

Zusammenspiel

von Anfang an...

Band 4

43 Folkloretänze aus aller Welt

Binnendifferenzierte Arrangements
für Schulensemble in variablen Besetzungen

von Christoph Heidsiek

Partiturband



Notenedition GanzOhr
Christoph Heidsiek
Postweg 9 D-28870 Ottersberg

www.ganzohr-musik.de

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Zusammenspiel von Anfang an...

Band 4

43 Folkloretänze aus aller Welt

- **Binnendifferenzierte, durchdachte und klangvolle Arrangements**
- **für alle gängigen Instrumente (auch in B, Es, F) plus 2 eigenen Stimmen (sehr leicht und mittel) für diatonische Stabspiele/Harfen o.ä. in spezieller Notation mit Symbolen und Tonbuchstaben**
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- **Stimmhefte für diverse Instrumente erhältlich (siehe Liste)**
- **Sämtliche Stimmhefte zum Ausdrucken als PDF auf CD-ROM mit Stimmheften mit Leerzeile zum individuellen Erstellen von Stimmen**

Viel Freude beim Musizieren wünscht

Christoph Heidsiek

Ottersberg, im Sommer 2022

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2. Zenska siptarska igra

aus dem albanischen Kosovo
arr. C. Heidsiek

am am am am am dm E dm E dm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑦ dm H7 E am am am E

The musical score is arranged for piano (Klav.), four strings (1., 2., 2.a, 3., 4.), and two metronomes (Met. 1, Met. 2) with a bass line. The key signature is one flat (F major/D minor) and the time signature is 7/8. The score is divided into two systems. The first system consists of 8 measures, with a repeat sign at the beginning. The second system starts with a double bar line and a circled '7', indicating the start of a new section. It consists of 8 measures, also with a repeat sign at the beginning. A large, semi-transparent watermark 'GanzOhr' is overlaid diagonally across the entire page.

3. Zemer Atik

aus Israel
arr. C. Heidsiek

E am E E dm E

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑤ E dm am E E dm E

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

4. Ma Navu

aus Israel
arr. C. Heidsiek

am dm am em F em E

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

5 am dm am dm am em am

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

5. Mayim

aus Israel
arr. C. Heidsiek

Einleitung

Tanz

dm dm am em am dm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑥ dm F dm dm am am dm dm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

Detailed description: This is a musical score for a piece titled '5. Mayim'. The score is arranged for piano (Klav.), strings (1., 2., 2.a, 3., 4.), and percussion (Met. 1, Met. 2, Bass). The music is in 4/4 time and B-flat major. The first system is an introduction ('Einleitung') with a tempo of 'Tanz' and a key signature of one flat. The piano part features a melodic line in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment. The percussion consists of a snare drum (Met. 1) and a bass drum (Met. 2). The second system begins at measure 6 and continues the piece. The piano part has a more active role, with the right hand playing eighth-note patterns. The strings continue their accompaniment, and the percussion remains consistent. The score includes a large watermark 'GanzOhr' across the middle.

7. Hora Hadera

aus Israel
arr. C. Heidsiek

dm dm dm gm dm am B7+ dm dm dm gm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑦ dm A7 dm F C dm am B B

Detailed description of the musical score: The score is for a piece titled '7. Hora Hadera' by C. Heidsiek, arranged from Israel. It is in 4/4 time and has a key signature of one flat (B-flat). The score is divided into two systems. The first system consists of 8 measures. Above the piano part, the chords are: dm, dm, dm, gm, dm, am, B7+, dm, dm, dm, gm. The piano part (Klav.) has a treble and bass staff. The vocal parts (1., 2., 2.a, 3., 4.) are in the same key and time. The percussion parts (Met. 1, Met. 2, Bass) are also in 4/4. The second system starts at measure 7 (marked with a circled 7) and consists of 4 measures. Above the piano part, the chords are: dm, A7, dm, F, C, dm, am, B, B. The piano part continues with the same structure. The vocal parts and percussion parts continue through the second system.

8. Hashual - Der Fuchs

aus Israel
arr. C. Heidsiek

am em am am dm em am

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

5 am em am am dm em am

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

10. Kilcash

aus Irland
arr. C. Heidsiek

G G C G G G am D7 G G C G

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑦ G D7 G G D em D C em am D7 G em

12a. Harvest Time Jig

aus Irland
arr. C. Heidsiek

A em D em D em

Klav. Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

5 B em C hm D em C hm em em C hm D em C D em

The musical score is arranged in a system with multiple staves. The piano part (Klav.) is in the top system, followed by five melodic lines (1., 2., 2.a, 3., 4.) and three percussion parts (Met. 1, Met. 2, Bass). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two sections, A and B. Section A consists of four measures with a chord progression of em, D, em, D, em. Section B starts with a repeat sign and a circled '5', followed by a more complex chord progression: em C hm D em C hm em em C hm D em C D em. A large, semi-transparent watermark is overlaid diagonally across the entire page.

13. The Walls of Limerick

aus Irland
arr. C. Heidsiek

A dm am dm am dm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

5 **B** dm am dm C dm

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

14. Tarantella

aus Neapel
arr. C. Heidsiek

Spielfolge: A B A B C (mit Wiederholungen)

Vorspiel A7 dm A7 dm dm dm dm

Tanz A

1. dm dm dm dm

2. dm dm dm dm

2.a dm dm dm dm

3. dm dm dm dm

4. dm dm dm dm

Met. 1 dm dm dm dm

Met. 2 dm dm dm dm

Bass dm dm dm dm

8 gm dm A7 dm A7 dm dm gm dm B

1. dm dm dm dm dm dm dm dm

2. dm dm dm dm dm dm dm dm

2.a dm dm dm dm dm dm dm dm

3. dm dm dm dm dm dm dm dm

4. dm dm dm dm dm dm dm dm

Met. 1 dm dm dm dm dm dm dm dm

Met. 2 dm dm dm dm dm dm dm dm

Bass dm dm dm dm dm dm dm dm

15. Rosmarin

aus Polen
arr. C. Heidsiek

Lied am em am em am hm em hm em D am hm em am G

The musical score is arranged in a multi-staff format. The top system includes a grand piano (Klav.) with treble and bass clefs, and four string staves (1., 2., 2.a, 3., 4.) with treble and bass clefs. The bottom system includes two snare drum (Met. 1, Met. 2) and bass drum (Bass) staves. The score is divided into two systems, with the second system starting at measure 6. The key signature is one sharp (F#) and the time signature is 4/4. A large, semi-transparent watermark is overlaid diagonally across the page.

16. Der Dnjepr

aus der Ukraine
arr. C. Heidsiek

Einleitung

dm dm7 dm6 gm dm7 gm gm dm dm

1. Hört ihr des breiten Dnjepr's Rauschen
und wild der Sturmwind klagt und stöhnt,
wenn er die Weiden biegt zu Boden
steigen die Wellen hoch empor.

2. Dort hinter jener schwarzen Wolke
zeigt sich der silberblasse Mond
gleich wie ein Boot auf weitem Wasser
taucht er in Wellen auf und ab.

10 dm gm6 dm A gm dm gm6 dm A dm

Hört ihr des brei - ten Dn - jepr's Rau - schen und wild der Sturm - wind heult und stöhnt

17. Kolomeyka

aus der Ukraine
arr. C. Heidsiek

Einleitung E7 am *Tanz* E7 am E7 am E7 am

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

9 E7 1. am 2. am G C G am dm E7

21a. Koga me mama rodila

aus Bulgarien
arr. C. Heidsiek

langsam gm  *gm*  *cm* *cm7*

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

7     *gm*

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

21b. Koga me mama rodila

aus Bulgarien
arr. C. Heidsiek

langsam am am dm dm7

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

7

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

am

Detailed description: This is a musical score for a piece titled '21b. Koga me mama rodila'. The score is arranged for piano (Klav.), vocal parts (1, 2, 2.a, 3, 4), and percussion (Met. 1, Met. 2, Bass). The tempo is marked 'langsam' (slow). The key signature is one flat (F major/D minor) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with chords indicated as am, am, dm, and dm7. The vocal parts include a lead vocal line (1), a second vocal line (2), and a choral part (2.a). The percussion parts consist of a snare drum (Met. 1), a bass drum (Met. 2), and a bass line (Bass). The score is divided into two systems, with the second system starting at measure 7. A large watermark 'GanzOhr' is visible across the score.

24. Gathering Peascods

aus England
arr. C. Heidsiek

Klav. G D G C G D G D G C D 1. G 2. G

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

8 D D G G D G D A D A D G D G D G

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

26. Dorotea - Polska

Västerbotten, Skane, Schweden
arr. C. Heidsiek

The musical score is arranged in systems. The first system includes Klav. (Piano), 1. (First Violin), 2. (Second Violin), 2.a (Third Violin), 3. (First Viola), 4. (Second Viola), Met. 1 (First Trumpet), Met. 2 (Second Trumpet), and Bass. The second system includes Klav., 1., 2., 2.a, 3., 4., Met. 1, Met. 2, and Bass. The score is in 3/4 time and features various chords (am, G, F, E) and melodic lines. A large watermark 'GanzOhr' is visible across the score.

27. Springdans

aus Norwegen
arr. C. Heidsiek

am am G am

Klav. Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

9 am G am E am G am E am

The musical score is arranged in systems. The first system includes piano (Klav.), four horns (1., 2., 2.a, 3., 4.), and three mallet instruments (Met. 1, Met. 2, Bass). The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The horns have various parts, with some playing sustained notes. The mallet instruments play a steady rhythmic accompaniment. The second system begins with a circled '9' and includes the same instruments. The piano part continues with a similar melody, and the horns play more active parts. The mallet instruments continue their accompaniment. Chord changes are indicated above the piano part in both systems.

28. Ucayali

aus Peru
arr. C. Heidsiek

am am C C C G C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

7) C E7 am C G am C F C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

29. Cual es aquel Pajarito

aus Bolivien
arr. C. Heidsiek

Einleitung C C H7 em C C

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

7 H7 em C em H7 em

Tanz

The musical score is arranged in a system with multiple staves. The piano part (Klav.) is in the top system, followed by five string staves (1., 2., 2.a, 3., 4.) and three percussion staves (Met. 1, Met. 2, Bass). The score is divided into two systems. The first system (measures 1-6) is marked 'Einleitung' and features a piano introduction with chords C, C, H7, em, C, C. The second system (measures 7-12) is marked 'Tanz' and features a dance section with chords H7, em, C, em, H7, em. The piano part includes a melodic line in the right hand and a bass line in the left hand. The string parts provide harmonic support with various rhythmic patterns. The percussion parts are mostly rests, indicating that the dance section is primarily driven by the piano and strings.

33. Everywhere Mixer

aus England
arr. C. Heidsiek

Einleitung C C G7 G7 C G7 C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑦ F C F C F C D7

The musical score is arranged in a standard orchestral format. The piano part (Klav.) is in the top system, with a treble clef for the right hand and a bass clef for the left hand. The strings are divided into four parts (1., 2., 2.a, 3., 4.) in the middle systems. The percussion consists of two snare drums (Met. 1, Met. 2) and a bass drum (Bass). The score is in 4/4 time and consists of two systems. The first system is an introduction (Einleitung) with a key signature of one sharp (F#) and a common time signature (C). The second system begins at measure 7 and features a key signature change to one flat (F) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark is overlaid on the score.

34. Sommermichl

aus Deutschland (Oberpfalz)
arr. C. Heidsiek

C em F G F G C C em F G F G C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

⑧ G7 G7 G7 G7 C em F G F G C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

35. Ein Doppelter oder Verzwickter

aus Deutschland (Oberpfalz)
arr. C. Heidsiek

G G G G G am D7

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

8 G am G am G am G D7

Klav. 1. 2. 2.a 3. 4. Met. 1 Met. 2 Bass

The image shows a musical score for a piece titled '35. Ein Doppelter oder Verzwickter'. The score is arranged for a piano (Klav.), four voices (1., 2., 2.a, 3., 4.), two metronomes (Met. 1, Met. 2), and a bass. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into two systems. The first system has eight measures with chords G, G, G, G, G, am, and D7. The second system starts with a repeat sign and has six measures with chords G, am, G, am, G, and D7. A large, semi-transparent watermark 'GanzOhr' is overlaid diagonally across the entire score.

40. Drumul Draculi

aus Moldawien
arr. C. Heidsiek

am am am am dm dm G am

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

9 am am am am am G am em dm em am

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

41. The Quakers Wife

aus England
arr. C. Heidsiek

G D C D em hm C G G D C D em hm C G

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

9) G G C G G D G G am am G em G hm C G

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass

42. Poor Robin's Maggot

aus England/Playford's Dancing Master
arr. C. Heidsiek

langsam C dm C7+ F7+ G F G G7 C dm

Klav.

1.

2.

2.a *beim zweiten Mal*

3.

4.

Met. 1

Met. 2

Bass

⑥ C7+ dm F G 1. C 2. C F7+ G C C

Klav.

1.

2.

2.a

3.

4.

Met. 1

Met. 2

Bass