

Sommerlied

Ruhig bewegt *mf*

p

8

15 *p*
mf
p

22

29 *f*
mf

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system starts with a tempo marking 'Ruhig bewegt' and a dynamic marking 'mf'. The second system begins at measure 8. The third system begins at measure 15 and includes dynamic markings 'p', 'mf', and 'p'. The fourth system begins at measure 22. The fifth system begins at measure 29 and includes dynamic markings 'f' and 'mf'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Farewell to old England

Fare - well to old Eng-land the beauti-ful! Fare - well to my old pals as
 well! Fare - well to the fa - mous Old Bar - ley (Pfiff) where I used to
 cut such a swell. Refrain: My Too - ral li Roo - lal li La - i - ty,
 Tutti
 Too - ral li Roo - lal - li Lay Too - ral li
 Roo - la li La - i - ty Too - ral li Roo - lal li Lay!

2. It's seven long years I been serving, its seven I got for to stay, for beatin' a cop down our alley (Pfiff) an' takin' his truncheon away. My Too-ral li . . .

3. Theres the captain what is our commandier, the bos'n an' all the ships crew, the married and also the single ones (Pfiff) knows what us poor convicts goes through. My Too-ral li . . .

Robert Burns

Hava nagila

Intonation

schnell

sim.

7 Ha - va na - gi - la, ha - va, na - gi - la,

13 ha - va, na - gi - la we - nis m' cha. cha. Ha - va ne - ran - ne - na

20 ha - va ne - ran - ne - na, ha - va ran - na we - nis m' cha. cha.

27 U - ru u - ru a - chim ur a - chim be - lew sa - me - ach,

33 ur' a - chim be - lew sa - me - ach, ur' a - chim, ur' a - chim,

Oh when the Saints

Oh when the saints go mar-chin' in, oh when the

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are bass clef accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat).

saints go mar - chin' in, I want to be a - mong the number, when the

The second system continues the musical score with four staves. It includes the vocal line and accompaniment. The lyrics continue across the staves.

saints go mar - chin' in.

The third system shows the final part of the musical score for this page, consisting of four staves. The lyrics end with a period.

2. And when the stars begin to shine . . .
3. And when the band begins to play . . .
4. When Gabriel blows in his horn . . .
5. And when the sun refuse to shine . . .
6. And when they crown Him Lord of Lords . . .
7. And on that hallelujah-day . . .

My Bonnie is over the ocean

Einleitung

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

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

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

bring back, bring back, oh bring back my Bo - nie to me!

2. Last night as I lay on my pillow,
last night as I lay on my bed,
last night as I lay on my pillow,
I dreamed that my Bonnie was dead. Bring ...

3. The winds have gone over the ocean,
the winds have gone over the sea,
the winds have gone over the ocean,
and brought back my Bonnie to me. Bring ...

widewidewitt, juchheiras - sa, Glo - ri - a, Vik - to - ri - a, wi-dewidewitt, bum bum.

letzte Str.
(Kontra-B)

2. Als er den Morgenkaffee trank, da sprang er fröhlich von der Bank. Denn schnell kam mit der ersten Tram der spanische König bei ihm an.
3. „Kolumbus“, sprach er „lieber Mann, du hast schon manche Tat getan, eins fehlt noch unser Gloria, entdecke mir Amerika!“

4. Gesagt, getan, ein Mann, ein Wort, am selben Tag fuhr er noch fort, und eines Morgens schrie er: „Land! Wie deucht mir alles so bekannt!“
5. Das Volk an Land stand stumm und zag, da sagt Kolumbus: „Guten Tag, ist hier vielleicht Amerika?“ Da riefen alle Wilden: „Ja!“

6. Die Wilden waren sehr erschreckt und schriean all: „Wir sind entdeckt!“ Der Häuptling rief ihm: „Lieber Mann, bestimmt bist du Kolumbus dann!“

Es lebt der Eisbär in Sibirien

Es lebt der Eis - bär in Si - bi - rien, es lebt in Af - ri - ka das Gnu,
Es lebt der Sä - u - fer in De - li - rien, in meinem Her - zen lebst nur

du! a - u - a - du - a - du - a - du, in meinem Herzen lebst nur du!

2. Es schwimmt im Meere die Blondine, die Badefrau die sieht ihr zu, es schwimmt im Öle die Sardine, in meinem Herzen schwimmst nur du!

3. Es knickt der Sturm die starke Kiefer, es knickt das Gras die bunte Kuh, es knickt die Magd das Ungeziefer, meine armes Herze knickst nur du!

Weise: mündlich überliefert; Satz: Gerhart Hauptmann
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Griechenland

Gehend

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Gehend'. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Articulations such as accents (>) and slurs are used throughout. The score concludes with a double bar line.

Österreich

Feierlich

The image displays a musical score for the Austrian National Anthem, titled "Österreich". The tempo is marked "Feierlich" (Allegretto). The score is arranged in four systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a style typical of a piano accompaniment for a concert band or orchestra. The score is partially obscured by a large, semi-transparent watermark that reads "Musik-ABC".

Nationalhymne; Weise: Wolfgang Amadeus Mozart; Satz: Gottfried Neubert
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Kinderliedermarsch

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff is marked with a forte *f* dynamic. The piece features a rhythmic pattern of eighth and sixteenth notes.

Measures 9-15. Measure 9 is marked with a piano *p* dynamic. The piece includes first and second endings, indicated by '1.' and '2.' above the staff. The music continues with the established rhythmic pattern.

Measures 16-23. Measure 16 is marked with a mezzo-forte *mf* dynamic. The instruction *staccato* is written above the staff. The music features a change in texture with more frequent rests in the upper voice.

Measures 24-30. This section includes first and second endings, marked with '1.' and '2.' above the staff. The music returns to a more active rhythmic pattern.

Measures 31-38. The final section of the piece, ending with a whole note chord in the final measure. The music maintains the 2/4 time signature and key signature.

Geburtstagsmarsch

5

11

17

1. 2.

Solo

1. 2.

23

O du lieber Augustin

Metamorphosen eines Gassenhauers

Thema

Gemächlich (♩ ca. 96-100)

The musical score is arranged in three systems, each with four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system includes dynamics *mf* and *mp*. The second system includes *mp*. The third system includes *mf*. A large, grey, abstract graphic shape, resembling a stylized 'S' or a calligraphic flourish, is overlaid on the score, partially obscuring the musical notation in several places.

Muß i denn zum Städtele hinaus

Variationen

Lied

Muß i
denn, muß i denn zum Städ-te - le naus, Städ -te-le naus und du mein Schatz bleibst hier? Wenn i
komm, wenn i komm, wenn i wiedrum komm, wie-drum komm, kehr i ein mein Schatz, bei dir. Kann i
glei net all - weil bei dir sein, han i doch mei Freud an dir. Wenn i
komm, wenn i komm, wenn i wie-drum komm, wiedrum komm, kehr i ein mein Schatz bei dir.