

<b>Titel:</b>	<b>Böhmischer fürn Baumstefenlenz (1982)</b> Dem Heimatforscher Paul Friedl gewidmet
<b>Quelle:</b>	Das Musikstück stammt vom Volksmusikanten und diatonischen Harmonikaspieler Hans Matheis (*24.06.1934, †15.09.2006) aus Oberpolling, Gemeinde Fürstenstein (Lkr. Passau). Seine Tochter Wera Matheis überließ mir die Melodien zur Bearbeitung. Die Stücke dürfen gemafrei aufgeführt werden, die jeweiligen Rechte verbleiben bei Wera Matheis. Eine Nutzung der Stücke für kommerzielle Zwecke bedarf der Zustimmung der Rechteinhaberin (Wera Matheis, <a href="mailto:weraamatheis@icloud.com">weraamatheis@icloud.com</a> ). Die Notenvorlage stammt von Wera Matheis und einer Aufnahme von der zweiten CD: Matheis´n-Polka, Nummer 14.
<b>Komponist:</b>	<b>Hans Matheis (1934–2006), Volksmusikant aus Oberpolling/Lkr. Passau</b>
<b>Arrangeur / Bearbeitung:</b>	<b>Josef Wimmer</b>
<b>Besetzung:</b>	<b>Verschiedene Saiteninstrumente – auch zweistimmig ausführbar</b> (Noten für Diatonische Harmonika sind im Heft „Zwirnspinner“ bei Musikverlag Josef Münch, Haag 2024, <a href="http://www.musikverlag-jm.de">www.musikverlag-jm.de</a> erschienen)

<b>X</b>	Partitur in C		Horn in Es		Schlagzeug
	Piccolo		2. Horn in Es		große Trommel
	Flöte in C		3. Horn in Es		kleine Trommel
	2. Flöte in C		4. Horn in Es		Pauken
	1. Oboe		Horn in F		Lyra
	2. Oboe		2. Horn in F		Glockenspiel
	1. Fagott		3. Horn in F		Xylophon
	2. Fagott		4. Horn in F	<b>X</b>	Akkordeon
	Kontrafagott		1. Tenorhorn in B		Bandoneon
	1. Klarinette in Es = 1. Klarinette in B		2. Tenorhorn in B (Mel.)		Harmonium
<b>X</b>	Klarinette in C, Nebenstimme in C (Akkordeon)		2. Tenorhorn in B		Klavier
	Klarinette in B (hoch) = Es-Klarinette (Melodie)		3. Tenorhorn in B	<b>x</b>	Nachschlaggeige
<b>X</b>	Klarinette in B, Nebenstimme in B		4. Tenorhorn in B	<b>x</b>	Nachschlagbratsche
	2. Klarinette in B		Tenorhorn/Posaune in B	<b>X</b>	Violine/1. Stimme
	3. Klarinette in B		Bariton/Posaune in C	<b>X</b>	Violine/2. Stimme
	Sopransaxophon		Bariton in B	<b>X</b>	Violine/3. Stimme <small>ad lib.</small>
	2. Tenorsaxophon in B		1. Posaune in C	<b>X</b>	Viola (3. Stimme) <small>ad lib.</small>
	Baritonsaxophon in Es		2. Posaune in C	<b>X</b>	Cello-Nebenstimme
	1. Flügelhorn in B = 1. Trp		3. Posaune in C	<b>X</b>	Kontrabass
	2. Flügelhorn in B = 2. Trp		4. Posaune in C	<b>X</b>	Kontrabass/Begleitung
	3. Flügelhorn in B		1. Posaune in B		
	Flügelhorn in		3. Posaune in B		
	1. Trompete in B = 1. Flü		4. Posaune in B		Nebenstimme
	2. Trompete in B = 2. Flü	<b>X</b>	Altzither (3. Stimme)		Gitarre
	Trompete in B (3. St.) (ad lib)	<b>X</b>	Diskantzither-Nebenstimme		Sopranino
	4. Trompete in B	<b>X</b>	Altzither-Nebenstimme		Sopranblockflöte
	Begleittrompeten in B				Altblockflöte
	Begleittrompete in B				Tenorblockflöte
	1. Trompete in				Bassblockflöte
	2. Trompete in				
	1. Trompete in Es			<b>X</b>	Begleitung in C
	2. Trompete in Es		Tuba in B		Liedblatt (Gesang)

# Böhmischer fürn Baumsteftenlenz - 2-3 Melodieinstrumente mit Begleitung - Spielhinweise:

1. Bei den meisten Ausgaben ergibt sich folgende Stimmverteilung:

## a) Melodiestimmen

1. Stimme: mögliche Instrumente: Hackbrett, Diskant-Zither, (Block-)Flöte, Violine

2. Stimme: mögliche Instrumente: Hackbrett, Diskant-Zither, (Block-)Flöte, Violine

3. Stimme ad lib.: mögliche Instrumente: Hackbrett, Diskant-Zither, Altzither, Blockflöte, Violine, Viola

Die Artikulationszeichen gelten in erster Linie für die Streicher und Bläser.

## b) Begleitstimmen

Vorschlag: Kontrabass, Cello

Nachschlag: Akkordeon, Gitarre, Harfe, Violine, Bratsche


## c) Nebenstimme ad lib.:

z.B. (Tenorblock-) Flöte, C - Klarinette, Akkordeon, B - Klarinette, Cello, Diskant-, Altzither

## Hinweis:

Das Musikstück kann dreistimmig-homophon mit Nebenstimme, aber auch zweistimmig-homophon mit Nebenstimme, aufgeführt werden

Mindestbesetzung: 1. und 2. Stimme, Begleitung



Josef Wimmer, Büchlberg

# Böhmischer fürn Baumstefenlenz (1982)

Dem Heimatforscher Paul Friedl gewidmet

Musik: Hans Matheis (1934-2006)

Berb.: Josef Wimmer

♩ = 90

**A**

1. Stimme/Violine 1  
(Verschiedene Saiteninstrumente)

2. Stimme/Violine 2  
(Verschiedene Saiteninstrumente)

3. Stimme/Violine 3  
(Verschiedene Saiteninstrumente)

Nebenstimme  
(Verschiedene Saiteninstrumente)

Begleitung/Kontrabass  
(Verschiedene Saiteninstrumente)

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves: three vocal parts (1. Stimme/Violine 1, 2. Stimme/Violine 2, 3. Stimme/Violine 3), a Nebenstimme (Nebenpart), and a Begleitung/Kontrabass (Bass). The music begins with a repeat sign and a first ending bracket. The bass line includes a G chord marking above the first measure.

Musical score for measures 7-14. The score continues with the same five staves. Measure 7 is marked with a '7' above the first staff. The bass line includes chord markings: D7, C, D7, G, and C above measures 10, 11, 12, 13, and 14 respectively.

Musical score for measures 15-22. The score continues with the same five staves. Measure 15 is marked with a '15' above the first staff. The bass line includes chord markings: G, D7, G, and G above measures 15, 16, 17, and 18 respectively.

23

1. St.

2. St.

3. St.

Neben-St.  
Diskant.

Begl.  
Bass

31

1. St.

2. St.

3. St.

Neben-St.  
Diskant.

Begl.  
Bass

1. 2.

**B**

untere Noten-Zither

divisi

38

1. St.

2. St.

3. St.

Neben-St.  
Diskant.

Begl.  
Bass

untere Noten-Zither

untere Noten-Zither

45

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

1. 2. AA

54

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

62

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

70

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

78

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

*f*

*f*

*f*

divisi

D7 G D7 G C

86

C

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

*mf*

2. x oben

*mf*

tr

C G7

94

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

C

102 CC

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

C

F

f

111

1. St.

2. St.

3. St.

Neben-St. Diskant.

Begl. Bass

C

1.

2.

## Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

A

Dem Heimatforscher Paul Friedl gewidmet

9

19

28

35

42

50

59

70

78

84

93

102

112

*f* *mf* *f* *mf*



# Böhmischer fürn Baumsteftenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet

# Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet

Musical notation for section A, measures 9-28. The music is in G major (one sharp) and 2/4 time. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 28 includes first and second endings.

**B** untere Noten-Zither

Musical notation for section B, measures 35-42. The music is in G major and 2/4 time. It features a rhythmic accompaniment for the lower strings of a zither, consisting of eighth and sixteenth notes.

**AA**

Musical notation for section AA, measures 50-78. The music is in G major and 2/4 time. It features a melodic line with first and second endings. Measure 50 includes first and second endings. Measure 78 includes first and second endings.

**C**

Musical notation for section C, measures 84-93. The music is in G major and 2/4 time. It features a melodic line with first and second endings. Measure 84 includes first and second endings. Measure 93 includes first and second endings. Dynamics include *f* and *mf*.

**CC**

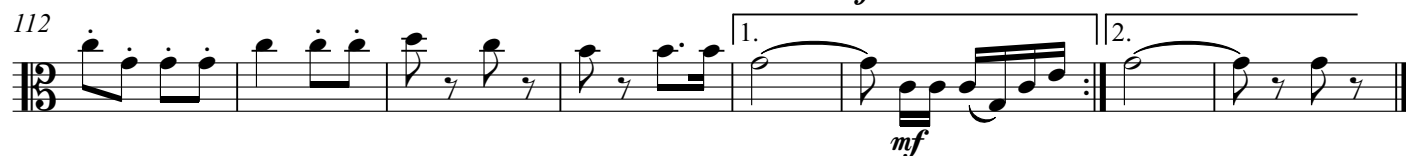
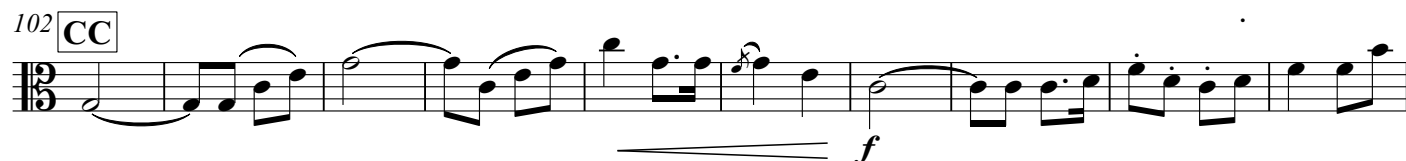
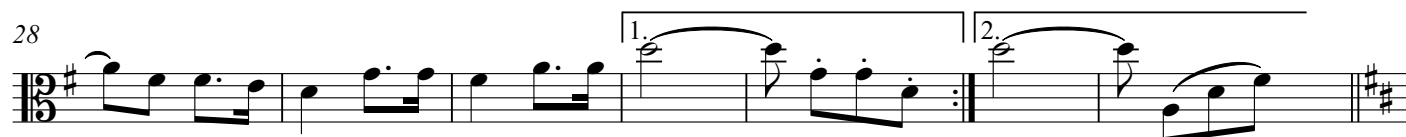
Musical notation for section CC, measures 102-112. The music is in G major and 2/4 time. It features a melodic line with first and second endings. Measure 102 includes first and second endings. Measure 112 includes first and second endings. Dynamics include *f* and *mf*.

# Böhmischer fürn Baumstefenlenz (1982)

Dem Heimatforscher Paul Friedl gewidmet

♩ = 90

**A**

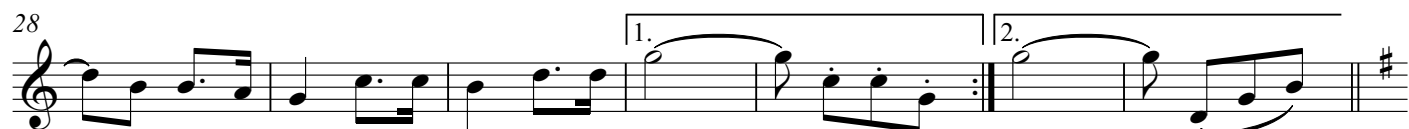


# Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet



## Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

Dem Heimatforscher Paul Friedl gewidmet

1. St.

A

The musical score is written for a single melodic line in G major, 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music. The score is divided into sections A, B, C, and CC. Section A (measures 1-28) features a series of eighth-note patterns with slurs. Section B (measures 29-38) includes first and second endings, with the second ending marked 'divisi'. Section C (measures 39-83) continues with eighth-note patterns, including a first ending and a 'divisi' marking. Section CC (measures 84-112) includes a first ending and a second ending, with dynamic markings of *mf* and *f*.

9

19

29 1. divisi | 2. divisi B

39 1.

51 2. AA

62

72 divisi

84 1 C

93 *mf*

102 CC *f*

112 1. 2. *mf*

# Böhmischer für'n Baumstefenlenz (1982)

♩ = 90

Dem Heimatforscher Paul Friedl gewidmet

1. St. **A**

9

19

29 **B** 1. divisi | 2. divisi

39 1.

51 **AA** 2.

62

72 divisi

84 **C** 1. *mf*

93

102 **CC** *f*

112 1. *mf* 2.

Detailed description: This is a musical score for a side part on an altzither. It consists of ten staves of music in 2/4 time, with a tempo of 90 beats per minute. The key signature is one sharp (F#). The score is divided into sections labeled A, B, AA, C, and CC. Section A (measures 1-28) is the first ending. Section B (measures 29-38) contains two first endings labeled '1. divisi' and '2. divisi'. Section AA (measures 51-61) contains two first endings labeled '1.' and '2.'. Section C (measures 84-92) begins with a first ending labeled '1.' and a dynamic marking of *mf*. Section CC (measures 102-111) features a dynamic marking of *f*. The final section (measures 112-119) contains two first endings labeled '1.' and '2.', with a dynamic marking of *mf*. The score includes various musical notations such as slurs, ties, and repeat signs.

# Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

1. St.

**A**

Dem Heimatforscher Paul Friedl gewidmet





# Böhmischer fürn Baumstefenlenz (1982)

Dem Heimatforscher Paul Friedl gewidmet

♩ = 90

1. St. **A**

9

19

29 1. divisi 2. divisi **B**

39 1.

51 2. **AA**

62

72 divisi

84 1 **C**  
*mf*

93 *tr*  
*mf*

102 **CC**  
*f*

112 1. 2.  
*mf*

Detailed description of the musical score: The score is written for a single bass clef instrument in 2/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a first ending bracket labeled 'A'. The second staff continues the melodic line. The third staff has a measure rest. The fourth staff features two first endings labeled '1. divisi' and '2. divisi', followed by a section labeled 'B'. The fifth staff has a first ending labeled '1.'. The sixth staff has a second ending labeled '2.' and a section labeled 'AA'. The seventh staff continues the melody. The eighth staff has a 'divisi' marking. The ninth staff starts with a first ending labeled '1' and a section labeled 'C', with a dynamic marking of *mf*. The tenth staff includes a trill (*tr*) and a dynamic marking of *mf*. The eleventh staff has a section labeled 'CC' and a dynamic marking of *f*. The twelfth staff has two first endings labeled '1.' and '2.' with a dynamic marking of *mf*.

# Böhmischer fürn Baumstefenlenz (1982)

Dem Heimatforscher Paul Friedl gewidmet

♩ = 90

**A** G

9 D7 C D7 G C G D7 G

19 D7 C D7

28 G D7 1. G 2. G

35 **B** D A7 D

42 D A7 D A7

50 1. D 2. D **AA** G

58 D7 C D7 G C G D7

68 G

76 D7 C D7 G D7 G

84 C **C** C G7

93 *f* Bass *mf* C G7

102 **CC** C F *f*

112 C 1. C 2. C *mf*

# Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet

**B**

**C**

**CC**

# Böhmischer für'n Baumstefenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet



9



19



28



35

**B**



42



50



59



70



78



84

**C**



93

*f*  *mf*



102

**CC**



112



# Böhmischer für'n Baumstefenlenz (1982)

♩ = 90

**A**

Dem Heimatforscher Paul Friedl gewidmet

35 **B**

51 **AA**

84 **C**

102 **CC**

# Böhmischer fürn Baumsteftenlenz (1982)

Dem Heimatforscher Paul Friedl gewidmet

♩ = 90

**A**



# Böhmischer fürn Baumstefenlenz (1982)

♩ = 90

Dem Heimatforscher Paul Friedl gewidmet

The musical score is written for Bassoon or Contrabass in the key of D major (one sharp) and 2/4 time. It consists of 12 systems of music, each with a staff and a key signature of one sharp (F#). The tempo is marked as ♩ = 90. The score is divided into sections A, B, and C, with various sub-sections and repeat signs. Chord symbols are provided above the notes throughout the piece. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and a repeat sign.

**A** G

9 D7 C D7 G C G D7 G

19 D7 C D7

28 G D7 1. G 2. G

35 **B** D A7 D

42 D A7 D A7 1. D

51 2. D **AA** G D7

61 C D7 G C G D7 G

73 D7 C D7 G D7 G

84 C **C** C G7

*f* *mf*

93 C G7

102 **CC** C F

112 C 1. C 2. C