

NAA Accordion Convention 2009



Workshop on Oktoberfest Musik



MECA German Sing Along/Dance Booklet

MECA German Music/Dance Ensemble
<http://www.mecatx.org>





In München steht ein Hofbräuhaus

In München steht ein Hofbräuhaus,
Eins! Zwei! G'suffa!
da läuft so manches
Fässchen aus,
Eins! Zwei! G'suffa!
Da hat so mancher braver Mann,
Eins! Zwei! G'suffa!
Gezeigt, was er vertragen kann,
schon früh am Morgen fing er an,
und spät am Abend kam her aus,
so schön ist's im Hofbräuhaus.

Im Himmel da gib'ts kein bier

Im Himmel da gib'ts kein Bier,
d'rum trinken wir es hier,
denn sind wir nicht mehr hier,
dann saufen die andern unser Bier!

In heaven there is no beer,
that's why we drink it here,
and when we're gone from here,
our friends will be drinkin; all the beer!

Trink Trink Brüderlein, Trink

Trink, trink, Bruderlein trink
lass doch die Sorgen zu Haus!
Trink, trink, Bruderlein trink,
Lass doch die Sorgen zu haus!
Meide den Kummer und meide den
Schmerz,
dann ist das leben ein Schmerz!
Meide den Kummer und meide den
Schmerz,
dann ist das Leben ein Schmerz!

Bier Her

Bier her! Bier her!
oder ick fall um, juchhe!
Bier her! Bier her!

Soll das Bier im Keller liegen
und ich hier die Ohnmacht kriegen?
Bier her! Bier her
oder ich fall um.

Beer more beer, for better or worse
Bring me more beer too quench
a mighty thirst.





IM MUCHEN STEHT EIN HOFFBRAUHAUS

Accordion

F

In Mun chen steht ein Hof - brau - haus, eins,

7 C7

zwei, g'suf fa _____ Da lauft so man - ches Fas - chen

13 F

aus, eins, zwei, g'suf - fa _____ Da hat schon

19 Gm

man - cher bra - ve Mann, eins, zwei, g'suf - fa _____

25 B \flat F C7

— ge zeigt, was er so ver - tra - gen kann, Schon fruh am

31 F B \flat F

Mor gen fing er an, und spat am A - bend kam er her -

37 C7 F F

aus! So schon ist's im Hof - brau - haus! _____ Da wo die

43 C7 F

gru - ne - l - sar fliest, wo man mit Grus Gott dich

49 B \flat C G7

grust liegt mei - ne scho - ne Munh - ner Stadt, die ih - res -

55 C

glei - chen nicht hat. _____



In Heaven There Is No Beer

Accordion

C C7 F G7

In heav en there is no beer. _____ That's why we

7 C C7 F

drink it here. _____ And when we're gone from here _____ well, our

14 C G7 C

friends will be drink ing all the beer. _____

Bier Her! (Beer Here)

Accordion

C G7 C

Bier Her! more Bier beer Her! for o - der ich fall um juch - he,
Beer more beer for bet - ter or worse, bring me

5 G7 C

Bier beer Her! more, Bier beer Her! to o - der ich fall um!
beer more, beer to quench a might - y thirst.

9 G7 C G7 C

Soll daqs Bier im Kel - ler lie - gen und ich hier die Ohnmacht krie - gen?

13 G7 C

Bier Her! Bier Her! o - der ich fall um!



Trink Bruderlein Trink

Accordion

F
C7

Trink, Trink Bru-der-lein trink, las doch die Sor-gen zu Haus! —

8 F

— Trink, trink Bru-der-lein trink. las doch die Sor-gen zu Haus! —

16 B^b F C7

— Mei - de den Kum - mer und mei - de den Schmerz dann ist das Le - ben ein

23 F B^b F C7

Scherz! — Mei - de den Kum - mer und mei - de den Schmerz, dann ist das

30 F

Le - ben ein Scherz! —





German Sing-Along Songs Schunkelwalzer Musik

DU, DU, LEIGST MIR IM HERZN
DU, DU, LIEGST MIR IM SINN;
DU, DU, MACHST MIR VIEL
SCHMERZEN,
WEISST NICHT, WIE GUT ICH DIR BIN.
JA, JA, JA, JA,
WEISST NICHT WIE GUT ICH DIR BIN.
JA, JA, JA, JA,
WEISST NICHT WIE GUT ICH DIR BIN.

ACH DU LIEBER AUGUSTIN,
AUGUSTIN, AUGUSTIN,
ACH DU LIEBER AUGUSTIN
ALLES IST HIN;
S'GELD IST VERSOFFEN,
S'MAD'L VERLOFFEN,
ACH DU LIEBER AUGUSTIN,
ALLES IST HIN.

MEIN HUT DER HAT DREI EKKEN
DREI EKKEN HAT MEIN HUT
UND HAT ER NICHT DREI EKKEN
DANN IST ER NICHT MEIN HUT

MY HAT IT HAS THREE CORNERS
THREE CONERS HAS MY HAT,
AND IF IT HAS NOT
THREE CORNERS
THEN IT IS NOT MY HAT.

EIN PROSIT! EIN PROSIT!
DER GEMUTLICHKEIT!
EIN PROSIT! EIN PROSIT!
DER GEMUTLICHKEIT!
EINS! ZWEI! DREI! - G'SUFFA!
ZICKE ZACKE ZICKE ZACKE!
HOI! HOI! HOI!
ZICKE ZACKE ZICKE ZACKE!
HOI! HOI! HOI!
ZICKE ZACKE ZICKE ZACKE!
HOI! HOI! HOI!
PROSIT!



Du, Du, Liegst Mir Im Herzen

Accordion

C

G7



Du, du, liegst mir im Herz - en, Du du,

C

G7

8



liegst mir im Sinn Du, du, machst mir viel Schmer - zen, Weisst nicht wie

C

F

C

G7

C

F

15



gut ich dir bin, Ja, ja, ja, ja, Weisst nicht wie

G7

C

23



gut ich dir bin.

O Du Lieber Augustin

Accordion

F

C

F



O du lie - ber Au - gu - stin, Au gu stin, Au gu stin,

C

F

5



O du lie - ber Au - gu - stin al - les ist hin!

C

F

C

F

9



Geld ist hin, Madl ist hin, Alles ist hin Au - gu - stin!

C

F

13



O du lie - ber Au - gu - stin, al - les ist hin!

My Hat, It Has Three Corners

Accordion

1

F C

My hat hut, it has three cor - ners three
 Mein hut, der hat drei Ek - ken drei

6

F

cor - ners has my hat And if it
 ek - ken hat mein hut, und hat er

11

C F

has not three cor - ners, then it is not my hat.
 nicht drie ek - ken dann ist es nicht mein hut.

Ein Prosit der Gemutlichkeit

Accordion

F B \flat F C7 F

Ein Pro - sit, sin Pro - sit der Ger - mut - lich - kite

8

B \flat F C7 F

— sin Pro - sit. sin Pro - sit der Ger - mut - lich - keit!

Beer Barrel Polka

Accordion

1 C G7
There's gar-den What gar-den Only hap-py fa-ces bloom there An-der-ev-er an-y room there For a

8 C G
wor-ry or a gloom there Oh her-mus-ic an-der's dan-cing And a lot of sweet ro-manc-ing When they play a

15 C G
pol-ka they all get in the swing Ev-'ry time they hear that oom-pa-pa Ev-'ry
hear a rum-ble on the floor It's the

22 C G7
bod-y feels so tra-la-la They want to throw their cares a-way
big sur-prise they're wait-ing for and all the cou-ples form a ring

29 C
They all go lah-de-ah-de-ay Then they hear them sing
For miles a round you'll

36 F Bb
Roll Out the Bar-rel

43 F C
We'll have a bar-rel of fun Roll Out the Bar-rel

50 F
We've got the blues on the run Zing! Boom! Ta

57 Bb Gm
rar-rel Ring out a song of good cheer Now's the time to

64 E7 F G7 C7 F
roll the bar-rel For the gang's all here.

Revised 07/23/05

Circling Pigeons

PIANO ACCORDION

Laendler

Arr. by JOSEPH P. ELSNIC

No. 1

The musical score consists of two systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, G, and p G. The second system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, G, and B.S. The third system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: G, B.S., and D7. The fourth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: G, Ami, B.S., and p G. The fifth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, B.S., and G. The sixth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, B.S., and G. The seventh system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, G, B.S., G, and B.S. The eighth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Chords are indicated by letters: B.S., D7, G, B.S., G, and B.S. The score includes various musical notations such as slurs, ornaments, and dynamic markings like *f* and *p*. There are also first and second endings marked with '1' and '2'.



First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, B.S., G, B.S., D7. Dynamics: *p*. Trills are marked with 'tr'.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: B.S., G, B.S., D7.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: B.S., G, D7. Dynamics: *mf*. Section marker: No. 3.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, D7, B.S.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, G, D7, B.S. First and second endings are marked with '1' and '2'.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, D7, G, B.S. Trills are marked with 'tr'.

Seventh system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, D7, G, D7, G, G. First and second endings are marked with '1' and '2'.

WALDEGGER

Accordion

German Folk Dance

Polka ♩ = 180

C G C

6

G C

12 *Fine*

17 D G D G

F C

23

F

29 *D.S. al Fine*

Detailed description: This is a musical score for an accordion piece titled 'Waldegger'. It is in 4/4 time with a tempo of 180 beats per minute. The key signature has one sharp (F#). The score consists of six staves of music. The first staff starts with a C chord. The second staff has a repeat sign and a G chord. The third staff has a 'Fine' marking. The fourth staff has D and G chords. The fifth staff has F and C chords. The sixth staff has an F chord and ends with 'D.S. al Fine'.

Herr Schmitz

C G7

Herr Schmidt Herr Schmidt

9 C G7 C

Detailed description: This is a musical score for an accordion piece titled 'Herr Schmitz'. It is in 2/4 time. The key signature has one sharp (F#). The score consists of two staves of music. The first staff starts with a C chord and has the lyrics 'Herr Schmidt Herr Schmidt' written below it. The second staff has C, G7, and C chords.

Chicken Dance

De Vogeltjesdans

Accordion

The musical score is written for an accordion in C major, 2/4 time. It consists of ten staves of music, numbered 1 through 40. The first staff (measures 1-5) features a rhythmic pattern of quarter notes with rests, followed by eighth-note runs. The second staff (measures 6-10) includes a repeat sign and a key signature change to C major. The third staff (measures 11-16) continues the eighth-note runs. The fourth staff (measures 17-24) features a key signature change to G7 and a common time signature. The fifth staff (measures 25-29) has a key signature change to C major. The sixth staff (measures 30-34) continues the eighth-note runs. The seventh staff (measures 35-40) includes a key signature change to C major and a first ending with three endings. The first two endings lead to a key signature change to G7, and the third ending leads to a common time signature. The score concludes with a double bar line.



Die Schnitzelbank

Accordion

Ei du sho - ne ei du sho - ne ei du scho - ne schnit - zel bank
 ist das nicht ei ne schnit zel bank Ja das ist eine schnit - zel bank
 ist das nicht ein kurz und lang Ja das ist ein kurz und lang
 Kurz und lang en' er schnit - zel bank lich - putz - scher hin und her
 kurz und lang un' er schnit - zel bank (Play 2 times)
 (Play 4 times)
 (Play 6 times)

Ist Das nicht ein Schnitzelbank?



”Ja das Ist eine Schnitzelbank”
Ay Du schöne,
Ay Du schöne
,Ay Du schöne Schnitzelbank.



Kurz und Lang



Hin und Her



Kreuz und Quer



Schiessgewehr



Wagen Rad



Krum und Grad



Grosses Glas



Ochsen Blas



Hauffen Mist



Schnickel Fritz



Dicke Frau



Fette Sau



Langer Mann



Tannenbaum



Hochzeits Ring



Gefährliches Ding



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