutti (measures 10-11). Dynamics include *gm* (mezzo-forte) and **C** (crescendo). The tempo is marked **Tutti**. A large watermark 'ANSICHTSEXEMPLAR' is overlaid on the score.

⑨ gm am7 B C dm C B am7 gm am7 B C dm C B am

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr. Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

17 gm gm C gm gm gm C gm

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

25 C dm am F gm F C gm7 C G7 C F gm F gm

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

Cellosolo

33

dm

C7

F

gm

am

B

C

gm

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

HORA BIALIK

aus Israel
Arrangement: C. Heidsiek

am am am E7 am am E7 am am F dm G7 C

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

Sopranklarinette

B-Klarinette

B-Trompete 1

B-Trompete 2

Tenorhorn in B

Metallophon

Violine 1

Violoncello 1

Violoncello 2

Kontrabass

Bassxylophon

⑪ C C G C G C G C

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr. Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Viol. 1

Vcl. 1

Vcl. 2

Kb.

Bass-X.

Detailed description of the musical score: The score is for page 81 and consists of 11 measures. The piano part (Klav.) features a complex accompaniment with chords and moving lines in both hands. The woodwind section includes Soprano Flute 1 and 2, Oboe, Bass Clarinet, Trumpets 1 and 2, and Trombone. The string section includes Violin 1, Violin 2, Viola, and Bass. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The piano part provides a rhythmic and harmonic foundation. The score is marked with a rehearsal symbol ⑪ and a key signature of one sharp (F#).

IVANICA

aus Jugoslawien
Arrangement: C. Heidsiek

C C G G

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

B-Klarinette 1

B-Klarinette 2

B-Trompete 1

B-Trompete 2

Tenorhorn in B

Metallophon

Trommel

Violine 1

Violine 2

Violoncello 1

Violoncello 2

Kontrabass

Bassxylophon

⑤ G G F G C

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

B-Klar. 1

B-Klar. 2

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Kb.

Bass-X.

KOLO AUS JUGOSLAWIEN

Arrangement: C. Heidsiek
2007

The musical score is arranged for a 2/4 time signature. The piano accompaniment (Klavier) is shown in the top system, with a treble clef and a bass clef. The melody is primarily in the treble clef, with a bass line in the bass clef. The piano part includes a series of chords: am, am, dm, am, dm, am, E7, am. The woodwind section includes Soprano Flute 1, Soprano Flute 2, Clarinet in B, and Clarinet in A. The brass section includes Trumpet 1, Trumpet 2, and Horn in B. The string section includes Violin 1, Violin 2, Violoncello 1, Violoncello 2, and Bass xylophone. The score is marked with a large '8' at the beginning of the woodwind and brass staves, indicating a measure rest. A large watermark 'ANSCHNITTSEXTRAKT' is overlaid diagonally across the score.

Klavier

8 am am dm am dm am E7 am

Sopranflöte 1

Sopranflöte 2

Querflöte

Sopranklarinette

B-Klarinette

B-Trompete 1

B-Trompete 2

Tenorhorn in B

8

Metallophon

Violine 1

Violine 2

Violoncello 1

Violoncello 2

Bassxylophon

5

Klav.

8 dm am B am dm am E7 am

Soprfl. 1

Soprfl. 2

Querfl.

Sopr. Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

8

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

9

Fine

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

am am dm am dm am E7 am

13

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

8 dm dm gm6 dm gm6 dm A7 dm

NITSANEH SHALOM FRIEDENSGLOCKEN

aus Israel
Arrangement: C. Heidsiek

C C C G7 C F C G7 G G7 C

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

Sopranklarinette

B-Klarinette

B-Trompete 1

B-Trompete 2

Tenorhorn in B

Metallophon

Trommel

Violoncello 1

Violoncello 2

Kontrabass

Bassxylophon

9 C C C G7 C F C G7 G G7 C

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

17 C C fm C C G7 C

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Sopr.Klar.

B-Klar.

Tromp. 1

Tromp. 2

Tenorh.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

ALTIPLANO

aus Perú
Arrangement: C. Heidsiek

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Klavier:** Piano accompaniment in G major, 4/4 time, featuring chords and a bass line.
- Sopranflöte 1 & 2:** Flute parts in G major, 4/4 time, playing a melodic line with some grace notes.
- Querflöte:** Flute part in G major, 4/4 time, playing a similar melodic line.
- B-Klarinette:** Clarinet part in G major, 4/4 time, playing a melodic line.
- B-Trompete 1 & 2:** Trumpet parts in G major, 4/4 time, playing a melodic line.
- Tenorhorn in B:** Horn part in G major, 4/4 time, playing a melodic line.
- Metallophon & Altxylophon 1:** Percussion parts in G major, 4/4 time, playing a rhythmic pattern.
- Trommel:** Drum part in G major, 4/4 time, playing a rhythmic pattern.
- Violine 1 & 2:** Violin parts in G major, 4/4 time, playing a melodic line.
- Violoncello 1 & 2:** Violoncello parts in G major, 4/4 time, playing a melodic line.
- Bassxylophon:** Bass xylophone part in G major, 4/4 time, playing a melodic line.

Chord symbols are indicated above the flute parts: C, G, D, em. The score includes repeat signs and a large watermark reading 'ANSICHTS-EXEMPLAR'.

DANZA TRADICIONAL DE CUZCO

aus Perú

Arrangement: C. Heidsiek

The musical score is arranged for the following instruments:

- Klavier**: Piano accompaniment in G major, 4/4 time.
- Sopranflöte 1**: Melodic line with a starting octave of 8. Chords: C, D, G, G, G, H7, em, em.
- Sopranflöte 2**: Melodic line with a starting octave of 8.
- Querflöte**: Melodic line with a starting octave of 8.
- Metallophon**: Percussive melodic line.
- Altxylophon 1**: Percussive melodic line.
- Trommel**: Drum part with a complex rhythmic pattern.
- Violoncello 1**: Cello part.
- Bassxylophon**: Bass xylophone part.

The score is in G major (one sharp) and 4/4 time. It consists of 8 measures. A large watermark 'Ansich's Exemplar' is overlaid diagonally across the page.

EN ORURO

aus Bolivien
Arrangement: C. Heidsiek

8 em D em D C G H7 em

Sopranflöte 1

Sopranflöte 2

Querflöte

Metallophon

Altxylophon 1

Trommel

Bassxylophon

G H D' G H D' C E G H G E

E D E D C G H E

9 am G am G C G H7 em

Soprfl. 1

Soprfl. 2

Querfl.

Metallo.

Altxylo 1

Tro.

Bass-X.

C' E' G' C' E' G' G' G' G' G' Fis' Fis' E'

A G A G C G H E

EN ORURO

aus Bolivien
Arrangement: C. Heidsiek

The musical score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Klavier:** Piano accompaniment in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4.
- Sopranflöte 1, 2, Querflöte, Sopranklarinette, B-Klarinette, B-Trompete 1, B-Trompete 2, Tenorhorn in B:** Woodwind parts, all in G major and 2/4 time. The B-instruments have a key signature of three sharps (F#, C#, G#).
- Metallophon, Altxylophon 1:** Percussion parts in G major and 2/4 time.
- Trommel:** Drum part in G major and 2/4 time, indicated by a double bar line with a sharp sign.
- Violoncello 1, 2, Bassxylophon:** String and xylophone parts in G major and 2/4 time.

Chord progressions are indicated below the woodwind staves: **em D em D C G H7 em**. A large watermark "ARRANGEMENTS-EXEMPLE" is overlaid diagonally across the score.

POTOSI

aus Bolivien
Arrangement: C. Heidsiek

8 G C C C G am H7 em em

Sopranflöte 1

Sopranflöte 2

Querflöte

Metallophon

Altxylophon 1

Trommel

Bassxylophon

G G E E G G E G G E E H H G

G C C C G A H E

10 em em G am H7 em em

Soprf. 1

Soprf. 2

Querfl.

Metallo.

Altxylo 1

Tro.

Bass-X.

G G E E G G E E Fis Fis E

E E G A H E E

POTOSI

aus Bolivien
Arrangement: C. Heidsiek

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

B-Klarinette

B-Trompete 1

B-Trompete 2

Metallophon

Altxylophon 1

Trommel

Violoncello 1

Violoncello 2

Bassxylophon

8 G C C C G am H7 em em

Klav.

Soprf. 1

Soprf. 2

Querfl.

B-Klar.

Tromp. 1

Tromp. 2

Metallo.

Altxylo 1

Tro.

Vcl. 1

Vcl. 2

Bass-X.

em em G am H7 em em

The musical score is for page 10 of a piece in 2/4 time with a key signature of one sharp (F#). The piano part (Klav.) features a melodic line in the right hand and a bass line in the left hand. The vocal parts (Soprf. 1, Soprf. 2, Querfl., B-Klar., Tromp. 1, Tromp. 2, Metallo., Altxylo 1) have a melodic line. The woodwinds (Querfl., B-Klar., Tromp. 1, Tromp. 2, Metallo., Altxylo 1) have a melodic line. The brass (Tromp. 1, Tromp. 2, Metallo., Altxylo 1) have a melodic line. The strings (Tro., Vcl. 1, Vcl. 2, Bass-X.) have a melodic line. The lyrics are: em em G am H7 em em.

THE FOX HUNT

aus England
Arrangement: C. Heidsiek

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

B-Klarinette 1

B-Klarinette 2

B-Trompete 1

B-Trompete 2

Tenorhorn in B

Glockensp.

Metallophon

Trommel

Violoncello 1

Violoncello 2

Kontrabass

Bassxylophon

8 F F C F C F B C F

8 You gent-le - men of high re - nown come lis-ten un - to me

6

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

Klar. 1

B-Klar. 2

Tromp. 1

Tromp. 2

Tenorh.

Glsp.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

F F C F C F B C E

Take that de - light in fox - hun - ting — by eve - ry de - gree.

11

Klav.

Soprf. 1

Soprf. 2

Querfl.

Klar. 1

B-Klar. 2

Tromp. 1

Tromp. 2

Tenorh.

Glsp.

Metallo.

Tro.

Vcl. 1

Vcl. 2

Kb.

Bass-X.

F F B C F C

A sto - ry now I'll tell to you con - cer - ning of a fox

1. You gentlemen of high renown
Come listen unto me
That take delight in foxhunting
By every degree
A story now I'll tell to you
Concerning of a fox
O'er Royston Hills and mountains high
And over stony rocks

2. Old Reynold being in his den
And hearing of these hounds
Which made him for to prick his ears
And tread upon the ground
Methink me hear some jubal hounds
Pressing upon my life
Before that they do come to me
I'll tread upon the ground

3. We hunted full four hours or more
By parishes sixteen
We hunted full four hours or more
And came by Barkworth Green
Oh if you'll only spare my life
I promise and fulfil
I'll touch no more your feathered fowl
Nor lambs in yonder fold

4. Old Reynold beat and out of breath
And dreading of these hounds
Thinking that he might lose his life
Before these jubal hounds
Oh here's adieu to duck and geese
Likewise young lamb also
They've got old Reynold by the brush
And will not let him go

MY BONNIE IS OVER THE OCEAN

aus England
Arrangement: C. Heidsiek

Klavier

Sopranflöte 1

Sopranflöte 2

Querflöte

B-Klarinette 1

B-Klarinette 2

B-Trompete 1

B-Trompete 2

Glockensp.

Metallophon

F B F F G C

Violine 1

Violine 2

Violoncello 1

Violoncello 2

Bassxylophon

My Bon-nie is o-ver the o-cean my Bon-nie is o-ver the sea my

The image shows a page of a musical score for the song 'My Bonnie is Over the Ocean'. The score is arranged for a full orchestra and includes vocal parts. The instruments listed on the left are: Klavier, Sopranflöte 1, Sopranflöte 2, Querflöte, B-Klarinette 1, B-Klarinette 2, B-Trompete 1, B-Trompete 2, Glockensp., Metallophon, Violine 1, Violine 2, Violoncello 1, Violoncello 2, and Bassxylophon. The music is in 6/8 time and the key signature has one flat (B-flat). The vocal line is written for Soprano 1 and Soprano 2. The lyrics are: 'My Bon-nie is o-ver the o-cean my Bon-nie is o-ver the sea my'. There are also some chord symbols (F, B, F, F, G, C) written below the Metallophon part. A large watermark 'ANSICHTSEXEMPLAR' is visible across the page.

5

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

B-Klar. 2

B-Klar. 2

Tromp. 1

Tromp. 2

Glsp.

Metallo.

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

Bon-nie is o-ver the o-cean oh bring back my Bon-nie to me

F C F B C F

9

Klav.

Soprfl. 1

Soprfl. 2

Querfl.

B-Klar. 2

B-Klar. 2

Tromp. 1

Tromp. 2

Glsp.

Metallo.

F B gm C F

Viol. 1

Viol. 2

Vcl. 1

Vcl. 2

Bass-X.

Bring back, bring back, oh bring back my Bon-nie to me, to me,

I COME FROM ALABAMA

Stephen Forster
Arrangement: C. Heidsiek

Intro

Querflöte

Altflöte

B-Klarinette

B-Trompete 1

B-Trompete 2

Metallophon

Schellenring

Violine 1

Violoncello 1

Bassxylophon

C C G7 G7

The image shows a musical score for the piece 'I Come From Alabama' by Stephen Forster, arranged by C. Heidsiek. The score is for a 2/4 time signature and is divided into an 'Intro' section. The instruments listed are Querflöte, Altflöte, B-Klarinette, B-Trompete 1, B-Trompete 2, Metallophon, Schellenring, Violine 1, Violoncello 1, and Bassxylophon. The score includes musical notation for each instrument, with the first four measures of the intro. A large, semi-transparent watermark 'Ansichtsexemplar' is overlaid diagonally across the page. Chord symbols C, C, G7, and G7 are written above the Violine 1 staff in the second, third, fourth, and fifth measures respectively.

5

Querfl.

Altflöte

B-Klar.

Tromp. 1

Tromp. 2

Metallo.

Viol. 1

Vcl. 1

Bass-X.

C F G D7 G7

8 Lied

Querfl.

Altflöte

B-Klar.

Tromp. 1

Tromp. 2

Metallo.

C C C G7

Viol. 1

I come from A - la - ba - ma with my ban - jo on my knee I'm

Vcl. 1

Bass-X.

12

Querfl.

Altflöte

B-Klar.

Tromp. 1

Tromp. 2

Metallo.

C C C G7 C

Viol. 1

goin' to Loui - si - a - na my Su - san - na for to see

Vcl. 1

Bass-X.

SPIELT KINDER, SPIELT

Nach den jiddischen Lied:
"Huljet, huljet kinderlech" von Mordechaj Gebirtg
Textübertragung und Satz: Chr. Heidsiek

Querflöte

Klavier

Sopranblockflöte

Sopranblockflöte 2

Sopranklarinette

B-Klarinette

B-Trompete 1

B-Trompete 2

Glockensp.

Sopranxylophon

Violine 1

Viola

Violoncello 1

Violoncello 2

Kontrabass

Bassxylophon

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features a variety of instruments: Querflöte, Klavier, Sopranblockflöte, Sopranblockflöte 2, Sopranklarinette, B-Klarinette, B-Trompete 1, B-Trompete 2, Glockensp., Sopranxylophon, Violine 1, Viola, Violoncello 1, Violoncello 2, Kontrabass, and Bassxylophon. The score includes a large 'Arbeitsbeispiel' watermark.

6

Fl.

Sopr. Blf.

Sopr. Blf. 2

Sopklar.

B-Klar.

Tromp. 1

Tromp. 2

Glsp.

Sopranxylo.

Viol. 1

Viola

Vcl. 1

Vcl. 2

Kb.

Bass-X.

13

dm dm dm dm dm

Fl.

Musical notation for Flute part, including notes and rests.

1. Spielt doch, lie - be Kin - der spielt, der Früh - ling schon be - ginnt, der Früh - ling schon be - ginnt,
2. Spielt doch, lie - be Kin - der spielt, ver - säumt kein' Au - gen - blick, ver - säumt kein' Au - gen - blick,
3. Schaut nicht auf mein' grau - es Haar, sollt euch nicht stö - ren dran, sollt euch nicht stö - ren dran,
4. Spielt doch, lie - be Kin - der spielt, ver - säumt kein' Au - gen - blick, ver - säumt kein' Au - gen - blick,

Musical notation for piano accompaniment, including chords and bass line.

Sopr. Bf.

Musical notation for Soprano Basso part.

Sopr. Bf. 2

Musical notation for Soprano Basso 2 part.

Sopklar.

Musical notation for Soprano Clarinet part.

B-Klar.

Musical notation for Bass Clarinet part.

Tromp. 1

Musical notation for Trumpet 1 part.

Tromp. 2

Musical notation for Trumpet 2 part.

Glsp.

Musical notation for Glockenspiel part.

Sopranxylo.

Musical notation for Soprano Xylophone part.

Viol. 1

Musical notation for Violin 1 part.

Viola

Musical notation for Viola part.

Vcl. 1

Musical notation for Violoncello 1 part.

Vcl. 2

Musical notation for Violoncello 2 part.

Kb.

Musical notation for Kontrabaß part.

Bass-X.

Musical notation for Bass Xylophone part.

dm dm dm dm dm

19

Fl.

1. ach wie sehr be - neid ich euch: wär selbst noch ger - ne Kind, ach wie sehr be -
 2. nehmt mich mit her - ein ins Spiel, ver - gönnt mir doch dies Glück, nehmt mich mit her -
 3. mei - ne See - le ist noch jung so - gar als al - ter Mann, mei - ne See - le
 4. denn der Früh-ling en - det bald und auch das höch - ste Glück, denn der Früh-ling

Sopr. Blf.

Sopr. Blf. 2

Sopklar.

B-Klar.

Tromp. 1

Tromp. 2

Glsp.

Sopranxylo.

Viol. 1

Viola

Vcl. 1

Vcl. 2

Kb.

Bass-X.

24

dm dm dm dm am G dm

Fl.

1. neid ich euch: wär selbst noch ger - ne Kind. Spielt doch, ach ihr Kin - der spielt so -
 2. ein ins Spiel, ver - gönnt mir doch dies Glück.
 3. ist noch jung so - gar als al - ter Mann.
 4. en - det bald und auch das höch - ste Glück.

Sopr. Blf.

Sopr. Blf. 2

Sopklar.

B-Klar.

Tromp. 1

Tromp. 2

Glsp.

Sopranxylo.

Viol. 1

Viola

Vcl. 1

Vcl. 2

Kb.

Bass-X.