

1. Donaulied

♩.=66

Drehorgel

pp

4

Hu - chen, Hau - sen, Rut - te, Glatt - dick,

8

Dö - bel, Ha - sel, Kop - pe, Wax - dick, Lau - be, Bar - be, Brach -

11

se, Aal, nie-mand weiss der Tro - pfen Zahl. Na - se, Schle - ie, Gü - ster,

Gründ - ling, Plöt - ze, Ster - let, Zie - ge, Nerf - ling,

Zin - gel, Zan - der, Bit - ter - ling, gros - se Wel - len biege ich krumm.

Stre - ber, Strö - mer, Schnei - der, Schied, was ich

will, das nehm ich mit.

2. Barbaren

♩=120

ff

In der

Drehorgel

4

Hei-mat der Bar-ba - ren hal-ten die Bar-ba - ren in ih-rer Bar-ba-rei

7

Ih rer Nach-barn im Bar - ba-ren-land, die Nach-barn die Bar - ba - ren land

10

— für bar-ba - ri-sche Bar - ba - ren. Die-se

13

Nach-barn der Bar-ba - ren hal-ten wie - der-um in ih-rer Bar-ba-rei

16

die aus der Hei-mat der Bar - ba - ren für bar-ba - ri-sche Bar

19

ba - ren. Wenn die Bar - ba - ren und die Bar

22

ba - ren sich a-ber mi-schen und sich paa - ren -

3. Gelsenlied

$\text{♩} = 74$

Gel-se, steig in den Him-mel auf, er-

Drehorgel

pp

6

zähl, was kannst du un-ten seh-en? Die Gel-se schaut hin-ab auf die Au:

11

Da un-ten ist es vol-ler Le-ben mit wun-der-ba-rem Blut.

17

Flatt-re ins Blau - eSchmet-ter - ling, und

22

sag, was siehst du un-ter dir? Die Fal-ter sagt: da un-ter mir ist end-los al les

28

grün und blüht mit süs - sem Ho - nig voll.

33

Flieg, Schwal-be, ganz nach o-ben,flieg! Und er-zäh - le mir, was du

39

Music score for measures 39-43. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "siehst. Hier oben ist ein wildes Fest, hier feiern die Falter und Mücken das Wetter,". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line.

44

Music score for measures 44-46. The vocal line continues with the lyrics: "das wird gut.". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line of eighth notes.

47

Music score for measures 47-50. The vocal line is mostly silent, indicated by a whole rest in the first measure. The piano accompaniment continues with a right hand melodic line and a left hand bass line.

4. Abschied

♩.=58

Drehorgel

The piano introduction is in 6/8 time with a key signature of one flat (B-flat). It consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *pp*.

5

Measures 5-9 of the song. The vocal line begins with a rest in measure 5, followed by the lyrics: "Ich sa - ge euch lebt wohl, a-dieu, der Ab - schied tut mir im Her - zen weh, doch". A fermata with a '2' above it covers the final two notes of the vocal line in measure 9. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

10

Measures 10-13 of the song. The vocal line continues with the lyrics: "wenn ich nicht will-kom - men bin, nehme ich den Hut und bin da - hin." The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

14

Measures 14-17 of the song. The vocal line begins with a rest in measure 14, followed by the lyrics: "Auf Nim - mer-wie - der-sehn, hat mich ge -". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line.

18

freut. Auf Nim - mer-wie - der- seh'n. Ihr

22

tut mir leid. A -

26

dieu, ich wer - de euch ver-mis - sen. Doch war - tet nur noch ein biss - chen.

30

Die Zeit, die ist schon ab - ge-zählt, dass auch euch dann

33

et - was fehlt. Auf Nim - mer-wie - der-sehn, hat mich ge -

37

freut. Auf Nim - mer-wie - der- sehn. Ihr

41

tut mir leid.

5. Welsenbalett

Spieluhr

Drehorgel

7

12

16

Musical score for measures 16-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat) and a common time signature. Measure 16 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 17 continues the melodic development. Measure 18 shows a change in the bass line. Measure 19 concludes the system with a melodic flourish in the top staff and a final chord in the grand staff.

20

Musical score for measures 20-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. Measure 20 features a more active melodic line in the top staff. Measure 21 shows a complex rhythmic pattern in the grand staff. Measure 22 continues the melodic and harmonic development. Measure 23 concludes the system with a melodic phrase in the top staff and a final chord in the grand staff.

24

Musical score for measures 24-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. Measure 24 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 25 continues the melodic development. Measure 26 shows a change in the bass line. Measure 27 concludes the system with a melodic flourish in the top staff and a final chord in the grand staff.

28

Musical score for measures 28-31. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. Measure 28 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 29 continues the melodic development. Measure 30 shows a change in the bass line. Measure 31 concludes the system with a melodic flourish in the top staff and a final chord in the grand staff. A triplet of eighth notes is marked in the top staff of measure 30.

Schluss

♩.=60
Drehorgel *pp*

3 *Auweibchen:*
ff
Ler - che singt, Nach - ti-gall schweigt, mei-ne Ju-we-len sind Bie - nen,

5
mein Di - a-dem der Schmet - ter-ling, die Wie - se rollt den Tep-pich aus.

7
Kommt, Mar - der, Bi - ber, Wie - sel-maus, tragt mir die Blu - men

9
schlep - pe nach: _____ der Mensch ist mein Bräu - ti - gam, _____

2 11

Valentin: Nach - ti - gall singt,

Ler - che schweigt,

mei - n Bräu - ti - gam.

Musical notation for measures 11-12, including vocal line and piano accompaniment.

13

die Eu - le spricht das Zau - ber - wort, Li - bel - len tan - zen ein Bal - lett,

Musical notation for measures 13-14, including vocal line and piano accompaniment.

15

Pap - peln rau - schen den App - laus. Im - mer - grün Ver -

Musical notation for measures 15-16, including vocal line and piano accompaniment.

17

giss - mein - nicht! Im Was - ser - spie - gel lacht sie mich an: die grü - ne

Musical notation for measures 17-18, including vocal line and piano accompaniment.

19

Au ist mei - ne Braut, ist mei - ne

Musical notation for measures 19-20, including vocal line and piano accompaniment.

Donau:
Rin - ge aus Holz und Ku - chen aus Sand, nun fan - gen schö - ne Zei - ten an. Im

23

Au - wald un - ter dem Wei - den - baum ha - ben wir uns ver - spro - chen.

25

Auweibchen, Valentin:

Die Do - nau trägt uns auf die Rei - se, wo -
Donau:
Lau - be, Bar - be, Brach - se,

27

hin wir auch fahrn, wir sind nie al - lein
Aal... Stre - ber,

Ü - ber uns... ü - ber

Strö - mer, Schnei - der, Schnied... was ich will...

uns... leuch - tet der Ho - nig - mond.

was ich will... was ich will das

nehm ich mit.