

Stuttgarter Volksmusiktrio

Volksmusik

und Volkstänze aus

Baden-Württemberg

IV



Landesmusikrat Baden-Württemberg

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und

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IV



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Einleitung

Die „Schwäbischen Volks-Tänze“ von H.R. August

Zwischen 1880 und 1885¹ brachte H.R. August beim Verlag Zumsteeg in Stuttgart acht Heftchen² mit Klavierbearbeitungen schwäbischer Tanzmelodien heraus, die einige Zeit später von Wilhelm Kolb auch noch für die Zither bearbeitet und veröffentlicht wurden.

18 dieser insgesamt 32 Stücke sind in diesem Heft veröffentlicht. Fünf weitere Stücke dieser Sammlung wurden bereits neu veröffentlicht³.

„Die echt volksthümlichen Tänze dieser Sammlung wurden vom Herausgeber nicht ohne viel Mühe im Laufe vieler Jahre auf dem Lande und unter dem Volke, auf dessen Tanzböden, Kirchweihen und bei sonstigen Anlässen gesammelt, und bestanden häufig nur aus wenigen Takten.“ So schreibt August in der Einleitung zu den acht Heftchen „Schwäbische Volkstänze“.

Bei einigen Stücken der Sammlung merkt man, daß die aufgezeichneten Melodien bearbeitet wurden. In der Einleitung weist August auch darauf hin, daß „dieselben nun hier in brauchbarer, abgerundeter Form“ dargeboten werden.

Wir haben versucht, die Stücke auszuwählen, bei denen man am wenigsten oder gar nicht den Eindruck hat, daß sie bearbeitet wurden.

Sicherlich, manche Bearbeitung konnte auch hier nicht unterbleiben. So wurde der Walzer „Stiefele muess sterbe“ wegen der Lesbarkeit vom 3/8 Takt in den 3/4 Zakt umgeschrieben, manche Tonart transponiert und bei einigen wenigen Stücken wurde eine Wiederholung des ersten Teils nach dem Trio aus Platzgründen weggelassen.

Zu den meisten der schwäbischen Volkstänze sind – wie auch hier – kurze Liedtexte vorhanden. August schreibt hierzu: „Bei manchen Tanzweisen werden vom Voike zu den Anfangs- takten ein paar Reime (mit mehr oder weniger Sinn) gesungen, wonach dieser Tanz meistens auch seinen Namen führt. In allen solchen Fällen ist der Anfang dieser Texte, und wo es thunlich war, sind sie ganz vorgedruckt. Die Reime wechseln bei einem und demselben Tanz in verschiedenen Gegenden Schwabens, sowie auch die musikalischen Lesarten variieren; doch bemühte sich der Herausgeber stets, die Hübschesten zu wählen.“

Wir haben den Stücken wieder ihren ursprünglichen Namen, also den Liedanfang gegeben und die von August als

Tanznamen angeführten typologischen Namen wie Hopser, Walzer oder Ländler in Klammern gesetzt.

Allerdings stimmen diese Tanzgattungsbezeichnungen nicht immer mit der heute angewandten Typologie überein. So ist zum Beispiel der „Eigenartige Ländler“ (S.12) mit Sicherheit eine Mazurka und kein Ländler. August merkt an: „Im 18., 20., 22. und 24. Takt sowie bei den entsprechenden Wiederholungen halten alle Tanzenden plötzlich inne, und bleiben stille stehen.“ Der erste Teil dieser Melodie ist nahezu identisch mit dem Metzgertanz⁴ aus Urach.

Der in Süddeutschland, vor allem aber im Württembergischen verbreitete „Hausschlüsselwalzer“ (S.8) geht auf einen Walzer des Wiener Komponisten Josef Lanner zurück.

Der „Rekrutenwalzer“ (S.32) ist melodisch identisch mit dem „Blumenwalzer“⁵ aus Weilheim an der Teck.

Leider hat August nur die Liedanfänge, nicht aber die ganzen Texte veröffentlicht. So ist zum Beispiel der ganze Text des Liedes „Am Neckar, am Neckar...“ (S.36) bei Gustav Wirsching⁶ abgedruckt. Hierbei handelt es sich allerdings um ein Kunstlied, das von Friedrich Richter (1811-1865) gedichtet wurde. Sicherlich ist in Augusts Sammlung noch so manches Kunstlied, also komponierte und getextete Liedchen, gerutscht. So findet man etwa „Muess i denn zum Städtele naus“ oder den Hopser „Auf dem Bergle...“ (S.14), der in der Melodie die Grundzüge des Liedes „Auf dr schwäb'sche Eisebahne“ enthält.

Sicherlich handelt es sich bei der Sammlung Augusts um eine Momentaufnahme, bei der er auch so manches damals „Moderne“ mitaufgeschnappt hat. So mutet einem beispielsweise der zweite Teil des „Langsamen Walzers“ (S.20) wie Wiener Kaffeehausmusik an.

August war keiner, den man als großen Fachmann im Aufzeichnen von Volksmusik und -tanz bezeichnen könnte. Das zeigt allein schon seine spärliche Unterteilung der einzelnen Musikstücke in Walzer, Hopser, Ländler und Schleifer. Mazurka erscheint gar nicht, obwohl mindestens zwei eindeutige Mazurkamelodien veröffentlicht sind, nämlich „Eigenartiger Ländler“ (S.12) und „I und mein Vetter“ (S.38). Der Rheinländer bzw. die Bayrisch Polka wird nur in einer Randbemerkung erwähnt. Auch das Fehlen von Tanz-

Fortsetzung S. 40

Mulle-Walzer

(A)

3/4 time signature, key of G major.

Lyrics:

d'Bäu-re hot d' Katz verlore, weiss net wo sie ist,
sucht al - le Win - ke - le aus,
ad lib.

Chords:

G D7 D7 G am D7 G

3/4 time signature, key of G major.

Lyrics:

Mul - le wo bist, sucht al - le Win - ke - le aus, Mul - le wo bist.

Chords:

D7 G am D7 G D7 G

(B)

3/4 time signature, key of C major.

Chords:

C G7 G7 C C G7

Treble clef
 Bass clef
 Bass clef
 G7 C C G7 G7 C

(C)

Treble clef
 Bass clef
 Bass clef
 C G7 G7 C G D7
 1. 2. 1. 2. 1. 2.

Treble clef
 Bass clef
 Bass clef
 D7 G G D7 D7 G
 1. 2. 1. 2. 1. 2.

Jetzt gang i aber gar nimme heim (Hopser)

(A)

Musical score for section A, page 1. The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The vocal parts sing a melody with eighth and sixteenth notes, while the bassoon part provides harmonic support with sustained notes and chords. The lyrics are: "Jetzt gang i a-ber gar nimme, gar nimme heim, jetzt gang i a-ber gar nimme, gar nimme heim, als ad lib." Chords indicated below the bassoon staff are G, G, D7, G, G, G, D7, G.

Musical score for section A, page 2. The score continues with three staves. The vocal parts sing a melody with eighth and sixteenth notes, and the bassoon part provides harmonic support. The lyrics are: "bis mei Muetter Ku-che backt, und en anders G'sicht macht gang i a-ber gar nimme, gar nimme heim. na jetzt". Chords indicated below the bassoon staff are D7, G, D7, G, G, G, D7, G.

Musical score for section A, page 3. The score continues with three staves. The vocal parts sing a melody with eighth and sixteenth notes, and the bassoon part provides harmonic support. Chords indicated below the bassoon staff are D7, G, D7, G, D7, G, D7, G.

B

G G D7 G G G

C

D7 G 1. 2. D7 G D7

G C G D7 G D7 G 1. 2.

Hausschlüssel-Walzer

(A)

3/4 time signature. Treble clef on both staves.

Lyrics:

- Jetzt jetzt fallt mer halt han' ihn ver- wie - der mei' Haus-schlüs - sel ei'
- lo - re, jetzt kan i net nei' ei' ei'.

Chords:

- ad. lib.
- C G7 C C 1. G7 G7

2. Fine

Lyrics:

- Haus-schlüs - sel ei', 2. kan i net nei in mei Haus. Fine
- 2. G7 G7 C C Fine

(B)

2/4 time signature. Treble clef on both staves.

Chords:

- D7 D7 G G T. D7 D7

D.C.
al
Fine
mit
Wdh.
dann

(C)

2/4 time signature. Treble clef on both staves.

Chords:

- G G 2. D7 D7 G G

C

1.

1.

F F C C 1. G7 G7

2.

2.

C C 2. G7 G7 C C

D

1.

1.

D7 D7 D7 G 1. G D7

2.

2.

D7 G 2. D7 D7 G G

D.C.
al
Fine
mit
Wdh.

Der Lanzich* kommt (Hopser)

(A)

Musical score for system A. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The vocal line starts with 'Der Lan - zich kommt, der Lan - zich kommt. Er wird di' ler - ne lau - fe !'. The piano accompaniment consists of two staves. The top staff has a bass line with eighth-note chords labeled 'G', 'G', 'G', and 'D7'. The bottom staff has a bass line with eighth-note chords labeled 'ad lib.', 'G', 'G', and 'D7'. The vocal part ends with a fermata over the last note.

Musical score for system A, continuing from the previous system. The vocal line continues with a continuous stream of eighth-note chords. The piano accompaniment consists of two staves. The top staff has a bass line with eighth-note chords labeled 'D7', 'D7', 'D7', 'G', and 'G'. The bottom staff has a bass line with eighth-note chords labeled 'D7', 'D7', 'D7', 'G', and 'G'.

Musical score for system A, continuing from the previous system. The vocal line continues with a continuous stream of eighth-note chords. The piano accompaniment consists of two staves. The top staff has a bass line with eighth-note chords labeled 'G', 'G', 'am', 'am', and 'G'. The bottom staff has a bass line with eighth-note chords labeled 'G', 'G', 'am', 'am', and 'G'. Dynamic markings 'f' and 'ff' are placed above the notes in the top staff's bass line.

* Lanzich war der Sohn des berühmten Räubers Hannibel.

Fine

B

D A7 D A7

1. 2.

1. 2.

Da Capo
al Fine

D A7 D D

Eigenartiger Ländler (Mazurka)

(A)

Musical score for section A in 3/4 time, key of G major. The score consists of four staves: Treble, Alto, Bass, and a separate staff for bassoon or cello. The bassoon/cello staff features a vertical bar line at the beginning, followed by measures of eighth-note patterns. The vocal parts enter with eighth-note chords. The bassoon/cello part has a dynamic marking "ad lib." and harmonic changes indicated by Roman numerals: G, G, G, D7, D7.

(B)

Musical score for section B in 3/4 time, key of G major. The score continues from section A. It includes measures with first and second endings, indicated by "1." and "2." above the staff. The bassoon/cello part shows eighth-note patterns, and the vocal parts sing eighth-note chords. Harmonic changes are marked with Roman numerals: D7, D7, G (1.), G (2.), C, G.

Musical score for section C in 3/4 time, key of G major. The score continues from section B. It features eighth-note patterns in the bassoon/cello part and eighth-note chords in the vocal parts. Harmonic changes are marked with Roman numerals: D7, G, C, G, D7, G.

(C)

3 staves of music. Bass staff harmonic labels: C, C, C, G7, G7, G7.

(D)

3 staves of music. Bass staff harmonic labels: G7, C, C, F, C, G7.

3 staves of music. Bass staff harmonic labels: C, F, C, G7, C.

D. C.
Teil
(A)

Auf em Bergle (Hopser)

(A)

Musical score for section A (Bassoon part). The score consists of three staves:

- Top staff: Treble clef, 2/4 time, key signature of C major. Notes are eighth and sixteenth notes.
- Middle staff: Treble clef, 2/4 time, key signature of C major. Notes are eighth and sixteenth notes.
- Bottom staff: Bass clef, 2/4 time, key signature of C major. Notes are eighth and sixteenth notes.

Lyrics (in German): Auf em Berg-le stoht e Bu - e guckt em Schorn- stei' fe - ger zu - e. Aus dem Bue wird au e Ma', ad lib.

Chords indicated below the bass staff: C, C, F, F, G7, C.

(B)

Musical score for section B (Bassoon part). The score consists of three staves:

- Top staff: Treble clef, 2/4 time, key signature of G major. Notes are eighth and sixteenth notes.
- Middle staff: Treble clef, 2/4 time, key signature of G major. Notes are eighth and sixteenth notes.
- Bottom staff: Bass clef, 2/4 time, key signature of G major. Notes are eighth and sixteenth notes.

Chords indicated below the bass staff: D7, G, D7, G, D7.

G D7 G C C

F F G7 sf C G7

C G7 C sf G7 C

Stiefele muess sterbe (Walzer)

(A)

Stiefe-le muess ster - be, ischt no so jung, so jung, Stiefe-le muess ster - be, ischt no so
ad lib.

D D A7 D D D A7

jung. Wenn des sei' Ab-satz wüssst' daß s' Stiefe-le ster-be müsst, thät es sich grä - me

D G D A7 D D D

bis in de Tod ju - he, thät es sich grä - me bis in de Tod. Fine 1. 2. Tod. 2. Fine 1. 2. Fine 1. 2. D Fine 1. 2. D

A7 D D D A7 D D

(B)

G D A7 D G D

(C)

A7 D D E7 A E7

A E7 A E7 A A

D. C.
al
Fine

Thürles Polka

(A)

Musical score for section A. The score consists of four staves. The top three staves are in common time (C) and the bottom staff is in 2/4 time. The key signature is one sharp (F#). The melody is divided into measures by vertical bar lines. The lyrics "D A7 A7 D D" are written below the bottom staff.

(B)

Musical score for section B. The score consists of four staves. The top three staves are in common time (C) and the bottom staff is in 2/4 time. The key signature changes to two sharps (G#). The melody is divided into measures by vertical bar lines. The lyrics "A7 A7 D 1. 2. D 1. 2. A E7" are written below the bottom staff. Measure 1. contains a bracket under the first two notes of the bottom staff. Measure 2. contains a bracket under the first two notes of the bottom staff. Measure 1. contains a bracket under the first two notes of the bottom staff. Measure 2. contains a bracket under the first two notes of the bottom staff.

D.C.

(A)

dann

(C)

Musical score for section C. The score consists of four staves. The top three staves are in common time (C) and the bottom staff is in 2/4 time. The key signature changes to two sharps (G#). The melody continues from section B. The lyrics "E7 A A E7 E7 A" are written below the bottom staff. Measure 1. contains a bracket under the first two notes of the bottom staff. Measure 2. contains a bracket under the first two notes of the bottom staff. Measure 3. contains a bracket under the first two notes of the bottom staff. Measure 4. contains a bracket under the first two notes of the bottom staff. Measure 5. contains a bracket under the first two notes of the bottom staff. Measure 6. contains a bracket under the first two notes of the bottom staff.

(C)

A musical score for four voices or instruments. The top staff uses a treble clef, the second staff a bass clef, and the third and bottom staves use a treble clef. The key signature is two sharps. The music consists of six measures. Measures 1-3 feature eighth-note patterns: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, the fourth has eighth-note pairs, and the fifth has eighth-note pairs. Measures 4-6 feature eighth-note pairs: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs.

A continuation of the musical score from the previous page. The top staff uses a treble clef, the second staff a bass clef, and the third and bottom staves use a treble clef. The key signature is two sharps. The music consists of six measures. Measures 1-3 feature eighth-note patterns: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, the fourth has eighth-note pairs, and the fifth has eighth-note pairs. Measures 4-6 feature eighth-note patterns: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs. Harmonic labels are present: 'A' is under the bass staff in measure 4, 'E7' is under the bass staff in measure 5, and 'E7' is under the bass staff in measure 6.

A continuation of the musical score from the previous page. The top staff uses a treble clef, the second staff a bass clef, and the third and bottom staves use a treble clef. The key signature is two sharps. The music consists of six measures. Measures 1-3 feature eighth-note patterns: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, the fourth has eighth-note pairs, and the fifth has eighth-note pairs. Measures 4-6 feature eighth-note patterns: the first staff has eighth-note pairs, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs. Harmonic labels are present: 'A' is under the bass staff in measure 4, 'A' is under the bass staff in measure 5, 'E7' is under the bass staff in measure 6, and 'A' is under the bass staff in measure 7.

Langsamer Walzer

(A)

Musical score for section A. The score consists of four staves. The top two staves are in common time (indicated by '3/4') and the bottom two are in 2/4 time. The key signature is three sharps. The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns with a dynamic marking 'ad lib.'. The fourth staff has eighth-note patterns. The vocal line includes lyrics 'A' and 'E7'.

(B)

Musical score for section B. The score consists of four staves. The first two staves show two variations (1. and 2.) of eighth-note patterns. The third staff shows two variations (1. and 2.) of sixteenth-note patterns. The fourth staff has eighth-note patterns. The vocal line includes lyrics 'A', 'H7', and 'H7'.

Continuation of the musical score. It consists of four staves. The first two staves show eighth-note patterns. The third staff shows sixteenth-note patterns. The fourth staff has eighth-note patterns. The vocal line includes lyrics 'E', 'H7', 'H7', 'E', and 'E'.

2.

D. C.
mit
Wdh.,
dann

O (circled)
C (circled)

2. E E A A7 A7 D D

This system shows four staves of music. The top staff has a circled 'O' above it. The second staff has 'D. C. mit Wdh., dann' written above the notes. The third staff has a circled 'C'. The bottom staff has '2. E E' written below the notes. Chords are labeled below the notes: 'A' and 'A7' on the second staff; 'A7' and 'A7' on the third staff; and 'D' and 'D' on the bottom staff.

A7 A7 D D A7 A7

This system shows four staves of music. Chords are labeled below the notes: 'A7' and 'A7' on the second staff; 'D' and 'D' on the third staff; and 'A7' and 'A7' on the bottom staff.

D D A7 A7 D D

This system shows four staves of music. Chords are labeled below the notes: 'D' and 'D' on the second staff; 'A7' and 'A7' on the third staff; and 'D' and 'D' on the bottom staff.

Trutz net so (Hopser)

(A)

Musical score for section A (Ad lib.) featuring three staves:

- Top Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Lyrics: "Trutz net so", "trutz net so", "s'kommt e Zeit bist", "wie - der froh,", "trutz net so".
- Middle Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Lyric: "ad lib."
- Bottom Staff:** Bass clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Chords: F, F, B, C7, C7.

Musical score for section A (Continuation) featuring three staves:

- Top Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Lyrics: "trutz net so", "s'kommt e Zeit bist", "froh.", "froh.", "Fine".
- Middle Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Chords: C7, C7, 1. F, 2. F, Fine.
- Bottom Staff:** Bass clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Chords: C7, C7, 1. F, 2. F, Fine.

(B)

Musical score for section B featuring three staves:

- Top Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes.
- Middle Staff:** Treble clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes.
- Bottom Staff:** Bass clef, 2/4 time, key signature of one flat. Notes include eighth and sixteenth notes. Chords: G7, C, G7, C, C.

Musical score for the first section:

- Two staves for treble clef instruments.
- Key signature: C major.
- Time signature: Common time.
- Measure 1: Treble staff has eighth-note pairs. Bass staff has notes C and G7.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has notes G7 and C.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has notes C and G7.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has notes G7 and C.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has notes C and G7.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has notes G7 and C.
- Measure 7: Treble staff has eighth-note pairs. Bass staff has notes C and G7.
- Measure 8: Treble staff has eighth-note pairs. Bass staff has notes G7 and C.

C

Musical score for section C:

- Three staves for treble clef instruments.
- Key signature: F major.
- Time signature: Common time.
- Measure 1: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has notes C7 and F.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 7: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 8: Treble staff has eighth-note pairs. Bass staff has notes F and C7.

Musical score for the final section:

- Three staves for treble clef instruments.
- Key signature: F major.
- Time signature: Common time.
- Measure 1: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has notes C7 and F.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 7: Treble staff has eighth-note pairs. Bass staff has notes F and C7.
- Measure 8: Treble staff has eighth-note pairs. Bass staff has notes F and C7.

Section endings:

- D.C. (Da Capo) at the end of measure 8.
- al (allegro) at the beginning of measure 9.
- Fine at the end of measure 9.

Haberlied-Ländler

(A)

Wöllt ihr wis-se Wöllt ihr wis-se Wöllt ihr wis-se wie der
ad lib. Wöllt ihr wis-se Wöllt ihr wis-se

G G G G G G D7

(B)

sait, wöllt ihr wis - se wie der Bau : er sein Ha - ber au sait ?
1. 2.

1. 2.

G G G D7 1. G 2. G C

D.C.

(A)

dann

(C)

tr tr tr

G7 G7 C C G D7 1. G7 2. G

(C)

D7 D7 G G D7 D7 G G

D7 D7 G G D7 D7 G G

(D)

G G D7 G G G D7 G

Kehrab - Hopser

A

Musical score for two staves (Treble and Bass) in G major. The score consists of two measures, each divided into two parts (1. and 2.). Measure 1 starts with a G7 chord. Measure 2 starts with a C chord.

(B)

Musical score for three staves (Treble, Alto, Bass) in G major. The score shows a sequence of chords: D7, G, D7, G, D7. The bass staff includes a bass clef and a bass staff line.

Musical score for three staves (Treble, Alto, Bass) in G major. The score shows a sequence of chords: G, D7, G, D7, G. The bass staff includes a bass clef and a bass staff line.

A Stäter

(A)

Mach mer en' Stä - te weil i net tan - ze ka'n, sonst wer i
tre - te an mein' Fuess

ad lib.

G D7 D7 G G D7 D7

(B)

na!

G D7 G D7 G G

(C)

D7 D7 G A7 D A7

D A7 D A7 D A7

1. 2.
1. 2.
1. 2.
1. D 2. D
1. D 2. D

D

G D7 D7 G G D7

E

D7 1. G 2. G C G7 G7

C C G7 G7 C C G7

G7 C C G7 G7 1. C 2. C

I tanz mit meiner Base (Hopser)

(A)

I tanz' mit meiner Ba - se was scheer i mi' an an - der Leut. I tanz' mit meiner Ba - se. Do
ad. lib.

C C G7 C C C

war i recht net gscheut.

G7 C G7 C G7 C

(B)

1. 2.

1. 2.

1. 2.

C C G7 C C C F

Treble: Measures 1-6 show various note heads and stems. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Alto: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass (continuation): Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Chords: F, C7, F, F, F, C7

Treble: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Alto: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass (continuation): Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Chords: F, C7, F, C7, F

Treble: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Alto: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass: Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Bass (continuation): Measures 1-6 show eighth-note pairs and sixteenth-note groups. Measures 7-12 show eighth-note pairs and sixteenth-note groups. Measures 13-18 show eighth-note pairs and sixteenth-note groups.

Chords: F, F, C7, 1. F, 2. F, 1. F, 2. F

Text: Da Capo Teil (circled A)

Rekruten-Walzer

(A)

Hab' mich gänz - lich un - ter - schrie - ben, dem
ad lib.
C C C C
C C C C

Kö - nig von Würt - tem - berg
treu zu sein,
1. 2.
G7 G7 C C
1. 2.

(B)

F F C C G7 G7
F F C C G7 G7

A musical score for six measures. The top three staves are treble clef, and the bottom staff is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

C C G7 G7 C C

A musical score for six measures. The top three staves are treble clef, and the bottom staff is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

G7 G7 C C G7 G7

A musical score for six measures. The top three staves are treble clef, and the bottom staff is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

C C F dm F G7 C

Ländler aus dem Unterland

(A)

S'isch wo e klei-ner Ma' he , ju - hel s'isch wo e klei-ner Ma'
ad lib.

G D D A7 D G D

he , ju - hel Sei gross Weib a - ber! ha! nudi nudi nudi bums fallera. Hop - sa - sa -

D A7 D G D7 D7 G D7

sa. Sei gross Weib a - ber ! ha! nudi nudi nudi bums fallera. Hop - sa - sa - sa.

G G D7 D7 G D7 G

B

G D7 D7 G G D

D A7 D G D7 D7

G G D7 D7 G

Da capo Teil **A**

Am Neckar (Hopser)

(A)

2/4 time signature, treble clef, key signature of one sharp (F#). The lyrics are:

Am Nek - kar, am Nek - kar da grün und blüht es fei'. Ju- he! Am lie - ba

The chords are indicated below the staff:

F C C7 F B

2/4 time signature, treble clef, key signature of one sharp (F#). The lyrics are:

Nek - kar, do wachst e gue - ter Wei', ju - he, tra - la - la - la - la, do

The chords are indicated below the staff:

F F C7 F B F

(B)

2/4 time signature, treble clef, key signature of one sharp (F#). The lyrics are:

wachst e gue - ter Wei'.

The chords are indicated below the staff:

F C7 F G7 C G7 C

C F C G7 C C F C

(C)

G7 C C7 F C7

F C7 F C7 F

I und mein Vetter (Ländler)

(A)

3/4 time signature, key of G major.

Lyrics: I und mein Vetter mier krie - ge guet Wet - ter jo i und mein

Chords: G, D7, D7, G, G

Ad libitum (ad lib.) section follows the first ending.

3/4 time signature, key of G major.

Lyrics: Vet - ter mier ma - chet ein G'spann. 1. 2.

Chords: D7, D7, G, G

Two endings are provided for the line "G'spann." The first ending ends with a half note, and the second ending ends with a whole note.

(B)

3/4 time signature, key of G major.

Chords: G, D7, D7, G, G

The score consists of a continuous line of eighth-note patterns, indicated by brackets above the notes.

1.

2. Fine

1.

2. Fine

2. Fine

D7 D7 1. G 2. G Fine

(C)

1.

2.

D. C.

al

Fine

beschreibungen läßt darauf zurückschließen. H.R. August hat vor und nach den „Schwäbischen Volkstänzen“ nichts veröffentlicht. Er ist in keiner Biographie erwähnt. Nicht einmal sein Vorname war zu erkunden. Auch in der sehr umfangreichen Sammlung von Leichenpredigten (übrigens eine gute Quelle für Biographien) der Württembergischen Landesbibliothek ist nichts über ihn zu finden.

Die vierstimmigen Sätze dieses Heftes sind bewußt sehr allgemein gehalten. So müssen sich spezielle Gruppierungen wie Bläser oder Streicher manches Stück in eine geläufige Tonart transponieren.

Die dritte Stimme ist durchweg ad libitum, kann also weglassen werden oder durch Nachschlag ergänzt oder ersetzt werden.

Der Baß kann sowohl nach der ausgeschriebenen Stimme gespielt als auch nach den Harmoniebezeichnungen improvisiert werden.

W. W.

Quellen und Abmerkungen:

¹ Da das Werk ² kein Erscheinungsdatum enthält, läßt sich die Herausgabe laut dem Handbuch der musikalischen Literatur, Leipzig 1887, nur auf den Zeitraum zwischen 1880 und 1885 datieren. Ein Heft kostete damals M 1,50.

² H.R. August, Schwäbische Volks-Tänze gesammelt und für das Pianoforte bearbeitet von H.R. August, (Zumsteeg) Stuttgart, o.J.

³ Stuttgarter Volkstanzmusik, Schöne Musikanta, spielt auf..., Esslingen 1984, darin: 2 Hopser, Langsamer Ländler, Schleifer, Schneider-Hopser

⁴ Metzgertanz in: Heimattänze aus Württemberg, herausgegeben von Georg Brenner, Leipzig 1935 (Reprint Fellbach und Zierenberg o.J.) S.14

⁵ Blumenwalzer in: Richard Hinz und Karl Horak, Volkstänze aus Schwaaben, Reihe Deutsche Volkstänze Heft 19/20, Kassel 1938, S.26

⁶ Gustav Wirsching, Schwäbisches Liederbuch, Kassel 1938, S.7

Volksmusik

und Volkstänze aus

Baden-Württemberg

In dieser Reihe sind bereits weitere Hefte mit „**Volksmusik und Volkstänzen aus Baden-Württemberg**“ in Sätzen von Wolfram Breckle, Martin und Monika Spieß und Tanzbeschreibungen und -erläuterungen von Wulf Wager erschienen. Weiterhin hat das Stuttgarter Volksmusiktrio zu Heft 1 dieser Reihe eine Schallplatte und eine Musikkassette eingespielt. Aus dem Inhalt:

Heft 1:

Kreuzpolka aus Sier
Schwäbischer Ländler
Der Graf von Luxemburg
Ferschen-Spitzchen
Schäferlauf-Marsch
Nidala
Pause-Zeichen
Hahnentanz aus Markgröningen
Mazurka
Jaggeli
s'Dunerle
Mei Schatz isch kreideweiß
Hulaner
Baÿrische Polka

Heft 2:

Spielstücke aus dem Notenbuch des Karl Eisenmann von 1874 aus Haslach im Kinzigtal
19 überlieferte Stücke wie Walzer, Polka, Schottisch, Galopp, Marsch, Menuett und Ländler sowie ein Aufsatz über „Instrumentale Volksmusik im mittleren Schwarzwald um 1900“

Heft 3:

Volkstänze und Musikstücke aus Baden:
Friederike
Der Schuehmächerli-Bue
Lorenz
Rheinländer aus Lahr
Fingerlestanz
Rutscher
Tirolienne
sowie 12 Musikstücke aus der Sammlung Belzner und dem DVA
und ein Aufsatz über den „Volkstanz in Baden“

Heft 4:

18 schwäbische Musikstücke aus der Sammlung H. R. August von ca. 1880 Hopser und Ländler

Die Reihe wird fortgesetzt.

Alle vier Hefte sowie die Schallplatte oder Cassette „de Zwoit“ können bei Stuttgarter Volksmusiktrio, Goethestraße 22, 7050 Waiblingen, Tel. 07151/57797 bezogen werden.

