

Der Weg zu mein Deanderl

Volksgut
Bearb. Josef Wimmer

A

Basstrompete in B

mf

Flügelhorn in B

6

13

1. 2.

20

B

mf

29

1. 2.

mf

37 **AA**

45

53 **C**

63

73

81

87 **D**

Musical score for measures 87-94. The system consists of two staves. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff and a supporting line in the lower staff. Dynamic markings include *f* and *mf*. There are accents (>) over several notes. A hairpin crescendo is shown between measures 87 and 94.

95

Musical score for measures 95-100. The system consists of two staves. The key signature has two flats. The music continues with a melodic line in the upper staff and a supporting line in the lower staff. A dynamic marking of *f* is present. Accents (>) are used over notes.

101

Musical score for measures 101-106. The system consists of two staves. The key signature has two flats. The music features a melodic line in the upper staff and a supporting line in the lower staff. A dynamic marking of *mf* is present. There are accents (>) over notes.

107

Musical score for measures 107-112. The system consists of two staves. The key signature has two flats. The music features a melodic line in the upper staff and a supporting line in the lower staff. A dynamic marking of *f* is present. Accents (>) are used over notes.

113

Musical score for measures 113-118. The system consists of two staves. The key signature has two flats. The music features a melodic line in the upper staff and a supporting line in the lower staff. Accents (>) are used over notes. The system ends with a double bar line.

1./2. Tuba und Kontrabass in C

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A

mf

8

14

1. 2.

20

B

mf

26

32

1. 2.

37

AA

mf

45

1./2. Tuba und Kontrabass in C

2 53

C

Musical staff 53-58: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The staff contains a series of eighth notes with stems pointing up and down, creating a rhythmic pattern. A dynamic marking of *mf* is placed below the staff.

59

Musical staff 59-65: Continuation of the rhythmic pattern from the previous staff.

66

Musical staff 66-71: Continuation of the rhythmic pattern. A dynamic marking of *f* is placed below the staff.

72

Musical staff 72-79: Continuation of the rhythmic pattern.

80

Musical staff 80-86: Continuation of the rhythmic pattern. The staff ends with a double bar line and a repeat sign. Above the staff, first and second endings are indicated with '1.' and '2.'. The second ending leads to a 2/4 time signature change.

87

D

Musical staff 87-93: New section starting with a key signature change to two flats (B-flat, E-flat). The staff contains eighth notes with stems pointing up and down. A dynamic marking of *mf* is placed below the staff.

94

Musical staff 94-100: Continuation of the eighth-note pattern. A dynamic marking of *f* is placed below the staff.

101

Musical staff 101-107: Continuation of the eighth-note pattern. A dynamic marking of *mf* is placed below the staff.

108

Musical staff 108-113: Continuation of the eighth-note pattern. A dynamic marking of *f* is placed below the staff.

114

Musical staff 114-119: Continuation of the eighth-note pattern, ending with a double bar line.

Tuba in B (Tanzmusik)

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A

mf

8

14

1. 2.

20

B

mf

26

32

1. 2.

37

AA

mf

46

Der Weg zu mein Deanderl

Volksgut
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A Eb Bb7

mf

7 Eb Bb7

14 1. Eb 2. Eb

B Bb F7

mf

26 Bb F7

32 1. Bb 2. Bb

mf

AA Eb Bb7

37 Eb Bb7

43 Eb Bb7

48 Eb

mf

Detailed description: This is a musical score for an accordion in 3/4 time, written in the key of B-flat major (three flats). The score is divided into several sections. Section A (measures 1-13) starts with a key signature change to B-flat major and features a melody with eighth-note patterns and chords Eb and Bb7. Section B (measures 14-31) continues the melody with chords Bb and F7, including a first and second ending. Section AA (measures 32-48) returns to the Eb and Bb7 chords, with a final ending in measure 48. Dynamics are marked as *mf* (mezzo-forte) throughout. The score includes various musical notations such as treble clef, time signature, key signature, accidentals, and articulation marks.

53 **C** Eb7 Ab Eb7 Ab

60 Eb7 Eb7 Ab Eb7

67 Ab Db Ab Eb7

f

74 Ab Db Ab

81 Eb7

1. Ab 2. Ab

mf *mf*

87 **D** Eb7 Ab Eb7 Ab

f *mf*

95 Eb7 Ab Eb7 Ab Db

f *mf*

105 Ab Eb7 Ab Db

f

112 Ab Eb7 Ab Eb7 Ab

Der Weg zu mein Deanderl

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A

5
1. Schwie - ger - mua-da tanz a - moi, woi ma lus - tig sei,
2. Schwie - ger - mua-da jauchz a - moi, hoast zwoa Goaß im Stall,

9
Schwie - ger - mua-da tanz a - moi, woi ma lus - tig sei,
Schwie - ger - mua-da jauchz a - moi, hoast zwoa Goaß im Stall,

13
Schwie - ger - mua - da tanz a - moi, woi ma lus - tig sei,
Schwie - ger - mua - da jauchz a - moi, hoast zwoa Goaß im Stall,

18
B
Ü - ber-all san La - d'n zua, ü-ber-all gibt's Ma - derl gnuä,

24
Ü - ber - all san La - d'n zua, ü - ber - all gibt's Ma - derl gnuä.

28 Rhythmus verändert
Heut hab i wie - der ois bei mir, Stie - fel - wuchs und Goa - ß - schmier

32 Rhythmus verändert
und an Kar - me - li - ter - geist und a gselchts Fleisch.

37 **AA** **15**

53 **C** 1. Der

Weg zu mein Dean - derl is stoa - ni, is
 2. Muat - ta kocht Knö - dl so kloa - ni, so
 3. ned, soi i auf - fi soi i o - - we, soi i
 4. Weg zu mein Dean - derl is as - phal - tiert, is

57

stoa - - ni, is stoa - - ni, drum
 kloa - - ni, so kloa - - ni, drum
 auf - - fe, soi i o - - we, woaß
 as - phal - tiert, is as - phal - tiert, drum

61

geh i am liab - sten al - loa - - ni, al -
 iss es am liab - sten al - loa - - ni, al -
 ned, soi i auf - fi soi i o - - we, oder
 kimm i am liab - sten mo - to - ri - siert, mo -

65

loa - - ni bei der Nocht. _____
 loa - - ni bei der Nocht. _____
 soi i den mitt - lern Weg geh. _____ Ja
 to - ri - siert bei der Nocht. _____

69

weil, ja weil i harb bin auf sie, weil i harb bin auf sie, weil i harb bin auf sie. Ja

77

weil, ja weil i harb bin auf sie, weil i harb bin auf sie bei der

83 **D** **32**

1. | 2.

Nacht.

2. Mei
3. Woaß
4. Der