

Volkstänze aus Württemberg und Baden

2

für Akkordeon
gesetzt
von
Martin Spieß



Landesmusikrat
Baden-Württemberg

Impressum

Die Titel dieses Heftes sind überlieferte Volksmusik, die jederzeit kostenlos auch öffentlich aufgeführt werden können, sofern die Veranstalter ausschließlich der Volksmusikförderung und keinerlei kommerziellen Zwecken dienen.

Eine Verwendung der Arrangements dieses Heftes zu kommerziellen Zwecken, wie etwa Rundfunk- und Fernsehaufnahmen, Aufnahmen auf jede Art von Tonträgern, sowie die fotomechanische Wiedergabe, sind nur mit schriftlicher Genehmigung des Autors möglich.

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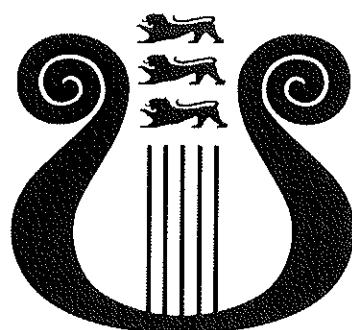
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Landesmusikrat Baden-Württemberg/Arbeitskreis Volksmusik

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Liebe Musikanten,

das Akkordeon ist eigentlich kein für unsere Gegend typisches Volksmusikinstrument. Allerdings war die diatonische Harmonika sehr weit verbreitet und findet erfreulicherweise in der letzten Zeit immer mehr neue Anhänger. Das Akkordeon hat sich jedoch in den letzten 50 Jahren als sehr nützlich für die Begleitung von Volkstanzgruppen und auch beim Zusammenspiel in Volksmusikgruppen erwiesen. Denn es verfügt über die Möglichkeiten, polyphon, also mehrstimmig zu spielen, und es kann der für die Volkstanzmusik so wichtige Rhythmus, Baß und Nachschlag, gleichzeitig gespielt werden.

Es ersetzt also funktional fast ein ganzes Ensemble, weil es Melodie, zweite Stimme, Nachschlag und Baß in einem Instrument vereint.

Eine Auswahl von vierzig der gebräuchlichsten Volkstänze aus dem schwäbisch-alemannischen Raum sind in dieser und in der ersten Ausgabe "Volkstänze aus Württemberg und Baden" veröffentlicht.

Martin Spieß, der die Arrangements gestaltet hat, will mit diesen beiden Ausgaben zwei Dinge erreichen:

Erstens sollen beide Hefte Einzug in den Unterricht halten, das heißt, alle Sätze sind durchweg so gesetzt, daß sie ohne weiteres als Ergänzung zu dem üblichen Unterrichtsmaterial eingesetzt werden können. Teilweise wurden an entscheidenden Stellen Fingersätze angegeben.

Zweitens sollen die beiden Ausgaben den zahlreichen Volkstanzmusikanten in den Volkstanzgruppen eine Hilfe sein, denn in den Volkstanzsammlungen ist meist nur die Melodie wiedergegeben. In diesem und in dem ersten Heft präsentiert Martin Spieß -der wohl bekannteste Volkstanzmusikant im Ländle- ausgefeilte, einfallsreiche und zeitgemäße Arrangements im traditionellen Stil.

Die Tänze dieses Heftes stammen aus den Sammlungen von Gertrud Belzner¹, Georg Brenner², Karl Horak³⁺⁴, Johannes Künzig⁵, Claudia und Anton Ramsteiner⁶ und Kurt Wager⁷.

Überlieferte Volksmusik war immer sehr variations- und improvisationsfreudig. Dieses kennzeichnende Merkmal der Volksmusik soll aber durch das Festschreiben von Baßdurchgängen und Trillern etc. keineswegs unterbunden werden. Diese sollen nur Wegweiser für den richtigen Umgang mit dem überlieferten Musiziergut und keinesfalls bindend sein.

Wulf Wager

Quellen:

¹Gertrud Belzner, Volkstänze, Lieder, Spielmusik, Karlsruhe 1936

²Georg Brenner, Heimattänze aus Württemberg, Leipzig 1935

³Karl Horak, Volkstänze aus Schwaben, Reihe: Deutsche Volkstänze, Heft 19/20, Kassel 1960

⁴Karl Horak, Volkstänze aus dem Württemberg. Franken, Reihe: Deutsche Volkstänze, Heft 28, Kassel 1935

⁵Kurt Wager (Hrsg.), Schwarzwaldtänze, Stuttgart O.J.

⁶Anton und Claudia Ramsteiner, Einbacher Tänze, Hausach 1982

⁷Hartmut Wager, Schwäbische Mazurka (Einzelblatt), Stuttgart 1979.

Rheinländer

Lahrer Gegend

Vorspiel

A

B

Musical score for piano, measures 3-5 and 9-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 3 starts with a forte dynamic. Measure 4 begins with a half note G. Measure 5 starts with a forte dynamic. Measure 9 begins with a half note G. Measure 10 starts with a forte dynamic. The score includes fingerings (e.g., 3 2, 5 3, 4 1, 5 2, 3 1), dynamic markings (e.g., **B**, *p*), and measure numbers (e.g., 3, 4, 5, 9, 10). The bass staff shows sustained notes and eighth-note patterns.

A'

C

G g D A d7 D G g G C c G

D g7 G C G A H C c G D g7 G C c C

D

C c G D g7 G D G A H C c G

C

D g7 G D G A H C c G C c G, A H C c G

D g7 G C G A H C c G D g7 G C c C

Ach geh doch

Württ. Franken

Vorspiel

1 2 2 1 3 1 4 1

D G D G G G

1 2 2 3 1 1 5 2 1 4 1

G g A d7 D d7 G g A d7 D d7

2 5 1 2 1 2 1 2 1 2 1 2

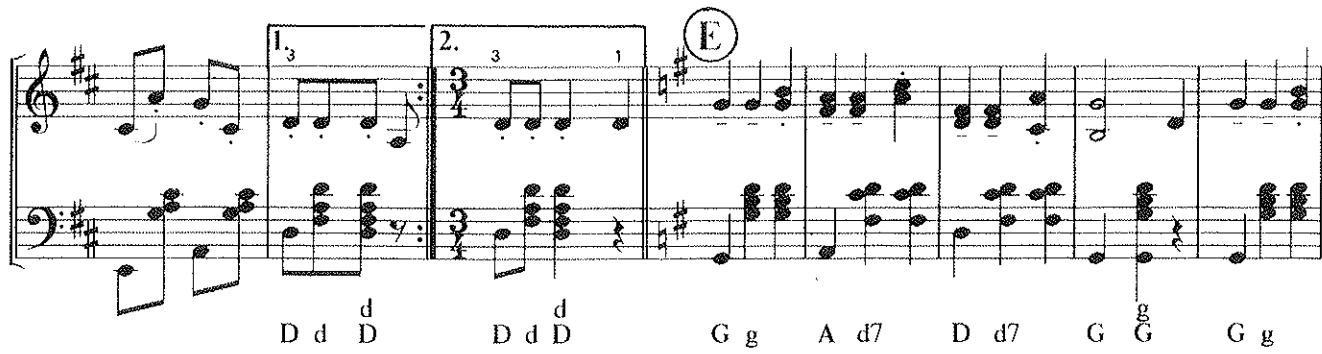
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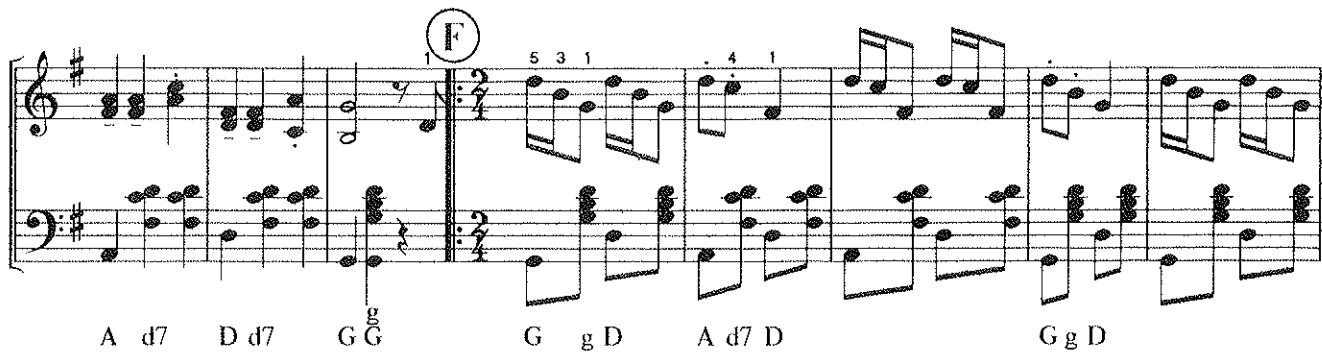
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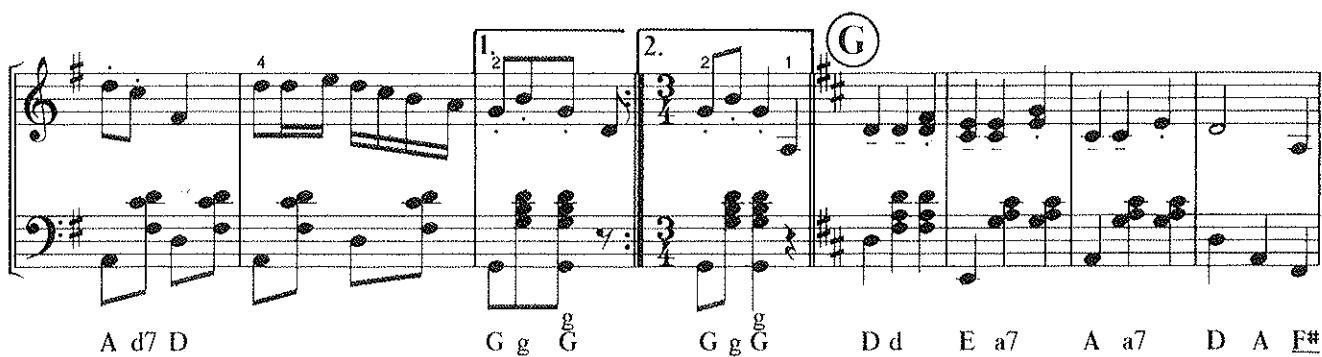
G g G G g G D d E a7 A a7 D A F# D d E a7

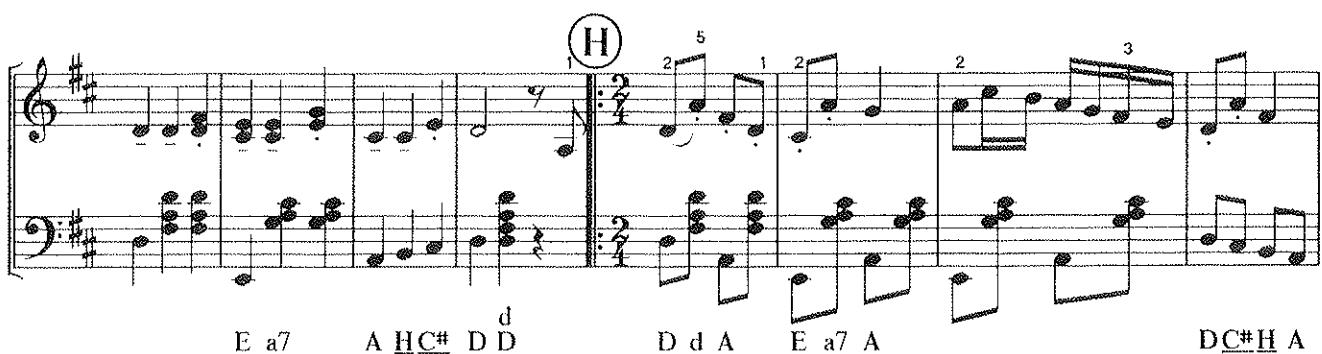
1 2 5 1 2 1 2 1 2 1 2 1 2 1 2 1 2

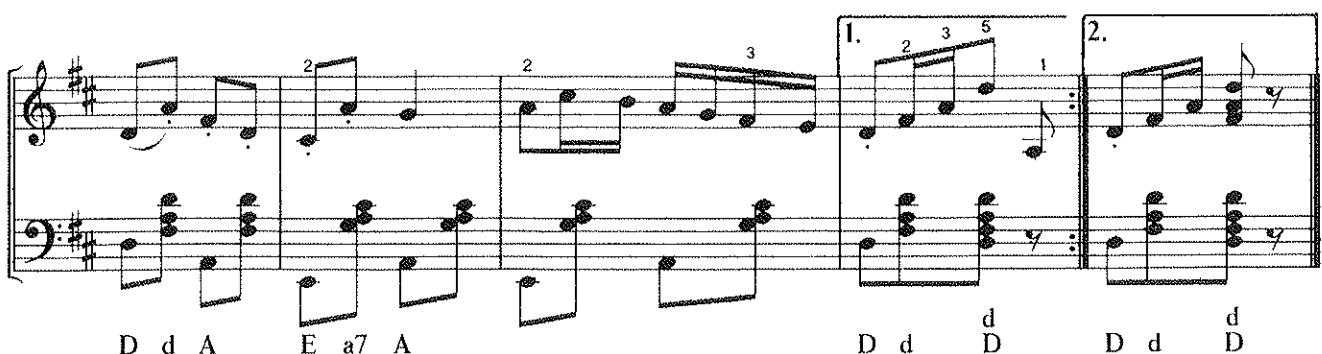
A H C# D D D d A E a7 A DC# HA D d A E a7 A











Hollerbeerli

Schiltach

Vorspiel

Musical score for Violin and Cello. The Violin part (top) starts with a dynamic *f*. The Cello part (bottom) begins with a sustained note. Measures 2-7 show the progression through chords G, g, D, d7, G, and G⁷. Fingerings and bowing markings are present on both parts.

2. 5
3 B 1. 5
3

p

mf

G g D g G g D g G g D d7 G g

Musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 starts with a forte dynamic (f). Measures 3-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 continue the sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measure 11 concludes the section.

2. 2, 3 1 4 1 5 2
C C G g7 G g7 C c G g7 C G E

Bald fahr i...

Lierheim/Ries

Vorspiel

The musical score consists of five staves of music, each with two parts (top and bottom) separated by a brace. The first staff starts with a forte dynamic (f) and includes harmonic labels C, F, f, f, C, c7, and F. The second staff begins with a dynamic (mf) and features a circled 'A' above the first measure. Harmonic labels include C, F f, f, C f, G c7 C, G c7, C c7, F f, and C. The third staff continues with harmonic labels F f, C, G c7 C, F f, C, D, E, F f, and C. The fourth staff, labeled '2.' and with a circled 'B' above it, starts with a forte dynamic (f) and includes harmonic labels F f, D, G g, D g, A d7 D, A d7, D d7, and G g D. The fifth staff concludes the piece with harmonic labels G g, D, and G.

Rutscher

(Feldberg-Rutscher, Skiwalzer)

St. Peter

Vorspiel

F f C c7 F f C G c7 C F f F

A

F f C c7 F f C G c7 C

F f C G c7 C F f C C B

B

G F G F F F C c7

C D E F f F f C c7

3 2

1. 5 3 1

2. 5 5 3

C

mf

2 1

3 1

C c7 F f F f C c G g7

4 1 3 2

C c G D g7 G C c G D g7 G

3 1

1. 5 1 5 3

2. 5 1 5 3

p

3 1

C c G C F g7 G C g7 G C

2

5 3 2 1

2 1

5 3 1 5 3 5 3

D

C c G g7 G A H C c C c

4 2

5 1

4 1

1. 5 1

2. 5 1

D g7 G g7 C c C c

Siebetritt

Württ. Franken

Vorspiel

4
2

f

G g C c G g E cm A am D d7 G

This section consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords.

(A)

2
1
3
4
mf

G g D d7 G g D d7

This section consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords.

(B)

4
2

G g G A H C c G g

This section consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords.

(C)

3
1
3
1
4
2
p

A am D d7 G g C c G g C c

This section consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords.

(D)

2
p

G g7 C c C c F f

This section consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords.

4 5
1 3
2 3
p

G g7 C c A a7 D dm G g7 C c G g D d7

2
mf

G g D d7 C A G g G D H C e

2
f

D d7 G g A am D d7 G g C c G g

3 1
2
f

C c G g C c C c F f

4 2
2
1. 5
2. 5
f

G g7 C c A a7 D dm G g7 C c G g7 C

Sechsertritt

Um Metzingen

Vorspiel

3/4 time signature, key signature of one flat. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*. Fingerings: 1, 3, 4, 5, 2, 2.

Frequencies indicated below the staff: F, f, f, C, B, G, F, F.

(A)

3/4 time signature, key signature of one flat. Dynamics: *mf*, *f*. Fingerings: 1, 3, 4, 5, 2, 4, 5, 1, 1.

Frequencies indicated below the staff: F, f, f, C, G, c7, F, F.

(B)

3/4 time signature, key signature of one flat. Dynamics: *f*. Fingerings: 3, 5, 3.

Frequencies indicated below the staff: F, f, C, f, G, c7, F, F, C, c7.

3/4 time signature, key signature of one flat. Dynamics: *p*. Fingerings: 3, 1, 2, 1, 3, 5, 1.

Frequencies indicated below the staff: F, f, G, c, C, C, C, c7, F, f.

(C)

3/4 time signature, key signature of one flat. Dynamics: *mf*, *f*. Fingerings: 4, 1, 5, 2, 4, 1, 1.

Frequencies indicated below the staff: C, B, G, F, F, F, f, C, f, G, c7.

D

F F C c G c G g7

C G E C c G c C D g7

E

mf p

C c G g C c G g G g

f

G g C e G A H C C

F

C c G c G F D C C

Zweitritt mit Bayrisch Polka

Metzingen und Urach

Vorspiel

Sheet music for the prelude section. The treble and bass staves are shown. The key signature is common time. The music consists of two measures. The first measure starts with a forte dynamic (f) and includes fingerings 1, 3, 5 over the treble staff and 5, 3 over the bass staff. The second measure includes fingerings 1, 5 over the treble staff and 4, 2, 1 over the bass staff. Chords labeled are C, c, G, D, g7, G, C, G, C.

Sheet music for section A. The treble and bass staves are shown. The key signature is common time. The music consists of three measures. The first measure starts with a mezzo-forte dynamic (mf) and includes fingerings 1, 3, 5 over the treble staff and 5, 3 over the bass staff. The second measure includes fingerings 1, 5 over the treble staff and 4, 2 over the bass staff. The third measure includes fingerings 1, 5 over the treble staff and 2, 1 over the bass staff. Chords labeled are C, c, G, D, g7, G, C, c, C.

Sheet music for the continuation of section A. The treble and bass staves are shown. The key signature is common time. The music consists of four measures. The first measure includes fingerings 1, 3, 5 over the treble staff and 5, 3 over the bass staff. The second measure includes fingerings 1, 5 over the treble staff and 4, 2 over the bass staff. The third measure includes fingerings 1, 5 over the treble staff and 2, 1 over the bass staff. The fourth measure includes fingerings 1, 5 over the treble staff and 4, 2 over the bass staff. Chords labeled are C, c, G, D, g7, G, C, c, C.

Sheet music for section B. The treble and bass staves are shown. The key signature is common time. The music consists of five measures. The first measure starts with a forte dynamic and includes fingerings 1, 5, 3 over the treble staff and 4, 2 over the bass staff. The second measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The third measure includes fingerings 2, 5 over the treble staff and 4 over the bass staff. The fourth measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The fifth measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. Chords labeled are C, c, C, H, A, G, g7, D, C, c, G, A, H, C, c, G.

Sheet music for section C. The treble and bass staves are shown. The key signature is common time. The music consists of five measures. The first measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The second measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The third measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The fourth measure starts with a forte dynamic and includes fingerings 1, 4 over the treble staff and 2 over the bass staff. The fifth measure includes fingerings 1, 4 over the treble staff and 2 over the bass staff. Chords labeled are D, g7, G, C, G, A, H, C, c, G.

Hans Adam

Wechingen/Ries

Vorspiel

Musical score for the prelude section (Vorspiel). The score consists of two staves: treble and bass. The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The music begins with a dynamic of *mf*. The notes are numbered 2, 4, 5, 1, 5, 2, 3, 1. The bass line consists of chords: G, g, g, D, g, g, D, d, D, G, G.

Musical score for section A. The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The music begins with a dynamic of *p*. The notes are numbered 2, 4, 5, 1, 5, 2, 3, 1. The bass line consists of chords: G, g, g, D, g, A, d7, D, d7, G, g.

Musical score for section A continuation. The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The notes are numbered 5, 3, 2. The bass line consists of chords: D, g, A, d7, D, C, A, G, g, D, g, A, d7.

Musical score for section B. The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The notes are numbered 5, 1. The bass line consists of chords: D, d7, G, g, D, g, A, d7, D, D, D, d.

Musical score for section B continuation. The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The notes are numbered 3, 1. The bass line consists of chords: G, g, D, E, F#, G, g, D, d, G, g, D, E, F#.

C

G A H C c G c D g7 G g7

C c G c C D g7 G A G F E D C c

G c D g7 G A H C c G c

D

D g7 G G G g7 C c G A H

C c G g7 C c G A H C C

Eins, zwei, drei, lustig ist die Schäferei

Vorspiel

2 1 5 1 4 2
f
D d F# f#m G g A a7 D A D

(A) 2 1 5 1 4 2
mf
D d F# f#m G g D

2 1 4 2 3 1
D d A D d E em A a7

1. 2. (B) 2 1 4 2 5 4
P
d D A H C# D d D D d A E a7 A

2 1 4 1 5 4
D d A F# D d A E a7 A

Altheim bei Ulm

Sheet music for guitar, 5/4 time, key signature of one sharp. The music consists of six staves of tablature with corresponding fingerings (1-5) and lyrics.

Staff 1:

- Measures 1-2: D A H C# (1. 3 1, 2.)
- Measure 3: D d D (2. 1, f)
- Measure 4: G g D (C 5 1, 2.)

Staff 2:

- Measures 1-2: H hm (4 2)
- Measure 3: C c D d7 (2 1)
- Measure 4: G g D (4 2)

Staff 3:

- Measures 1-2: A am D d7 (3 1)
- Measure 3: G g G (1. 2.)
- Measure 4: G g G (2.)

Staff 4:

- Measures 1-2: G g D A d7 (D 2 1)
- Measure 3: D C H A (mf)
- Measure 4: G g D (3 1, 4 2, 5)

Staff 5:

- Measures 1-2: A d7 D (3 1)
- Measure 3: G D E F# (1. 2.)
- Measure 4: G g G (2.)

Einbacher Kreuzpolka

Vorspiel

Vorspiel

1

f

D d A d E a7 A E A H C# D d D

A

mf

D d A d E a7 A E A H C# D d A G em E A a7 C#

D C# H A D d A E a7 A E A H C# D d A G em E

B

mp

A a7 C# D A D G g D A d7 D A D E F# G g D

A am C A d7 D G H D H G g D A d7 D A D E F# G g D

5 3 2 3 2
A am C A d7 D G g G D d A E a7 A

C *mf*

5 2 2 3 5
D A H C# D d A E a7 A E A H C# D d A E a7 A

4 2
D C# H A D d A E em E a7 A D d D G g D

D *p*

2 1 5 3 2 1 1
A d7 D G D H A G g D A d7 D G g D H

mf
5 2 1 2 1
G g D A d7 D G D H A G g D A d7 D G g G

Einbacher Masolka

Vorspiel

The musical score consists of five staves of music, each with a treble clef and a bass clef. The time signature is 3/4 throughout. The music is divided into sections labeled A and B.

Section A:

- Staff 1: Dynamics f, 2, 5, 1. Chords: C, c, E, em, F, f, G, g7, C, C.
- Staff 2: Dynamics mf, 2, 5, 1. Chords: C, c, E, em, F, f, F, C, G, E, C, F, dm, G, g7, C, c.
- Staff 3: Dynamics mf, 2, 5, 1. Chords: E, em, F, f, F, C, G, E, C, c, F, dm, G, g7, G, C, C, F, f.
- Staff 4: Dynamics p, 2, 5, 1. Chords: C, f7, B, b, F, f, G, c7, C, B, G, F, f.
- Staff 5: Dynamics p, 2, 5, 1. Chords: C, f7, B, b, F, A, C, F, f, B, gm, C, c7, F, F.

Section B:

- Staff 1: Dynamics 3, 1. Chords: C, c, E, em, F, f, F, C, G, E, C, c, F, dm, G, g7, G, C, C, F, f.
- Staff 2: Dynamics 2, 5, 1. Chords: E, em, F, f, F, C, G, E, C, c, F, dm, G, g7, G, C, C, F, f.
- Staff 3: Dynamics 2, 5, 1. Chords: C, f7, B, b, F, f, G, c7, C, B, G, F, f.
- Staff 4: Dynamics 2, 5, 1. Chords: C, f7, B, b, F, A, C, F, f, B, gm, C, c7, F, F.

Schlittschuhläufer

Bissingen und Weilheim/Teck

Vorspiel

2

f

C e G F f G g7 C e C

2

mf

A

C e G D g7 G C G A H C e G

1.

2.

p

B

D g7 G C e C C e C F f C G c7 C F C D E

5

1

p

2.

f

C

F f C G c7 C F f F F f F B b F F f C

3

2

1

mf

1

f

2.

f

G c7 C F F G A F f F

Einbacher Klatscher

Vorspiel

A

B

C

D

E

F# f#m

G g

D d A

E a7 A

E A H C# D d A

F# f#m

G g

D d A

E em

E a7 A

D d A

D

D G g D A d7 D G G G G g D A d7 D

E

g G g G C c G C c G g D G g

F

A d7 D G g D g H hm C c G G g

G

G g D A d7 D d7 G g D g H hm

H

C c G G g D g A am A d7 D G g D G

Metzinger Kreuzpolka

Vorspiel

3 5
F f C G c7 C F f F

A 3 5
F f C G c7 C F f C A G c7 C F f CA

2. 1 5
G c7 C F f F C c G D g7 G CHAG C c G

1 2 5
D g7 G C c G D g7 G C c C F f C G c7 C

1. 2.
F f C A G c7 C F f CA G c7 C

D

F f F F f C G e7 C F A C A F f C G e7 C

E²

F f C A G e7 C F f F C e G D g7 G

C H A G

C H A G C c G D g7 G C e G

F

D g7 G C c C F f C G e7 C F A C A

G e7 C

G e7 C F f C A G e7 C F f F

Friederike

St. Peter

Vorspiel

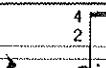
Musical score for the prelude section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The dynamic is *f*. The melody consists of eighth-note chords. The lyrics are: Es es B es B b7 Es Es.

Musical score for section A. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The dynamic is *mf*. The melody consists of eighth-note chords. The lyrics are: Es es B Es B b B.

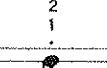
Musical score for section D. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The melody consists of eighth-note chords. The lyrics are: F b7 B C D Es Es.

Musical score for section B. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The dynamic is *p*. The melody consists of eighth-note chords. The lyrics are: Es es Es es B B B b7.

Musical score for the final section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The melody consists of eighth-note chords. The lyrics are: Es Es Es es B B B b7.

1.  2. 

mf

C  2. 

Es Es Es Es B b F

4 2 4 2 5 2. 4 1 3 1 4 2

B F F F f7 C

5 3 4 2 2. 3 1 2. 3 1 4 2

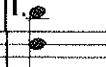
F G A B B B B B b

5 2. 4 1 3 1 5 1 4 2 3 1 4 2

F F F f7 B B B B B b

3 1 2. 3 1 2. 3 1 4 2

Es Es F G A B B B B b

1.  2. 

p

Es Es F G A B B B B b

Wenn älle Leut schlafe...

Metzingen

Vorspiel

5
3

F f f C c7 c7 F F

(A)

5
3

F f f G c7 C c7 F f C f

p

2
1 3
2

G c7 C c7 F F F f G c7 C c7

mf

(A')

F f C f G c7 C c7 F F F f

f

(B)

4
2

E f D f C f G c7 C c7

3
1

5
1

2
1

F f C D E F f E f D f

C f G c7 C c7 F C A F f

Bayrisch Polka

Oberes Neckartal

Vorspiel

5
3
1
4
1
4 5
2

f

G g D A d7 D G g G

A 5
3
1
4 3 2
1. 2
2.

mf

G g D A d7 D G D H D G g G G g D

5
1
2
A d7 D G H D H G g D A d7 D G g G C c G

C 5
mf

5
1
2.
D 4
f
D g7 G C H A G C c C C c G D g7 G

1
2
C c G D g7 G D G A H C c C

Schwäbische Mazurka

Gaggstatt (Kirchberg/Jagst)

Vorspiel

5
3

f

F f f G e7 C F F

(A) 5
3

f

F f C c7 F f

4 5 4
1 2 1

1. 3
1 1

2. 3 1
1

mf

(B) 5
1

4 3 4
1 1 2

p

C c7 F F F F C c F dm G g A H C G E

mf

p

1. 2
1

2. 1
1

mf

p

C c F f G A H C C C F f G c7

5
3

5
3

1

G c7

3

C D E F F

Lorenz

St. Peter

Vorspiel

F f C f B b F f G c7 C F f F

A

F f C C c7 G c7 C C c7 F f G A B b F f

4-2

B

4-2

p

p

G c7 C F f F F C C c7 G c7 C C c7 F f

Musical score for piano, page 10, measures 2-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 starts with a dynamic *mf*. Measures 3-4 show a sequence of eighth-note chords. Measure 5 begins with a forte dynamic *f*. Measures 6-7 continue the eighth-note pattern. Measure 8 features a circled letter 'C' above the staff, with a dynamic *f* below it. Measures 9-10 conclude the section.

B F G A B b F C f7 F f7 B b B

Volksmusikliteratur für kleines gemischtes Ensemble

Volksmusik und Volkstänze aus Baden-Württemberg

Der Arbeitskreis Volksmusik im Landesmusikrat hat in enger Zusammenarbeit mit dem Stuttgarter Volksmusiktrio Volkstanzaufzeichnungen und handschriftliche Notenfunde durchgesehen und in Arrangements für das Spielen im kleinen Ensemble aufbereitet. Die Sätze sind in vierstimmigen, leicht spielbaren, für viele Besetzungen anwendbaren Sätzen von Martin und Monika Spieß sowie Wolfram Breckle wiedergegeben. Die Erläuterungen zu den Tänzen, zur Musizierpraxis und die Tanzbeschreibungen stammen von Wulf Wager. Zu Heft 1 hat das Stuttgarter Volksmusiktrio eine Schallplatte/Musikcassette eingespielt.

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Heft 4

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