

# Wie Großmutter sang

(Küchenlieder - Walzerserie)

Musik und Text: Traditional

Arr.: Franz Gerstbrein

Bestell-Nr.: WG 9159

## Diese Ausgabe enthält folgende Stimmen:

### Partitur

1. Flöte in C	2x	1. Horn in Eb/F	
Oboe in C (2.Flöte)		2. Horn in Eb/F	
Fagott		3. Horn in Eb/F	
Klarinette in Eb		4. Horn in Eb/F	
1. Klarinette in Bb	3x	1. Tenorhorn in Bb	2x
2. Klarinette in Bb	3x	2. Tenorhorn in Bb	
3. Klarinette in Bb	2x	3. Tenorhorn in Bb	
1. Alt-Saxophon in Eb		Bariton in C/Bb	2x
2. Alt-Saxophon in Eb		1. Posaune in C/Bb	
1. Tenor-Saxophon in Bb		2. Posaune in C/Bb	
2. Tenor-Saxophon in Bb		3. Posaune in C/Bb	
Bariton-Saxophon in Eb		1. Tuba in C/Eb	2x
1. Flügelhorn in Bb	2x	2. Tuba in C/Bb	2x
2. Flügelhorn in Bb	2x	Schlagzeug	2x
1. Trompete in Bb	2x	Keyboard/Gitarre	2x
2. Trompete in Bb		Gesang	2x

**Bitte nicht vergessen**, jede Aufführung in die GEMA-, AKM-, Suisa-, Stemra-Liste eintragen!

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Partitur

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Musical score for the first system, featuring Holz, Flügelhorn/Trompete, Tenorhorn/Bariton, and Horn/Posaune/Bass. The score is in 3/4 time and B-flat major. The Holz part starts with a dynamic marking of *p*. The Flügelhorn/Trompete part also starts with *p*. The Tenorhorn/Bariton part starts with *f*. The Horn/Posaune/Bass part starts with *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

① **Mariechen saß weinend im Garten**

Musical score for the second system, featuring Holz, Flügelhorn/Trompete, Tenorhorn/Bariton, and Horn/Posaune/Bass. The score is in 3/4 time and B-flat major. The Holz part starts with a dynamic marking of *p*. The Flügelhorn/Trompete part starts with *p*. The Tenorhorn/Bariton part starts with *p*. The Horn/Posaune/Bass part starts with *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the third system, featuring Holz, Flügelhorn/Trompete, Tenorhorn/Bariton, and Horn/Posaune/Bass. The score is in 3/4 time and B-flat major. The Holz part starts with a dynamic marking of *f*. The Flügelhorn/Trompete part starts with *f*. The Tenorhorn/Bariton part starts with *f*. The Horn/Posaune/Bass part starts with *f*. The score includes various musical notations such as notes, rests, and dynamic markings. A *Solo* marking is present in the Tenorhorn/Bariton part.

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② 1. x tacet bis \*)

mf Trpt. mf 1. x tacet mf

\*) play

mf 1. Trpt. Tutti

③ Sabinchen war ein Frauenzimmer

1. Trpt. p p p

48

*p*

This system contains measures 48 through 55. It features four staves: a vocal line and three piano accompaniment staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest and then enters with a melodic phrase marked *p*. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A fermata is placed over the final chord of the system.

56

4

*mf*

This system contains measures 56 through 63. It features four staves: a vocal line and three piano accompaniment staves. The key signature remains two flats. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with chords and a bass line. A circled number '4' is placed above the fourth measure of this system. A fermata is placed over the final chord of the system.

64

*mf*

Trpt.

This system contains measures 64 through 71. It features four staves: a vocal line, a trumpet line, and two piano accompaniment staves. The key signature remains two flats. The vocal line has a melodic phrase marked *mf*. The trumpet line is marked 'Trpt.' and has a melodic phrase. The piano accompaniment continues with chords and a bass line. A fermata is placed over the final chord of the system.

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Musical score for measures 72-80. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music is characterized by dense chordal textures and melodic lines. A circled number '5' is placed above the first staff at measure 75. Dynamic markings include *f* (forte) in measures 75, 76, and 79.

Musical score for measures 81-88. The score continues with four staves. A *ff* (fortissimo) dynamic marking is present in measures 82 and 83. A trumpet part (Trpt.) is introduced in measure 85, playing a melodic line. A *Solo* marking is placed above the second staff in measure 87. The bass line features a *ff* dynamic marking in measure 85. The piece concludes with a *p* (piano) dynamic marking in measure 88.

⑥ Warum weinst du, holde Gärtnersfrau ?

Musical score for measures 89-96. The score begins with a *p* (piano) dynamic marking in measure 89. It features four staves. A trumpet part (Trpt.) is introduced in measure 91, playing a melodic line. The bass line features a *p* dynamic marking in measure 89. The piece concludes with a *p* dynamic marking in measure 96.

96

96

Trpt.

*p*

This system contains measures 96 through 103. It features four staves: a vocal line at the top, a trumpet line (labeled 'Trpt.' with a dynamic marking of *p*), and two piano accompaniment staves (treble and bass clef). The music is in a key with three flats and a 3/4 time signature. The piano part consists of chords and arpeggiated figures, while the trumpet part has a melodic line starting in measure 100.

104

7

104

Solo

This system contains measures 104 through 110. It features four staves: a vocal line, a solo instrument line (labeled 'Solo'), and two piano accompaniment staves. A circled number '7' is positioned above the vocal staff. The piano accompaniment continues with chords and arpeggios, while the solo instrument part has a melodic line starting in measure 104.

111

*p*

111

This system contains measures 111 through 118. It features four staves: a vocal line, a piano line (labeled with a dynamic marking of *p*), and two piano accompaniment staves. The piano accompaniment continues with chords and arpeggios, while the piano line has a melodic line starting in measure 111.

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118

mf

Trpt.

mf

125

132

f

f

f

f

9

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Gesang

Instrumental

Ma-

## 1 Mariechen saß weinend im Garten

rie - chen saß weinend im Gar - ten, im Gra - se lag schlummernd ihr

15

Kind. In ih - ren blon - den Lo - cken spielt' lei - se der

22

A - bend - wind Sie saß so still und träu - mend so

29

ein - sam und so bleich, und dun - kle Wol - ken zo - gen und

37

1. 2. Wel - len schlugder Teich. Sie Wel - len schlugder Teich. Sa -

## 3 Sabinchen war ein Frauenzimmer

bin - schen war ein Frau - en - zim - mer, dab - bei gar tu - gend -

51

haft. Sie dien - te treu und red - lich immer bei ih - rer Dienstherr -

59

schafft. Da kam aus Treu - en - briet - zen ein jun - ger



66  

 Mann da - her. Der woll - te gern Sa - bin - chen be -

72  

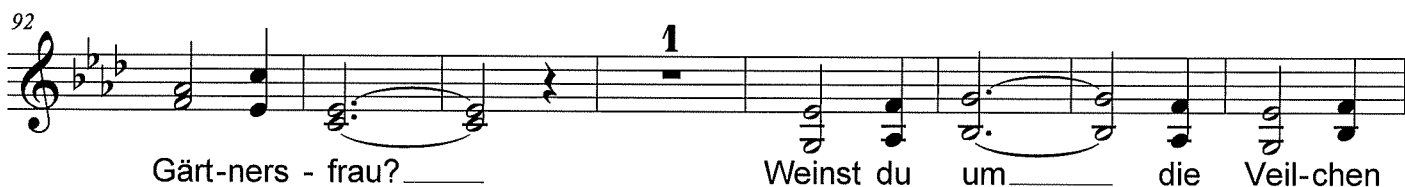
 sit - zen und war ein Schuh - ma - cher. (5) Instrumental

78  

*f*

85  

 (6) **Warum weinst du, holde Gärtnersfrau ?**  
 Wa - rum weinst du, hol - de

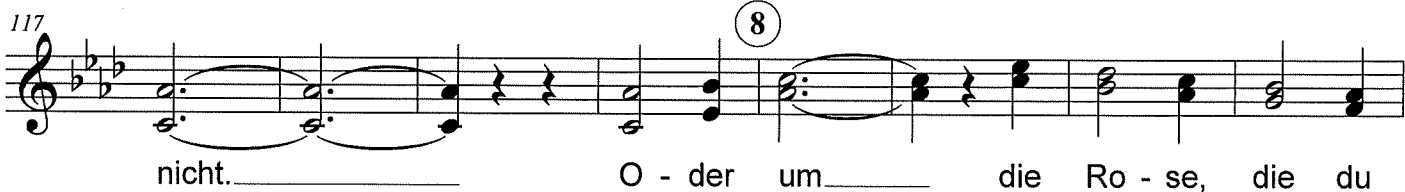
92  

 1  
 Gärt - ners - frau? Weinst du um die Veil - chen

100  

 (7)  
 dun - kel - blau? O - der um die Ro - se, die du

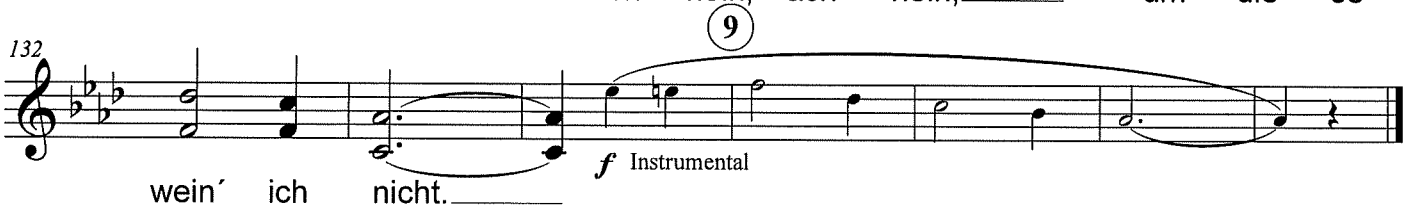
109  

 brichst? Ach nein, ach nein, um die - se wein' ich

117  

 (8)  
 nicht. O - der um die Ro - se, die du

125  

 brichst? Ach nein, ach nein, um die - se

132  

 (9)  
 wein' ich nicht. *f* Instrumental

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