

Manfred  
Müller-Cant

Kinderlieder-Suite  
für einen Großvater

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für Gitarre und Violine

geschrieben  
im Oktober  
für das P  
Urauff

Carus-Verlag

1971

40

12 Prag

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# Introduktion

Manfred Müller-Cant

Vivo

Git *f marc.* *sf* *sf*

Vcll pizz

*p* *stacc.*

arco

*f marcato*

*cresc.*

Musical notation system 1, featuring a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a bass line with eighth and sixteenth notes. Dynamics include *f* and *sf*.

Musical notation system 2, featuring a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a bass line with eighth and sixteenth notes. Dynamics include *p*.

Musical notation system 3, featuring a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a bass line with eighth and sixteenth notes.

Musical notation system 4, featuring a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a bass line with eighth and sixteenth notes. Dynamics include *cresc.*

Musical notation system 5, featuring a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a bass line with eighth and sixteenth notes. Dynamics include *8va*, *senza rit.*, and *secco*.

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# Ovčáci čtveráci

Andantino giocoso

The first system of music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a simple accompaniment of quarter notes.

The second system continues the piece, maintaining the *mf* dynamic. The right hand has a more active role with eighth-note runs, while the left hand continues with a steady accompaniment.

The third system shows further development of the melodic and accompanimental parts. The right hand's eighth-note patterns become more complex, and the left hand's accompaniment remains consistent.

The fourth system includes a first ending marked "8va" (octave) with a dashed line. The right hand plays a melodic line in the octave, while the left hand continues its accompaniment.

The fifth system concludes the piece with a final melodic flourish in the right hand and a concluding accompaniment in the left hand.

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

First system of musical notation, featuring a treble and bass staff with various rhythmic patterns and accents.

Second system of musical notation, including a "8va" marking above the treble staff.

Third system of musical notation, including a "8va" marking above the treble staff.

Fourth system of musical notation, including a "8va Presto" marking above the treble staff and a "pizz" marking in the bass staff.

Fifth system of musical notation, including a "8va" marking above the treble staff, "loco" and "arco" markings, and a "pizz" marking in the bass staff.

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First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accents and dynamic markings.

Second system of musical notation, including a forte (*f*) dynamic marking. A large watermark "PROBENPAPIER" is overlaid diagonally across the page.

Third system of musical notation, including a mezzo-piano (*mp*) dynamic marking. The watermark "PROBENPAPIER" continues across the page.

Fourth system of musical notation, including a crescendo (*cresc.*) marking. The watermark "PROBENPAPIER" continues across the page.

Fifth system of musical notation, including a ritardando (*rit.*) marking. The watermark "PROBENPAPIER" continues across the page.

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# Baïao

Vivace

1. *f* *Dynamik > wie Vcll* *Git. 7 X*

2. *f marc.*

3. *f*

4. *mf*

5. *mp*

6. *mf*

7. *f*

*f* *Allegro molto* *p stacc.*

*f*

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ten. *mf* ten. *f*

*p*

ritard. al Tempo I

Vcll : Da Capo 2.-7. poi  $\text{♩}$   
 Git : 8 x 1. poi  $\text{♩}$

8. *pp* subito  
 9. *f*  
 a poco

a tempo dim. *pp*

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# Butzemann

Alla Toccata

*f marc.* *mf* *rit.* *f marc.* *in tempo*

*mf* *virtuoso*

*mf* *mf* *rit.* *p* *lento*

*p* *lento* *attacca*

*p* *attacca*

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with some chromaticism, and the bass staff continues with a consistent accompaniment.

Third system of musical notation. The treble staff begins with a *mf legg.* marking and contains a series of chords. The bass staff continues with a simple accompaniment.

Fourth system of musical notation. The treble staff has a series of chords, and the bass staff has a more active accompaniment with eighth notes.

Fifth system of musical notation. The treble staff has a series of chords. The bass staff includes a *rit.* marking and a section labeled *Alla Toccata* with a forte *f* dynamic and triplet markings.

arpegg. virtuoso mf

loco ten. arp.

arp.

arpegg.

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Vc

Original evtl. gemindert

attacca

arpegg.

arp.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals (flats and sharps). There are triplets indicated by a '3' over the notes.

Second system of musical notation. The treble clef part begins with the instruction *arpegg.* and contains arpeggiated chords. The bass clef part continues with rhythmic patterns. The instruction *a tempo* appears at the end of the system.

Third system of musical notation. The treble clef part features a series of quarter notes with various accidentals. The bass clef part has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with quarter notes and some slurs. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef part has a melodic line with quarter notes. The bass clef part has eighth-note accompaniment. Performance markings include *8va* (octave up) and *ten.* (tenuto).

# Berceuse

Moderato

*p* *p*

pizz

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It begins with a whole rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a 'pizz' (pizzicato) marking and playing a steady eighth-note accompaniment. Dynamic markings of *p* (piano) are placed above the first and second measures of the upper staff.

*pp*

The second system continues the piece. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues the eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is placed above the eighth measure of the upper staff.

arco

The third system shows the upper staff playing a melodic line with eighth notes. The lower staff continues the accompaniment. A dynamic marking of *pp* is present above the eighth measure of the upper staff. The word 'arco' is written above the lower staff in the eighth measure, indicating the end of the pizzicato section.

*f* *ff* *p* arco

The fourth system features a melodic line in the upper staff and accompaniment in the lower staff. Dynamic markings of *f* (forte) and *ff* (fortissimo) are placed above the first and second measures of the upper staff, respectively. A *p* (piano) marking is placed above the fifth measure of the upper staff. The word 'arco' is written above the lower staff in the eighth measure.

*simile*

The fifth system consists of two staves with a complex rhythmic pattern of eighth notes. A *simile* marking is placed below the lower staff, indicating that the performance should continue in a similar manner to the previous section.



8 va

*pp dolce*

8 va

loco

*f* *ff*

8 va

*mf* *p* pont.

8 va

sul ponticello

*p* sul ponticello

8<sub>1</sub>

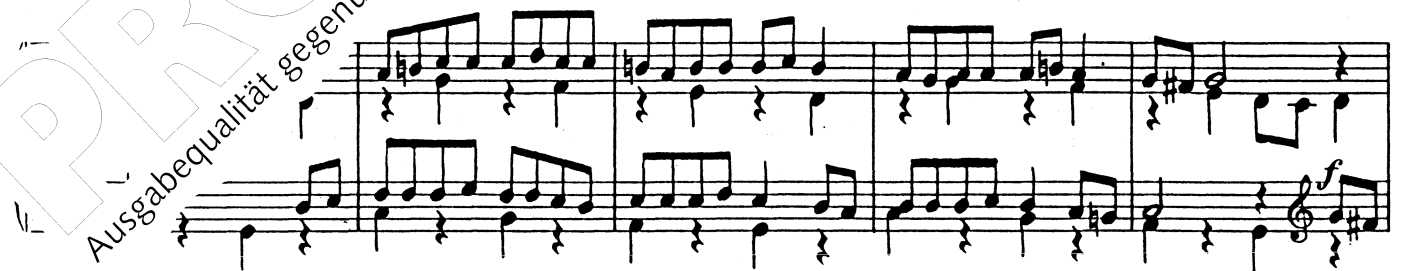
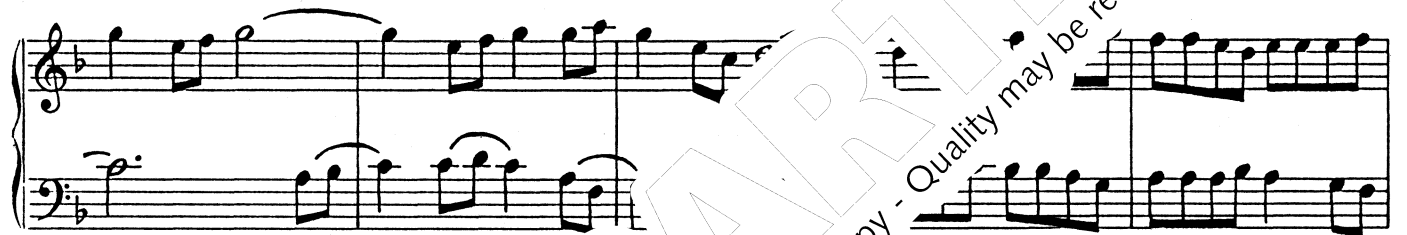
*dim.* *ritard.*

# Isabelle

Andante *8va*  
*legato*  
*pp dolce p simile*



*8va*



First system of musical notation, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music begins with a forte (*f*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Second system of musical notation, continuing the piece. The notation remains consistent with the first system, showing the progression of the melody and accompaniment.

Third system of musical notation, showing further development of the musical themes. The watermark 'PROBE-PARTITUR' is visible across the page.

Fourth system of musical notation, featuring a change in tempo with the instruction *meno mos.* (meno mosso). The music includes a *simile* marking and a fermata over a note in the bass line.

Fifth system of musical notation, concluding the page with a *rit.* (ritardando) marking and the text *ben ten.* (ben tenuto) under a long note in the bass line.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth notes. Dynamics include *p* and *p dolce*. The tempo marking **Tempo I** is present.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *dim.*

Third system of musical notation. The upper staff features a melodic line with a *pp* dynamic. The lower staff features a bass line with a *pizz.* (pizzicato) marking. Dynamics include *dim.*

**Ostinato**

**Allegro vivace**

Fourth system of musical notation. The upper staff has a melodic line with a *f marc.* dynamic. The lower staff has a bass line with a *f marcato* dynamic. Time signatures of 3/8 and 4/8 are indicated.

Fifth system of musical notation. The upper staff has a melodic line with a *f marcato* dynamic. The lower staff has a bass line with a *f marcato* dynamic.

1.

*dim.*

2.

*p cantabile*

*mf cantabile*

*tr*

*tr*

*senza ritardando*

*Dal Segno*  $\text{\$}$

*con rep. al*  $\text{\$}$

*gliss.*

*flag.harm.*

*pizz*

*Fine*

Für

Großvater

Ivan

Nikolaïewitsch

und

Jana

Saramey

Odile

mit

Andrea

Sandra

J.

von

Saša

Vladimi

sd

Ein Märchen: Es war einmal ein Großvater, der ein Musikant war; er hatte zwei Musikersöhne. Einen dritten nahm er zu sich. Die drei Musenjünger begiernten Jungfräulein aus allen Völkern. Ein Jahr vor des Großvaters großem Geburtstag schickten die drei Mütter ihren Gatten drei liebevolle Töchter. Von diesen und ihrer Mütter will uns diese Suite auf kanonische Art erzählen.

## Die Kinderlieder

In Nr. 1: Dos y dos son quatro

In Nr. 2: Ovčáci, čtveráci ...  
Šla Nanyňka do zeli

In Nr. 3: Pásla o večky v zelénem háječku  
La Clorona

In Nr. 4: Es tanzt ein Bibabutzemann  
Hänschen klein  
Grün sind alle meine Kleider

In Nr. 5: Fais dodo, Colas, mon petit frère

In Nr. 6: Isabelle...

In Nr. 7: El alegre cantar de una moza nos consuela

Introduktion

Ovčáci

B...

5 1/2 "

JSr

2 1/2 "

Isa.

3 1/2 "

Ostina

Guajiras

1 1/2 "

Durata

20 1/2 Min.

- Altnickol, J. Chr.:** Befehl du deine Wege. Messe und Motetten  
Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube 83.168
- Bach, C. P. E.:** Magnificat · Die Himmel erzählen die Ehre Gottes  
Basler Madrigalisten, L'arpa festante, F. Näf 83.421
- Bach, J. L.:** Das ist meine Freude  
Ex Tempore Gent, Orpheon Consort, F. Heyerick 83.187
- Bach, J. S.:** Solokantaten mit Emma Kirkby  
Emma Kirkby, Freiburger Barockorchester 83.302  
– Messe in h-Moll BWV 232 83.211  
– Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig  
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.212  
– Vom Himmel hoch. Weihnachtliche Musik von Bach  
Kammerchor der Frauenkirche Dresden, M. Grünert 83.233
- Bachs Schüler.** Motetten / Vocal Concert Dresden,  
Dresdner Instrumental-Concert, P. Kopp 83.263
- Brahms, Vokalmusik** (bislang 5 CDs)  
– I: Geistliche Chormusik  
The Schütz Choir of London, Roger Norrington 83.117  
– II: Weltliche Chormusik I: op. 42; op. 62; op. 92;  
Kölner Kammerchor, P. Neumann 83.107  
– III: Liebeslieder-Walzer (Weltliche Chormusik II)  
op. 52; op. 64,2; op. 65; op. 112  
Kölner Kammerchor, P. Neumann 83.118  
– IV: Geistliche Chormusik. Warum ist das Licht · Motetten  
Kammerchor Stuttgart, F. Bernius 83.201  
– V: Ein deutsches Requiem op. 45  
Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius 83.200
- Bruckner: Messe in e · Rheinberger: Requiem in Es**  
Kammerchor Saarbrücken, G. Grün 83.414
- Charpentier, M.-A.:** Noël. Weihnachtskantaten  
solistenensemble stimmkunst, Ensemble 94, K. Johannsen 83.196
- Gatti, L.:** Schöpfungsmesse · J. Haydn: Schöpfungsmesse  
Dresdner Kreuzchor, Dresdner Philharmonie, R. Kreile 83.245
- Händel, G. F.:** Acis und Galatea (Bearbeitung von Mendelssohn)  
NDR Chor, FestspielOrchester Göttingen, N. McGegan 83.420  
– Alexander's Feast HWV 75 · Ode for St. Cecilia's Day HWV 76  
Kölner Kammerchor, Collegium Cartusianum, P. Neumann 83.424  
– Israel in Egypt HWV 54  
Vocalensemble Rastatt, Les Favorites, H. Speck 83.423  
– Jephtha HWV 70 / Kammerchor der Frauenkirche,  
Dresdner Barockorchester, M. Grünert 83.422  
– Messiah HWV 56  
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.219  
– Neun deutsche Arien  
Monika Mauch, L'arpa festante, R. Voskuilen 83.427  
– O praise the Lord. Psalms and Anthems  
Gli Scarlattisti, Capella Principale, J. Arnold 83.428  
– Samson HWV 57  
NDR Chor, FestspielOrchester Göttingen, N. McGegan 83.429  
– Saul HWV 53 / Dresdner Kammerchor,  
Dresdner Barockorchester, H.-Chr. Rademann 83.430  
– Solomon HWV 67 / Winchester Cathedral Choir,  
FestspielOrchester Göttingen, N. McGegan 83.431
- Haydn, Joseph:** Missa Cellensis  
Anima Eterna, J. van Immerseel 83.432
- Hohes Lied: Daniel-Lesur, Fasch, Ravel, P**  
Kammerchor Stuttgart, F. Bernius 83.433
- Homilius: Musik an der Frauenkirche**  
– Johannespassion  
Dresdner Kreuzchor, Dresdner Barockorchester, M. Grünert 83.261  
– Passionskantate · Kantate  
Basler Madrigalisten, Neu. Madrigalisten, L'arpa festante, F. Näf 83.262  
– Weihnachten an der Frauenkirche  
Körnerscher Sing-Ensemble, Dresdner Instrumental-Concert, P. Kopp 83.170  
– Motetten / Kantaten  
Dresdner Instrumental-Concert, P. Kopp 83.210  
– Weihnachtsora  
Sächsisches Kammerchor, Dresdner Instrumental-Concert, P. Kopp 83.235
- Keiser, G.:** Magnificat  
Kammerchor Stuttgart, F. Bernius 83.417
- Knechtel, J.:** Oper in 4 Akten  
Kammerchor Stuttgart, F. Bernius 83.220  
– Die Ospedali / Vocal Concert  
Dresdner Instrumental-Concert, P. Kopp 83.264
- Kuhn, J.:** Nachtstraum  
Kammerchor Stuttgart, F. Bernius 83.205  
– Gesanges. Lieder  
Kammerchor Stuttgart, F. Bernius 83.430
- Mende, J.:** Kirchenwerke mit F. Bernius (Gesamteinspielung)  
– I: Hör mein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a.  
Ensemble '76, Kammerchor Stuttgart, F. Bernius 83.101  
– II: Vom Himmel hoch, Te Deum, Ave maris stella  
Kammerchor Stuttgart, Württembergisches Kammerorchester  
Heilbronn, F. Bernius 83.104
- III: Christus op. 97 / Drei Psalmen op. 78; Kyrie in d  
Kammerchor Stuttgart, F. Bernius 83.105  
– IV: Wie der Hirsch schreit  
Der 42. Psalm, Der 114. Psalm, Lauda Sion op. 73  
Dt. Kammerphilharmonie, Kammerchor Stuttgart, F. Bernius 83.202  
– V: Denn er hat seinen Engeln befohlen  
Drei Kirchenstücke op. 23; Jauchzet dem Herrn op. 69,2;  
Kyrie, Gloria und Sanctus aus der „Deutschen Liturgie“;  
Sechs Sprüche zum Kirchenjahr; Vespergesang op. 115  
Kammerchor Stuttgart, F. Bernius 83.203  
– VI: Verleih uns Frieden: Psalm 115 und 4 Choralkantaten  
Kammerchor Stuttgart, Dt. Kammerphilharmonie,  
Stuttgarter Kammerorchester, F. Bernius 83.204  
– VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten  
Te Deum, Zwei geistliche Lieder op. 112 u.a.  
Kammerchor Stuttgart, F. Bernius 83.206  
– VIII: Magnificat: Magnificat in D, Jesu meine Freude, u.a.  
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.216  
– XI: Herr Gott, dich loben wir: Psalmen  
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.217  
– X: Lobgesang op. 52  
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.213  
– XI: Paulus op. 36  
Kammerchor Stuttgart, Dt. Kammerphilharmonie 83.214  
– XII: Elias op. 70  
Kammerchor Stuttgart, Dt. Kammerphilharmonie 83.215
- Mozart: Requiem** (Beyer)  
Kammerchor Stuttgart, Frieder Bernius
- Paër, F.:** Missa piena in d  
Dresdner Kreuzchor, Staatskapell 83.413
- Pohle, D.:** Wie der Hirsch schreie  
L'arpa festante, R. Voskuile 83.413
- Rheinberger: Musica sacra**  
– I: Der Stern von Bethel  
Chor des Bayerisch-Süddeutschen Symphonie-Orchesters, H. Speck 83.111  
– II: Cantus Misericordiae  
Hymne op. 69,3;  
Fünf Hymnen op. 118, Messe in Es op. 155  
Kammerchor Stuttgart, F. Bernius 83.113  
– III: Romanus factus est / Missae in A op. 126 und G op. 151,  
Kammerchor Stuttgart, F. Bernius 83.125  
– IV: Requiem  
Kammerchor Stuttgart, F. Bernius 83.140  
– V: Requiem  
Kammerchor Stuttgart, F. Bernius 83.140
- Rosengart, A.:** Te Deum laudamus  
Orpheus Vokalensemble, Ars Antiqua Austria, J. Essl 83.168
- Saint-Saëns: Oratorio de Noël**  
Vocalensemble Rastatt, Les Favorites, H. Speck 83.352
- Schanderl, H.:** Lux Aeterna  
Polski Chór Kameralny, Jan Lukaszewski 83.416
- Schein: Israelsbrunnlein**  
Dresdner Kammerchor, H.-Chr. Rademann 83.153
- Schubert: Sakontala D 701.** Oper in 2 Akten  
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.218  
– Messe in As / Stuttgarter Kantorei, Kay Johannsen 83.436  
– Messe in Es · Mozart: Vesperae solennes de Confessore  
Staatsoperchor, Staatskapelle Dresden, Sir Charles Mackerras 83.249
- Schütz, H.:** Geistliche Chor-Music 1648 (Gesamteinspielung)  
Dresdner Kammerchor, H.-Chr. Rademann 83.232
- Telemann: Ein feste Burg.** Vocal and Instrumental Music  
Vocalensemble Rastatt, Les Favorites, Holger Speck 83.166  
– Perpetuum mobile. Cantatas & Chamber Music  
Balthasar-Neumann-Ensemble, H. Tol 83.165  
– Göttlichs Kind. Advents- und Weihnachtsmusik  
solistenensemble stimmkunst, Ensemble 94, K. Johannsen 83.180
- Weihnachten am Dresdner Hof.** Heinichen, Ristori, Schürer  
Körnerscher Sing-Verein, Instr.-Concert Dresden, P. Kopp 83.169
- Zelenka: Missa Dei Patris**  
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.209