

GESINA LORENZ
HAUSMUSIK
VON ANFANG AN



31 LIEDER AUS ALLER WELT
FÜR EIN ODER ZWEI BLOCKFLÖTEN
MIT KLAVIER ODER GITARRENBEGLEITUNG AD LIB.

MOECK

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GESINA LORENZ
(*1971)

Hausmusik von Anfang an

31 Lieder aus aller Welt
für ein oder zwei Blockflöten mit Klavier- oder Gitarrenbegleitung ad lib.

Partitur und zwei Stimmen

Edition Moeck Nr. 2215

MOECK VERLAG CELLE

Für meine geliebten Kinder Tabea, Merle, Lüke und Finn

In meiner langjährigen Tätigkeit als Instrumentallehrerin habe ich immer wieder die Erfahrung gemacht, dass die frühe Anwendung des Erlernten im Zusammenspiel mit anderen einen großen Motivationsschub bei Kindern bewirkt. Darüber hinaus werde ich regelmäßig von den Eltern meiner Schüler nach geeigneter leichter Literatur für solch ein mögliches Zusammenspiel im häuslichen Kreise gefragt.

Dieses Liederheft beinhaltet 31 Lieblingslieder meiner Schüler und gibt den musizierenden Eltern oder Lehrern Material für das Ensemblespiel mit ihren Kindern bzw. Schülern an die Hand. Die Titel sind nach aufsteigendem Schwierigkeitsgrad geordnet, die ersten kleinen Liedchen können bereits nach wenigen Unterrichtsstunden gespielt werden, während die letzten Stücke des Heftes schon ein gewisses Können erfordern.

Die Besetzungsmöglichkeiten dieser Stücke sind vielfältig. Sie können mit einer Blockflöte alleine oder als Duette gespielt werden, wahlweise mit Klavier- oder Gitarrebegleitung. Bei vielen Stücken bietet es sich auch an, für die 2. Stimme eine Altblockflöte zu verwenden. Allerdings muss man hierbei beachten, dass es sich um eine chorische Notation handelt und die Noten oktaviert zu spielen sind.

Gesina Winifred Lorenz, geboren 1971 in Hildesheim, ist Leiterin der von ihr 2008 gegründeten *MusikWerkstatt*. Die *MusikWerkstatt* ist eine privat organisierte Einrichtung für Musik und bildende Künste in Sarstedt. Hier unterrichtet sie hauptberuflich u. a. Blockflöte und Oboe. Ihre musikalische Ausbildung erfuhr sie durch langjährigen Unterricht auf zahlreichen Instrumenten bei verschiedenen Lehrern. Besonders prägte sie der Unterricht bei Thomas Siebert und Detlev Lührmann (Oboe).

During my longstanding career as music teacher I have recurrently experienced that children receive a great boost of motivation when implementing newly learnt subject matter by playing together with others. Moreover I am asked frequently by my student's parents if there is suitable easy music that one could play together at home.

This book of songs contains 31 favourite songs of my students and provides material for parents and teachers for playing together with their children or students. The titles are sorted according to the grade of difficulty. The first little songs can be played after a few lessons while the last pieces in the book demand certain mastery.

These pieces can be performed in variable ways, with either one recorder or as a duet with optional piano or guitar accompaniment. In many pieces the second part can be played by an alto. One should keep in mind that the pieces are written in choral notation and have to be played an octave higher.

Gesina Winifred Lorenz was born in 1971 in Hildesheim and is director of the *MusikWerkstatt* (Music Workshop), which she founded in 2008. The *MusikWerkstatt* is a private organisation for music and fine arts in Sarstedt. She teaches recorder and oboe. She received her musical training by being taught many years on many instruments by various teachers. Her oboe teachers Thomas Siebert and Detlev Lührmann were of particular importance.

Translation J. Whybrow

Au cours de ma longue carrière de l'enseignement d'un instrument, j'ai fréquemment fait l'expérience que les enfants sont fort motivés lorsque l'on les incite à mettre très tôt en pratique leurs apprentissages au sein d'un ensemble. En outre, il arrive fréquemment que les parents de mes élèves me demandent des conseils sur des partitions faciles qui permettront de faire de la musique à plusieurs dans le cercle de la famille.

Ce cahier comprend les 31 chansons préférées de mes élèves que parents, musiciens et professeurs pourront interpréter avec leurs enfants et leurs élèves. Les titres ont été classés selon le degré de difficulté, les premières petites chansons pourront être interprétées après quelques heures de cours déjà, tandis que les derniers morceaux sont plutôt destinés aux plus avertis.

Il est possible d'opter pour diverses instrumentations pour interpréter ces morceaux: soit à la flûte à bec seule, ou bien en duo, avec au choix accompagnement de piano ou de guitare. Pour nombre des morceaux, une flûte à bec alto pourra interpréter la deuxième voix, étant entendu qu'il s'agit ici d'une notation chorale et qu'il convient de jouer les notes à l'octave.

Gesina Winifred Lorenz, née en 1971 à Hildesheim, est directrice de l'atelier musical *MusikWerkstatt* qu'elle a fondé en 2008. L'atelier musical *MusikWerkstatt* situé à Sarstedt est un institut privé au sein duquel sont enseignés la musique et les beaux-arts. C'est ici qu'elle dispense des cours de flûte à bec et hautbois, entre autres. Elle a acquis sa formation musicale en suivant, des années durant, des cours sur de nombreux instruments auprès de différents professeurs. Ce sont surtout les cours de hautbois dispensés Thomas Siebert et Detlev Lührmann qui ont fortement marqué son intérêt pour la musique.

Traduction: A. Rabin-Weller

Gesina Lorenz

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Titelentwurf: Christoph Zehm

1. Rosalie und Mops

Text und Melodie: Gesina Lorenz

Blfl. 1

(8) G D G D G D G D

Wenn die Sonne scheint geht Rosalie spazieren,

Blfl. 2

(8)

Klavier

(8) G D G D G D7 G

auch der Mops kommt mit, denn beide lieben Sonne

(8)

5

2. Erdmännchen lauf

Text: Gesina Lorenz

Melodie: Drescherkanon, deutsches Volkslied

(8) G

Erd - männ - chen, Erd - männ - chen, Erd - männ - chen lauf!

(8)

(8) G D G D G D | G | G

1. 2.

Und häng' die So - cken zum Trock - nen schnell auf! auf!

5

3. Die Ziege Rosalie

Text: Gesina Lorenz
Melodie: Ist ein Mann in Brunnen g'fallen,
deutsches Volkslied

(8) G D7 G (D C) D G D7 G (D C) D

Un - sre Zie - ge Ro - sa - lie ist ein ganz be - son - dres Vieh,

5

(8) G D7 G (D C) D G D G D7 G

sie kaut ger - ne Kau - gum - mi, un - sre Zie - ge *p*

5

4. Tanz

Volkstümlich

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system (measures 1-5) features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The melody line is marked with an 8-measure fingering and includes guitar-style chord symbols: G, D7, G, D7, G. The second system (measures 6-10) continues the piano accompaniment and melody, with guitar-style chord symbols: D7, G, D7, G, D, G. The third system (measures 11-12) shows the final two measures of the piece, with guitar-style chord symbols: D7, G. The piano part ends with a final chord in the right hand and a whole note in the left hand.

5. Das verträumte Krokodil

Text und Melodie: Gesina Lorenz

(8) G e a D C D7 G (D C D) G e a D

Das Kri- das Kra- das Kro-ko - dil, das leb - te einst am Nil. Es tri- es tra- es träum - te sehr viel, das

(8) C D7 G (D G D) G e a D C D7 G (D C D) G

Kro-ko - dil vom Nil. Von wi- von wa- von was träumte es, das Kro-ko - dil vom Nil?

(8) a D C

Fliegen träumte es, dar

14

The image shows a musical score for the song 'Das verträumte Krokodil'. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a guitar chord line. The first system covers measures 8 to 13, the second system covers measures 14 to 19, and the third system covers measures 20 to 21. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and describe a crocodile's dream.

6. Ein Männlein steht im Walde

Text: Hoffmann von Fallersleben
Niederrheinische Volksweise

(8) G D G a G C G D G C D G D G a

Ein Männ-lein steht im Wal - de ganz still und stumm. Es hat von lau - ter

(8) G C G D G D C D7 G D7

Pur - pur ein Mänt - lein um. Sagt, wer mag das

(8) G D7

das da steht im v

11

7. Mops Klops

Text und Melodie: Gesina Lorenz

(8) F C F C F C F B C

Wenn un - ser Mops Ge - burts - tag hat, gibt es bei uns Klöp - se,

(8) F C F C F C F

denn das ist sein Leib - ge - richt: Möp - se

5

The musical score for 'Mops Klops' is written in a three-staff system. The top staff is the vocal line in G major, with a key signature of one flat (Bb) and a common time signature. It features a melody with eighth and quarter notes, and a series of chords (F, C, F, C, F, C, F, B, C) written above it. The middle staff is the vocal line with German lyrics. The bottom staff is the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a simple bass line. The score is divided into two systems, each starting with a rehearsal mark (8).

8. Atte katte nuwa

Von den Eskimos

(8) G D G D G

At-te kat-te nu - wa, at-te kat-te nu - wa, e - mi sa - de - mi sa - du - la mi - sa - de.

(8)

The musical score for 'Atte katte nuwa' is written in a three-staff system. The top staff is the vocal line in G major, with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and quarter notes, and a series of chords (G, D, G, D, G) written above it. The middle staff is the vocal line with German lyrics. The bottom staff is the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a simple bass line. The score is divided into two systems, each starting with a rehearsal mark (8).

(8) G D a D G

He - xa ko - la mi - sa woa - - - te, he - xa ko - la mi - sa woa - - - te.

(8) G D G

At - te kat - te nu - wa, at - te kat - te

9. Flow Gently, Sweet Afton

Robert Burns (1759–1796)

(8) G C D

Flow gen - tly, sweet Af - ton, a - mang thy green braes, flow

10

(8) G e a G C D
gen - tly, I'll — sing thee a song in thy praise. My

5

(8) G C D
Ma - ry's a - sleep by thy mur - mu - ring stream,

9

(8) G
gen - tly, sw

13

10. Das Glockenspiel

Melodie: Gesina Lorenz

(8) G (D) e (D) C/G D

(8) G (D) e (D) C/G D

(8) G D

11. Au clair de la lune

Französisches Volkslied

(8) G e a D G D G D C D7 G e a

Au clair de la lu - ne, trois pe - tit la - pins. Qui mange-aient des

(8) D G D G a e

pru - nes, comm' trois p'tits co - quins la pipe à la

(8) a D7

(8) le verre à la m

11

12. Sascha liebt nicht große Worte

Russisches Volkslied

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 1: Chords: d, A7, d. Lyrics: Sa - scha liebt nicht gro - ße Wor - te, denn er war von eig - ner Sor - te,

System 2: Chords: A7, d. Lyrics: konn - te hoch im Bo - gen spu - cken und auch mit den Oh - ren zu - cken.

System 3: Chords: g, d, A7. Lyrics: Nja nja nja, nja nja nja, nja

System 4: Chord: g. Lyrics: nja nja

Measure numbers 8, 9, and 13 are indicated at the beginning of their respective systems.

13. Frère Jacques

Kanon aus Frankreich

(8) G D G ♯ sim. 1. 2.

Frè - re Jac - ques, frè - re Jac - ques, dor - mez vous, dor - mez vous,

The score for 'Frère Jacques' is in G major and common time. It consists of a vocal line and piano accompaniment. The vocal line has two versions: a first version (1.) and a second version (2.). The piano accompaniment features a steady bass line and chords in the right hand.

(8) 5 son-nez les ma-ti - nes, son-nez les ma-ti - nes

This section continues the musical score for 'Frère Jacques'. It includes the vocal line and piano accompaniment for the phrase 'son-nez les ma-ti - nes'. The piano accompaniment continues with its characteristic rhythmic pattern.

14. Aiken Drum

Schottische Volksweise

(8) G C G D G

The score for 'Aiken Drum' is in G major and common time. It consists of a vocal line and piano accompaniment. The vocal line features a melody with eighth and sixteenth notes. The piano accompaniment has a rhythmic pattern with chords in the right hand and a bass line in the left hand.

(8) C G D7 G C G

6

This section continues the musical score for 'Aiken Drum'. It includes the vocal line and piano accompaniment for the phrase 'son-nez les ma-ti - nes'. The piano accompaniment continues with its characteristic rhythmic pattern.

(8) D7 G C G D7 G

12

(8) C G D G

17

(8) *)

(8) C G D7 G

22

(8) G D

27

15. Der Hahn ist tot

Kanon aus Deutschland

(8) G (1.) C D G sim. (2.)

Der Hahn ist tot, der Hahn ist tot. Der Hahn ist tot, der Hahn ist tot.

(8) G a D e e G C D G

Er kann nicht mehr krähn, Ki - ke - ri, Ki - ke - ra. Er kann nicht mehr krähn, Ki - ke - ri, Ki - ke -

(8) G D

Ki - ke - ki - ke - ki - ke - k:

9

Hinweis: Bei einer Aufführung als Kanon spielt die Gitarre durchgängig folgendes Begleitmuster: G /// | C D G /

Note: when performing as a round, the guitar plays the following accompanying pattern: G /// | C D G /

Remarque : dans une interprétation sous forme de canon, la guitare jouera cet accompagnement d'un bout à l'autre du morceau : G /// | C D G /

16. Der Kuckuck und der Esel

Karl Friedrich Zelter (1758–1832)

(8) G D7 G

Der Kuk - kuck und der E - sel, die hat - ten ein - mal Streit: Wer

(8)

(8) D7 G

wohl am bes - ten sän - ge, wer — wohl am bes - ten s"

5

(8) G D7 e C6

schö - nen Mai

(8)

9

17. Der Mond ist aufgegangen

Text: Matthias Claudius 1779

Melodie: Joh. A. P. Schulz 1790

(8) C e a G C⁶ D G H⁷ e a G a D G

Der Mond ist auf - ge - gan - gen, die gold - nen Stern - lein pran - gen am

(8) H e a G D e D C a e C⁶ D

Him - mel hell und klar. Der Wald steht schwarz und

(8) e a G

aus den Wi-

9

The image shows a musical score for the song 'Der Mond ist aufgegangen'. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics shown. The piano accompaniment features chords and a steady bass line. The score is written in G major and common time. Measure numbers 8, 9, and 10 are indicated at the start of each system.

18. Bella Bimba

Italienisches Volkslied

(8) G C G C G

(8) Ma co-me bal-li bel-la bim - ba, bel-la bim - ba, bel-la bim - ba, ma

(8) C G C Fine

(8) co-me bal-li bel-la bim - ba, bel-la bim - ba, bal-li ben.

(8) a E a G

(8) Guar - da che pas - sa, la

(8) a E

(8) a - gi

13

19. Die Spinne Ursula

Text und Melodie: Gesina Lorenz

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the end of the vocal line and the beginning of a new piano section.

System 1: The vocal line starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The lyrics are: "Die Spin - ne Ur - su-la, die ist ein Zir - kus-star, sie schwingt von Seil zu Seil, das macht sie". Above the vocal line are the chords D, G, and A. The piano accompaniment has a bass clef and starts with a 4-measure rest.

System 2: The vocal line continues with the lyrics: "wun - der-bar, da - bei jong - liert sie noch, das kann nur Ur - su-la! Und wenn die". Above the vocal line are the chords D, A, A7, D, and a final D. The piano accompaniment continues with a bass clef and a 4-measure rest.

System 3: The vocal line has the lyrics: "Ur - su-la, ihr bes-". Above the vocal line is the chord G. The piano accompaniment has a bass clef and a 4-measure rest.

20. Vöglein im hohen Baum

Text: Wilhelm Hey (1789–1854)

Melodie: Friedrich Silcher (1789–1860)

(8) **D** **A**

Vög - lein im ho - hen Baum, hoch ist's man sieht es kaum,

(8) **A7** **D** **A** **D** **A**

singt doch so schön. Leu - te von nah und fern hö - ren

5

(8) **D**

Sin - gen so gern, sin

10

The image shows a musical score for the song 'Vöglein im hohen Baum'. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a piano part. The key signature is D major (two sharps) and the time signature is 3/4. The first system starts with a treble clef and a key signature of two sharps. The piano part is in the bass clef. The second system continues the melody and accompaniment. The third system shows the end of the piece with a final chord and a measure number of 10.

21. Old McDonald

Englisches Volkslied

(8) C F C G C G F G

(8) Old Mac Do - nald had a farm, e - i - e - i - o, and

(8) C F C G C G F G

(8) on his farm he had some chicks, e - i - e - i - o. Wi''

5

(8) C G G

(8) chick - chick here and a chick - chick there, here

9

(8) C

(8) old Mac

13

22. Horch, was kommt von draußen rein

Deutsches Volkslied

(8) D A7 D

(8) Horch, was kommt von drau-ßen rein, hol - la - hi, hol - la - ho, wird wohl mein Feins - lieb - chen sein,

(8) A7 D G D

(8) hol - la - hi - a - ho. Geht vor - bei und schaut nicht rein,

(8) A7 D

(8) hol - la - hi, hol - la - b

(8) D

(8) we -

13

19

The image shows a musical score for the German folk song 'Horch, was kommt von draußen rein'. It is written in D major (two sharps) and 2/4 time. The score is divided into four systems, each with a vocal line, a piano accompaniment line, and a guitar chord line. The lyrics are written below the vocal line. The first system covers measures 1-6, the second 7-12, the third 13-18, and the fourth 19-20. The guitar chords are indicated by letters (D, A7, G) above the vocal line. The piano accompaniment features a steady eighth-note rhythm in the right hand and a simple bass line in the left hand.

23. Sur le pont d'Avignon

Französisches Volkslied

(8) F C F C

(8) Sur le pont d'A - vig - non, l'on y dan - se, l'on y dan - se,

(8) F C F

(8) sur le pont d'A - vig - non.

5

24. Oh, When the Saints

Spiritual

(8) G D G G

Oh, when the saints go march-ing in, oh, when the

(8) D G G⁷

saints go march - ing in, I want to be

(8) C

num - ber,

13

25. Cader Idris

Der Cader Idris ist ein Berg in Nordwales. Einer alten Sage nach kommt, wer eine Nacht auf ihm verbringt, entweder als Dichter oder als Irrer wieder.

Traditional Wales

(8) D D7 G A D G

(8) A D 1. 2. D A G

(8) A D

13

(8) D7 G A D G A7 27

(8) D D A G A D

(8) A G A D

(8) A

26. Brüderlein, komm tanz mit mir

Deutsches Kinderlied

(8) B F F7 B

Brü - der - lein, komm tanz mit mir, bei - de Hän - de reich ich dir,

(8) c F B Es c F7

ein - mal hin, ein - mal her, rund - her

The image shows a musical score for the song 'Brüderlein, komm tanz mit mir'. It consists of two systems. The first system has a key signature of one flat (B-flat) and a common time signature. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. Chords B, F, F7, and B are indicated above the vocal line. The second system continues the piece with chords c, F, B, Es, c, and F7. The piano accompaniment includes a bass line with a '5' marking, likely indicating a fifth fret position on the guitar.

27. I Come from Alabama

Stephen Collins Foster (1826–1864)

(8) G

I — come from A - la - ba - ma with a

The image shows the beginning of a musical score for 'I Come from Alabama'. It is in the key of G major and common time. The score includes a vocal line with the lyrics 'I — come from A - la - ba - ma with a', a piano accompaniment, and a guitar line. A chord 'G' is indicated above the first measure of the vocal line.

(8) D G

(8) ban - jo on my knee, I'm goin' to Lou' - si - a - na, my Su -

5

(8) D7 G C a

(8) san - na for to see. Oh, Su - san - na,

9

(8) G D7

(8) don't you cry for me,

13

(8)

(8) ba -

16

28. Down by the Sally Gardens

Irishes Volkslied

(8) D A

It was down by the Sal - ly

(8) G D G A A7 D

Gar - - - dens, my love and I did meet

(8) A

crossed the

13

(8) D h e A D

feet. She bid me take love ea - - - sy, as the

19

(8) G A7 D A

leaves grow on the tree, but I w'

25

(8) G D

fool - - -

31

29. A Londonderry Air

Traditional Irland

(8) F B

(8) Would God I were the ten - der ap - ple blos - som _____ that floats and

(8) F a d C F

(8) falls from off the twist - ed bough, _____ to lie and faint v

5

(8) B

(8) bos - som, _____

11

(8) F B F a d C7 d

were a lit - le bur - nish'd ap - ple _____ for you to pluck me,

17

(8) B F C4 3 C7 F B

glid - ing by so cold, _____ while sun and shade you

22

(8) F d

dap - ple, -

27

30. Ani ole l'Yrushalayim (Klezmer)

Jiddisch

The first system of musical notation consists of four staves. The top staff is a vocal line in G major, starting with a repeat sign and a fermata over the first measure. The second staff is a vocal line in D major, also starting with a repeat sign and a fermata. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. Chord symbols 'g', 'D', and 'D7' are placed above the vocal staves. A 'sim.' (sforzando) marking is present in the second staff.

The second system of musical notation consists of four staves. The top staff is a vocal line in G major, starting with a repeat sign and a fermata. The second staff is a vocal line in G major, also starting with a repeat sign and a fermata. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. Chord symbols 'g' and 'G' are placed above the vocal staves.

The third system of musical notation consists of four staves. The top staff is a vocal line in C major, starting with a repeat sign and a fermata. The second staff is a vocal line in G major, also starting with a repeat sign and a fermata. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. Chord symbols 'c' and 'g' are placed above the vocal staves.

The fourth system of musical notation consists of two staves. The top staff is a vocal line in G major, starting with a repeat sign and a fermata. The bottom staff is a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. A chord symbol 'g' is placed above the vocal staff. The system ends with a double bar line and the number '17' below it.

(8) g G

Musical score for measures 18-22. It features a vocal line with notes and rests, a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. Chord markings 'g' and 'G' are placed above the vocal line.

(8) c g

Musical score for measures 23-26. It features a vocal line with notes and rests, a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. Chord markings 'c' and 'g' are placed above the vocal line.

(8) D c F

Musical score for measures 27-31. It features a vocal line with notes and rests, a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. Chord markings 'D', 'c', and 'F' are placed above the vocal line.

(8) c

Musical score for measures 32-36. It features a vocal line with notes and rests, a piano accompaniment with chords and eighth notes, and a bass line with quarter notes. Chord marking 'c' is placed above the vocal line.

31. Flohwalzer

Mündlich überliefert

(8) C aC G sim.

(8) sim.

(8) G h Fine C C a G7

(8) 6

(8) G7 h C

(8)

11

Detailed description: The image shows a musical score for '31. Flohwalzer' in 3/4 time. It consists of three systems of music. The first system has three staves: a treble staff with a melody starting on G4, a middle treble staff with a bass line, and a grand staff (treble and bass) with chords. The second system continues the melody and bass line, ending with a 'Fine' marking. The third system shows a short melodic phrase and a bass line. Chord symbols are placed above the notes: C, aC, G, G h, C, C a, G7, G7 h, and C. Dynamics include 'sim.' (sforzando) and a '6' (sesta) marking. The page number '11' is written at the bottom left of the third system.