Jan Heinke
(1968–2022)

Skandinavische Lieder
Kinderlieder
Klassiker

Im Satz für Obertongesang

Internationale Volkslieder, Kinderlieder, Klassiker

Im Satz für Obertongesang
von Jan Heinke

International Folk Songs, Children's Songs, Classics

Arranged for overtone singing
by Jan Heinke

Dresden 2024

Kontakt: https://chrononaut.art

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Vorwort

von Claudia Ritschel

Mein Herz,

oft liegen unbewältigbar viele Dinge an. Dinge, die für ein Leben reichen. Dinge, für die man denkt, ein Leben lang Zeit zu haben. Mit einem Stipendium der Kulturstiftung Sachsen bekamst Du 2013 Zeit geschenkt und Mittel gefördert, um Dich zu vertiefen, in ein Dir so wichtiges Thema. Der Sammlung von Liedern verschiedener Genres und deren Transkription in die Technik des Obertongesanges und nicht nur das.

Am 20. April 2022 hast Du Deinen Körper verlassen auf dem Weg in die nächste Welt und weiter in Dein geliebtes Universum. Kurz vorher batest Du Wolfgang Saus, all die wunderbaren Lieder für die Obertonsängerinnen und Obertonsänger dieser Welt zu veröffentlichen. Ich erlaube mir einige Deiner Gedanken hier zu teilen, die Du in dem Sachbericht für Dein Arbeitsstipendium Ende 2014 schriebst.

Jan Heinke (1968 bis 2022)

Aus dem Sachbericht für das Arbeitsstipendium der Kulturstiftung Sachsen:

Ausgangspunkt des Arbeitsvorhabens war der Versuch, Obertongesang als eine im westlichen Kulturkreis noch nicht hinreichend untersuchte Möglichkeit des Stimmgebrauchs für Performer und Komponisten gleichermaßen soweit zu erschließen, dass deren musikalische Verwendbarkeit über den bisher bekannten Rahmen hinaus sichtbar wird. Anhaltspunkte und Material für den praktischen Einsatz in Form von Liedbearbeitungen sollten geschaffen und verfügbar gemacht werden.

Um größtmögliche allgemeine Nutzbarkeit zu erreichen, habe ich versucht, aus sehr unterschiedlichen Perspektiven eine Annäherung zu finden. Literatur zur Physik von Klängen, Intonation, Stimmungssystemen, Harmonik, Psychoakustik, Physiologie, Wahrnehmung und Gehör waren zu studieren und auszuwerten, Kontakte zu Sängern und Komponisten zu knüpfen, Möglichkeiten der Veröffentlichung zu prüfen.

Zunächst konnten allgemeine Anhaltspunkte für den Umgang mit verschiedenen Lagen von Männer- und Frauenstimmen eingegrenzt werden.

Zum besseren Verständnis der Zusammenhänge zwischen der Struktur der Obertonreihe, den aus ihr resultierenden Tonleitern, harmonischen und Stimmungssystemen habe ich alle bekannten Ansätze vom pythagoreischen bis zu heutigen mikrotonalen detailliert

nachvollzogen und mit einem selbst gewählten mathematischen Verfahren vereinheitlicht. Diese Untersuchungen nahmen viel Zeit in Anspruch, doch erst damit war es mir möglich, Konsequenzen für eine machbare und befriedigende intonatorische Genauigkeit zu ziehen und begründete Aussagen zu Verwendbarkeit oder Ausschluss primzahliger Obertöne zu treffen. Diese Frage war wegen der Kontextabhängigkeit durch Hören allein nicht zu beantworten.

Parallel dazu habe ich europäische Volksliedsammlungen, vorwiegend deutsche und skandinavische, in Bibliotheken und dem Internet gesichtet und eine Auswahl geeigneter Melodien getroffen. Auch Quellen aus Tschechien, der Schweiz, Süd- und Osteuropa wurden herangezogen und täglich mehrere Lieder, insgesamt mehr als 300, für Obertongesang bearbeitet. Für jede Melodie war eine, ihrem Grad der Komplexität entsprechende, Unterstimme zu finden, die sich mit den wenigen, durch den Intervallumfang der Obertonreihe beschränkten, Grundtönen darstellen lässt. Dabei häufig wiederkehrende Problemstellungen wurden notiert und geordnet, interessante Sonderfälle festgehalten. Bald ergaben sich zwei fundamental unterschiedliche Herangehensweisen, eine mehr bewegungsorientierte, kontrapunktische und eine klangorientierte, funktional harmonische, mit je eigenen, deutlich hervortretenden Sets von Regeln. Daraus ließen sich für jedes melodische Intervall bzw. jeden Oberton kurze Grundkombinationen ableiten, die als Gesangsübungen oder Bausteine für kompositorische Entscheidungen dienen können. Erstaunlicher Weise lassen sich auch Kadenzen, Intervallzirkel und harmonische Progression bis zu einem gewissen Grad durch die gleichzeitige Bewegung von Grund- und Obertönen darstellen. Diese Möglichkeiten wurden detailliert herausgearbeitet.

Bereits jetzt ist eine deutliche Befreiung und Erweiterung des Einsatzgebietes, über Welt- und Kammermusik hinaus, auf verschiedene, für Obertongesang bisher untypische Genres erreicht.

Dank der Arbeit von Wolfgang, dem ich von Herzen danke, ist nun das erste E-Book mit nicht weniger als 126 deutschen Volksliedern bereit, auf Deiner Webseite verlinkt zu werden. Es folgen noch vier weitere E-Books mit Kinderliedern, Weihnachtsliedern, Klassikern und skandinavischen Liedern.

Auf in die Welt und hoffentlich in Deinem Sinne.

In Liebe, Claudia
2024

Foreword

by Claudia Ritschel

My love,

Often there are a never ending number of things to do. Things enough for a lifetime. Things for which you think you have all the time in the world. With a scholarship from the Saxony Cultural Foundation, you were given time and funds in 2013 to delve deeper into a subject so important to you. Among these was a collection of songs of different genres and their transcription into the technique of overtone singing.

On April 20, 2022 you left your body on the way to the next world to journey further into your beloved universe. Shortly before you died, you asked Wolfgang Saus to publish all these wonderful songs for the overtone singers of this world. I take the liberty of sharing some of your thoughts which you wrote in your report for your the working grant at the end of 2014.

Jan Heinke (1968 to 2022)

From the report for the working fellowship of the Kulturstiftung Sachsen:

The starting point of the project was an attempt to open up overtone singing as a possibility of voice use for performers and composers alike (which has not yet been sufficiently investigated in Western culture), to the extent that its musical usability becomes possible in wider contexts. The aim was to create and make available reference material for practical use in the form of song arrangements.

In order to achieve the greatest possible scope, I have attempted to find an approach from widely differing perspectives. Literature on the physics of sounds, intonation, tuning systems, harmonics, psychoacoustics, physiology, perception and hearing had to be studied and evaluated, contacts with singers and composers had to be established, possibilities of publication had to be examined.

Firstly, general clues for dealing with different pitches of male and female voices could be narrowed down.

For a better understanding of the connections between the structure of the overtone series, the scales and the harmonic and tuning systems resulting from it, I traced in detail all known approaches from the Pythagorean to today's microtonal ones and unified them

with a mathematical method of my own. These investigations took a lot of time, but only with this was it possible for me to draw conclusions for a feasible and satisfying intonational accuracy and to make well-founded statements about usability or exclusion of prime harmonics. This question could not be answered by listening alone because of the context.

In parallel, I reviewed European folk song collections (primarily German and Scandinavian) in libraries and on the Internet, and made a selection of suitable melodies. Sources from the Czech Republic, Switzerland and Southern and Eastern Europe were also consulted, and several songs were arranged for overtone singing each day, more than 300 in total. For each melody, a lower voice corresponding to its degree of complexity had to be found, which could be represented with the few fundamental pitches limited by the interval range of the overtone series. Frequently recurring problems were notated and arranged, interesting special cases were recorded. Soon, two fundamentally different approaches emerged, one more movement-oriented, contrapuntal, and the other sound-oriented, functionally harmonic. Each had its own distinct set of rules. From these, short basic combinations could be derived for each melodic interval or overtone, which could serve as vocal exercises or building blocks for compositional decisions. Surprisingly, cadences, interval circles, and harmonic progression can also be represented to some degree by the simultaneous movement of fundamentals and overtones. These possibilities have been worked out in detail.

A significant liberation and expansion of the field of application – beyond world and chamber music – to various genres previously uncharacteristic of overtone singing has already been achieved.

Thanks to the work of Wolfgang, whom I sincerely thank, the first e-book with no less than 126 German folk songs is now ready to be linked to your website. Four more e-books with children's songs, Christmas songs, classics and Scandinavian songs will follow.

Out into the world and hopefully in your sense.

With love, Claudia
2024

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Deutsche Kinderlieder
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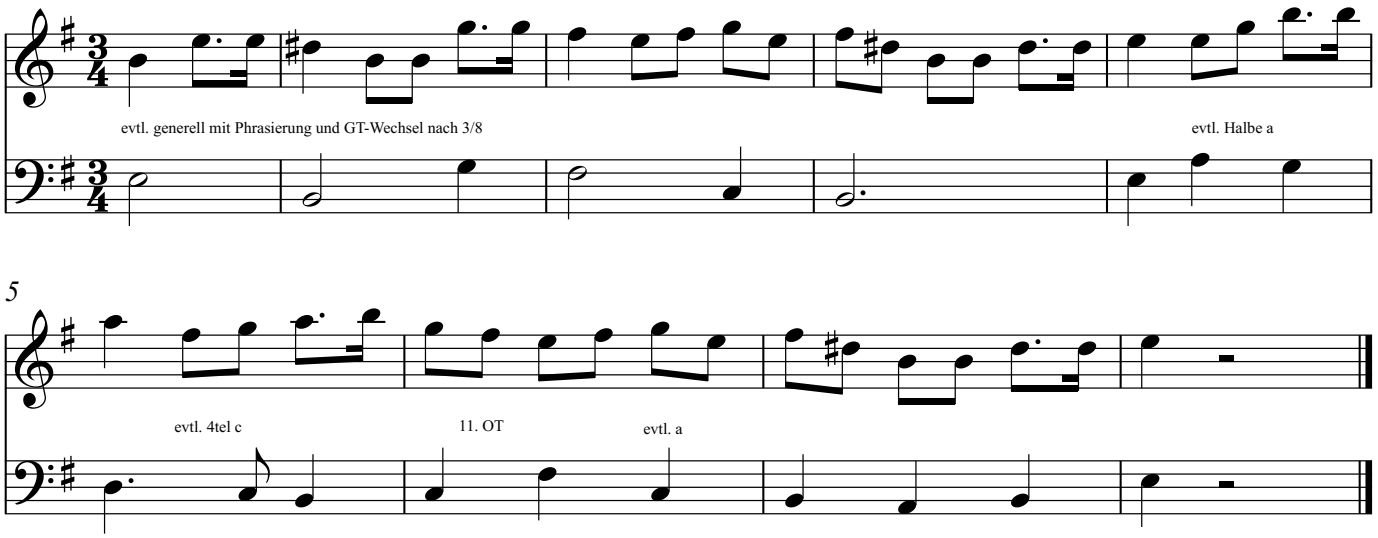
Å at jeg kunne min Jesus prise

Bearb.: Jan Heinke

norwegisch, trad.



http://www.youtube.com/watch?v=rE6lLo0m1SA

http://www.youtube.com/watch?v=k3znO1swLkg

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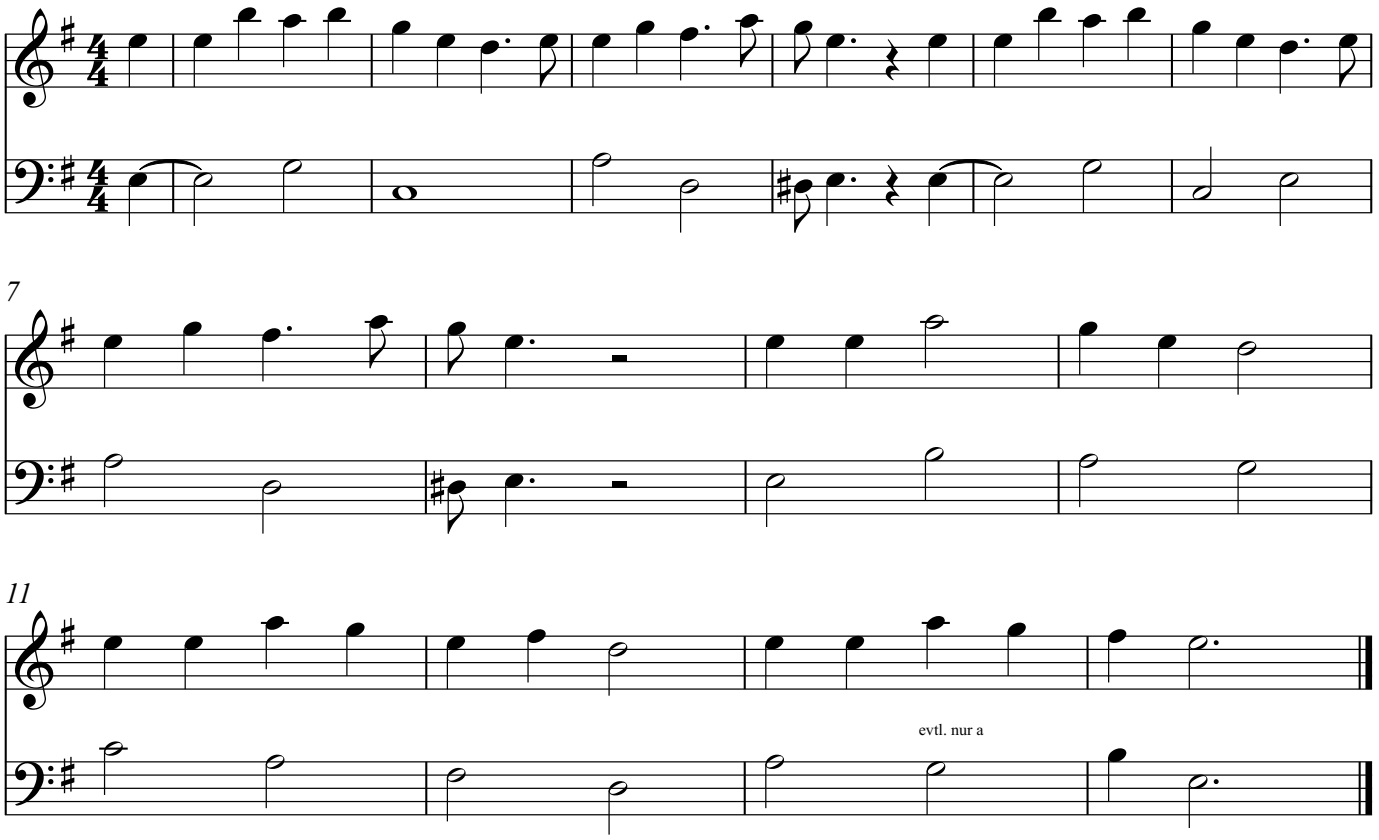
Å nå ska eg sulle

Bearb.: Jan Heinke

norwegisch



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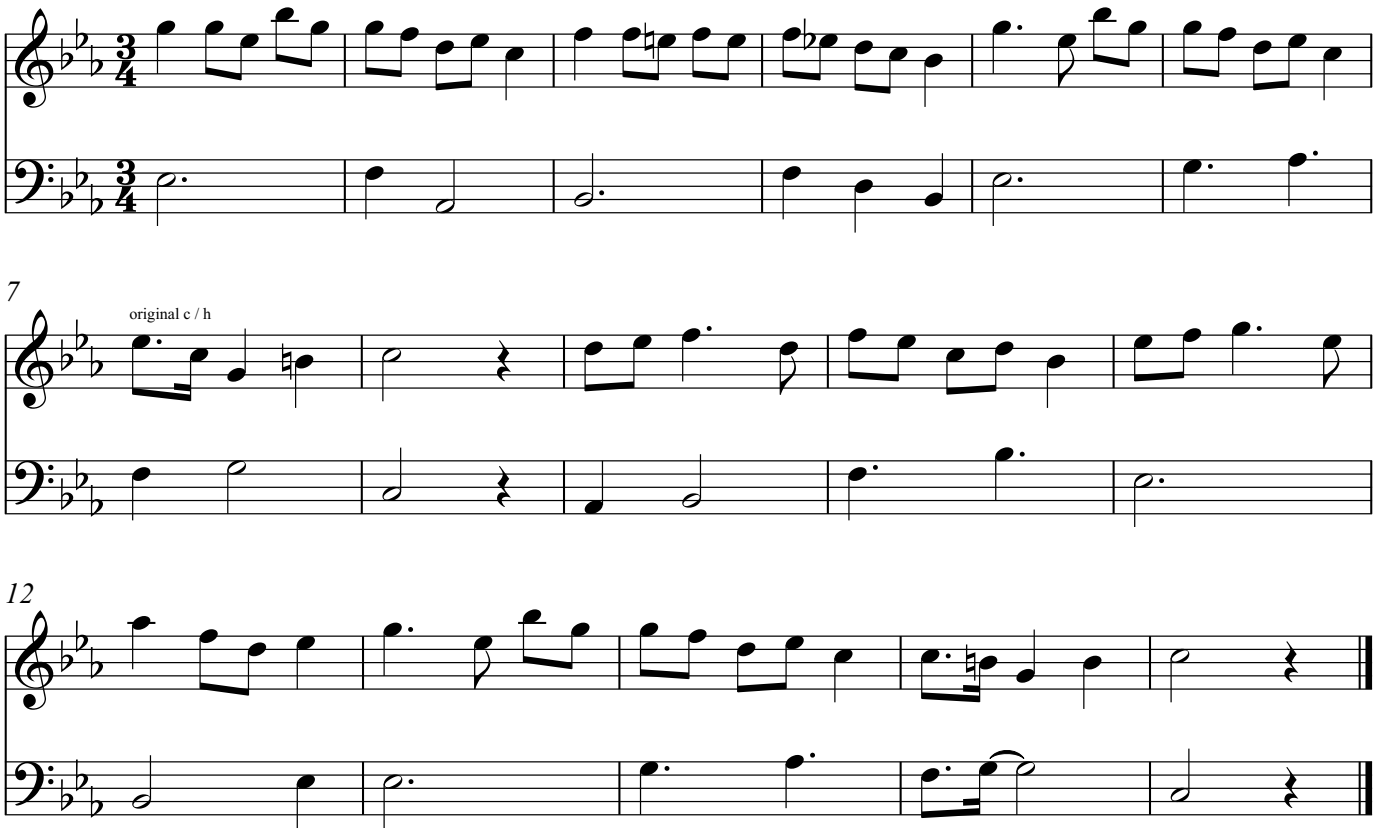
Ack, hör du lilla vännen min

Bearb.: Jan Heinke

trad., schwedisch



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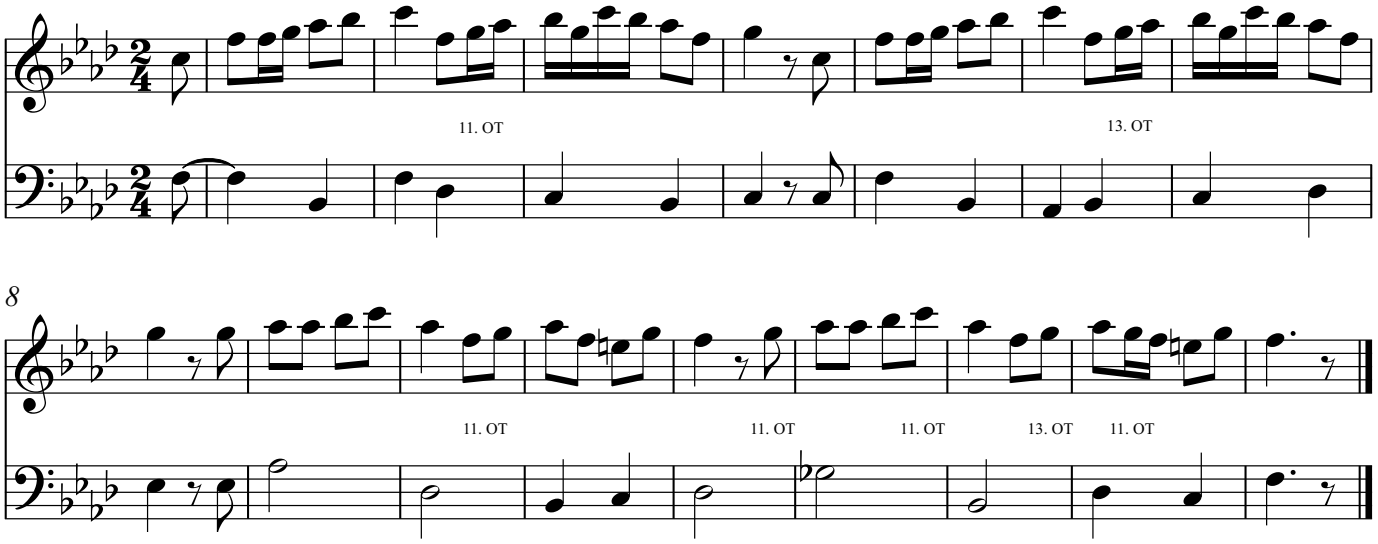
Ack, jag är en liten gosse

Bearb.: Jan Heinke

Folksong from Finland



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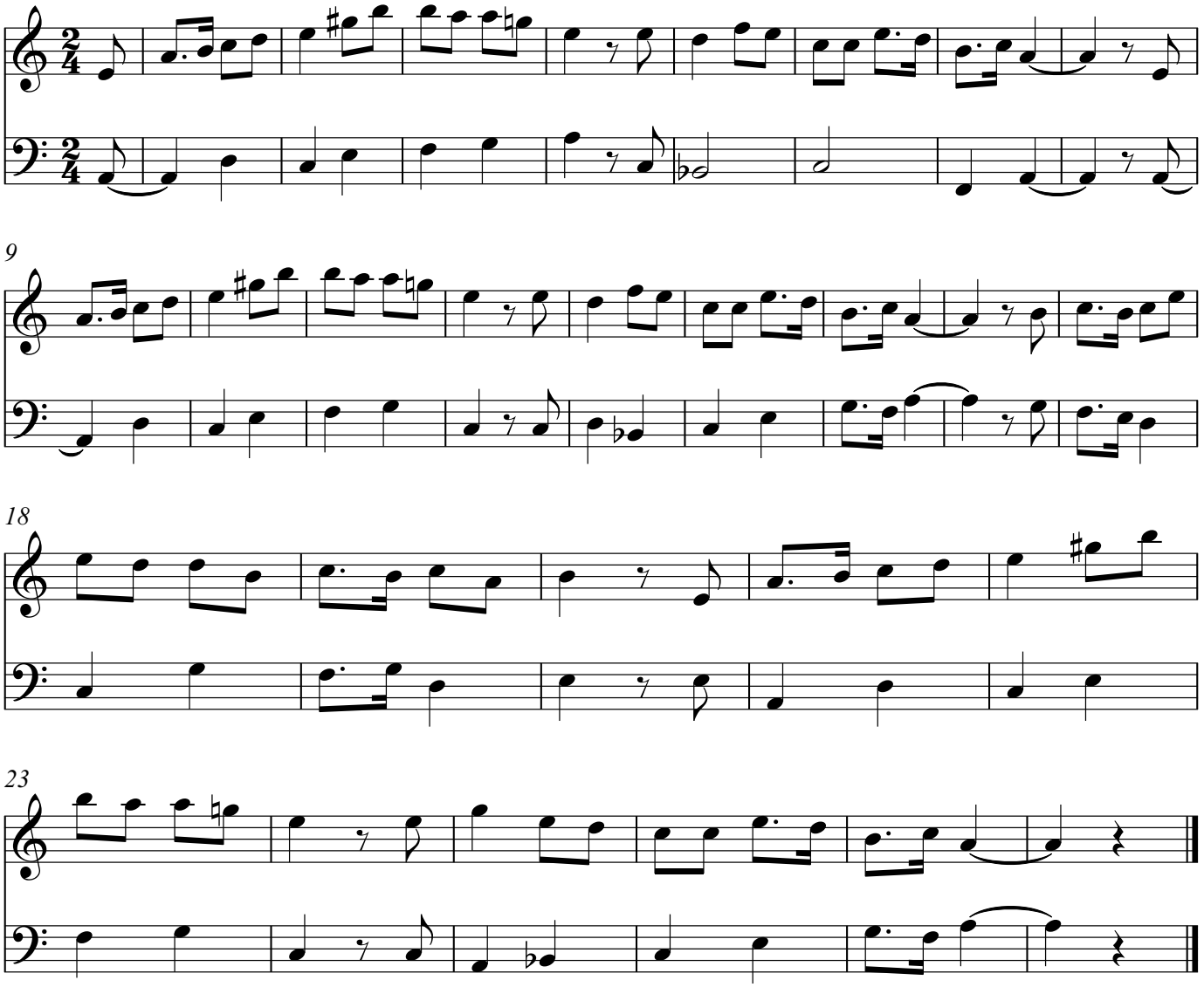
Ack Värmeland du sköna

(Värmlansvisan)

Bearb.: Jan Heinke

trad., Östergötland



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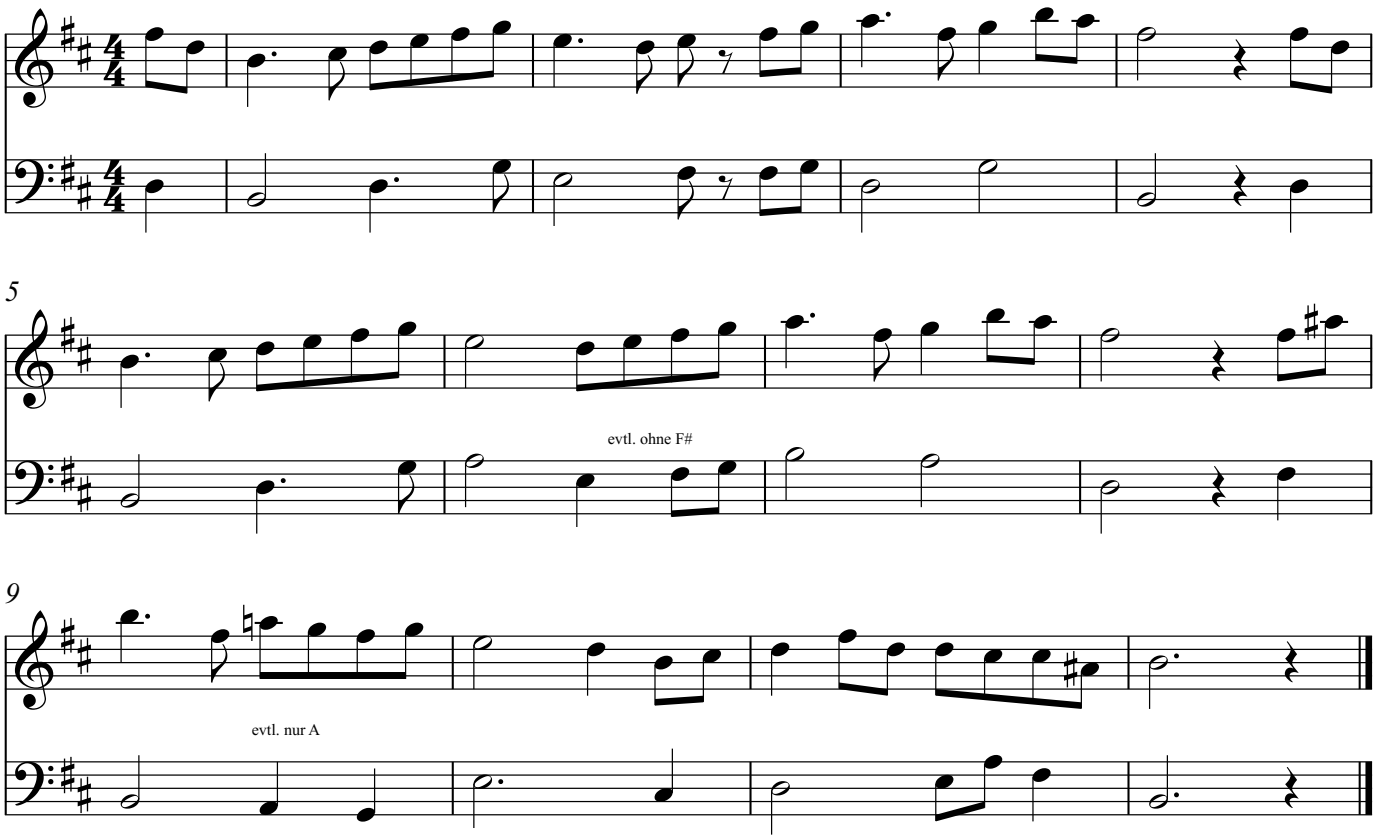
Allt under himmelens fäste

Bearb.: Jan Heinke

traditionell, Schweden



http://www.youtube.com/watch?v=EYkGnzcvk3g

Melodie auch bei "Den moderlösa gossen"

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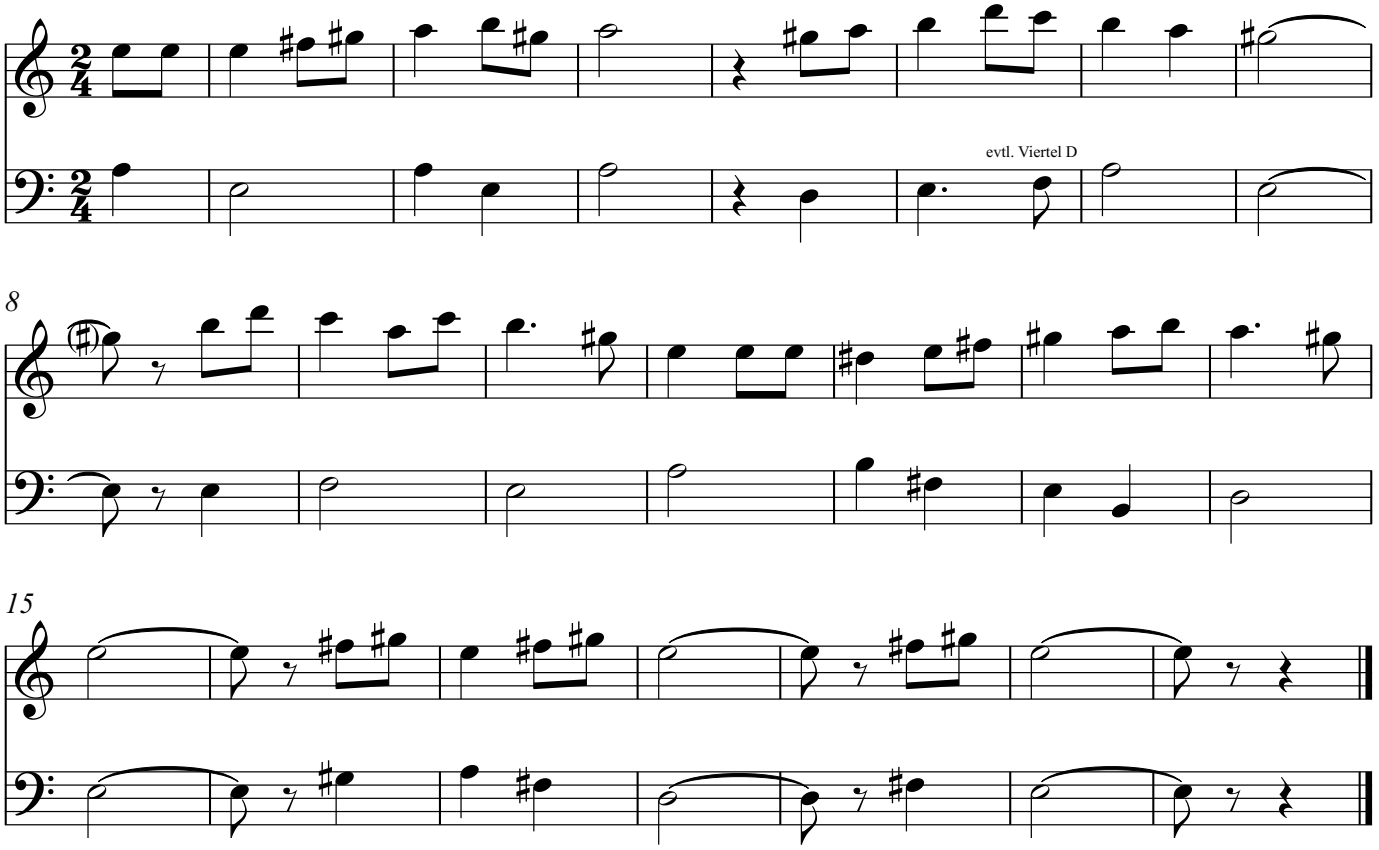
Aur gaishua lo etalo

Bearb.: Jan Heinke

Wiegenlied, baskisch



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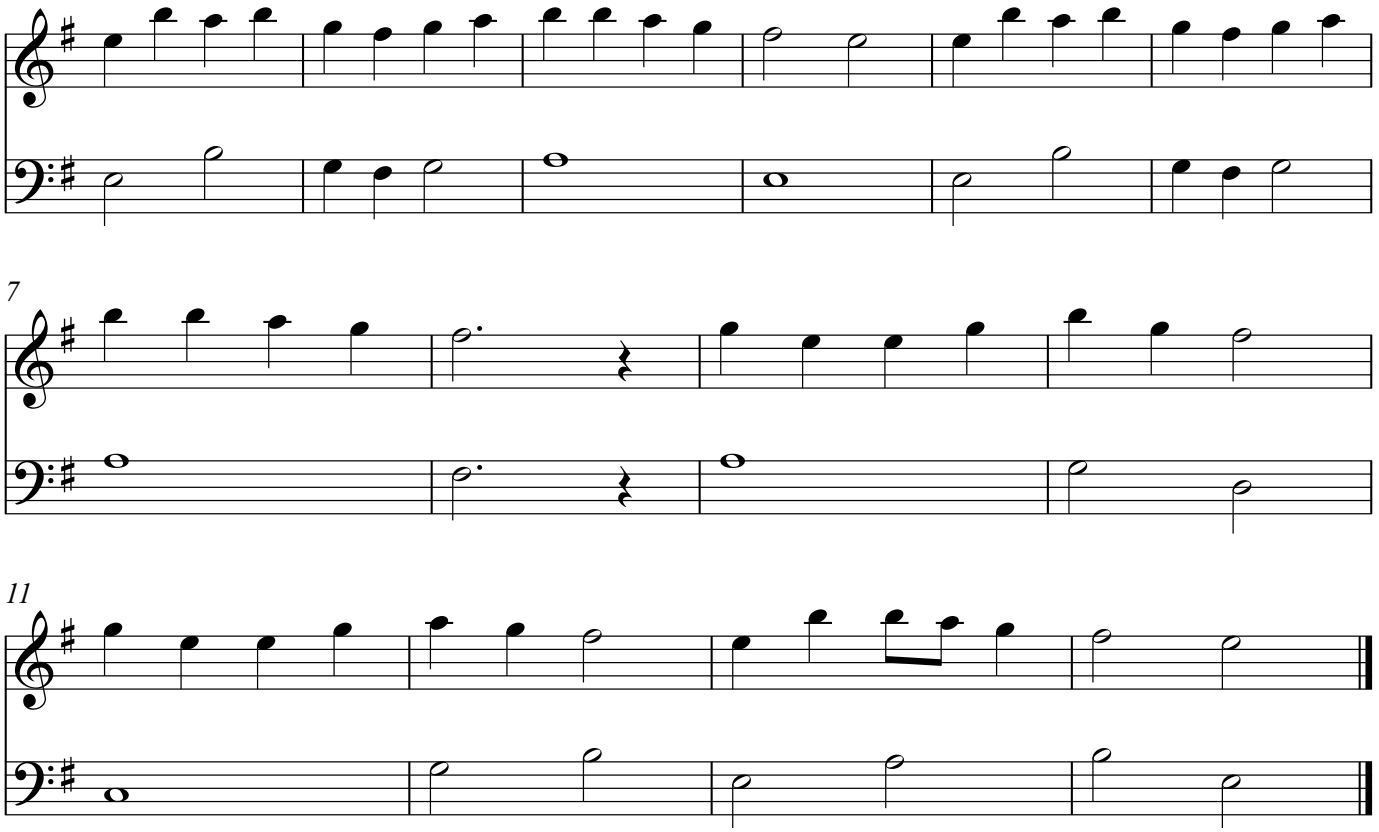
Bånsull frå Sollien

(Bukkehorn-Thema)

Bearb.: Jan Heinke

Ole Eggen



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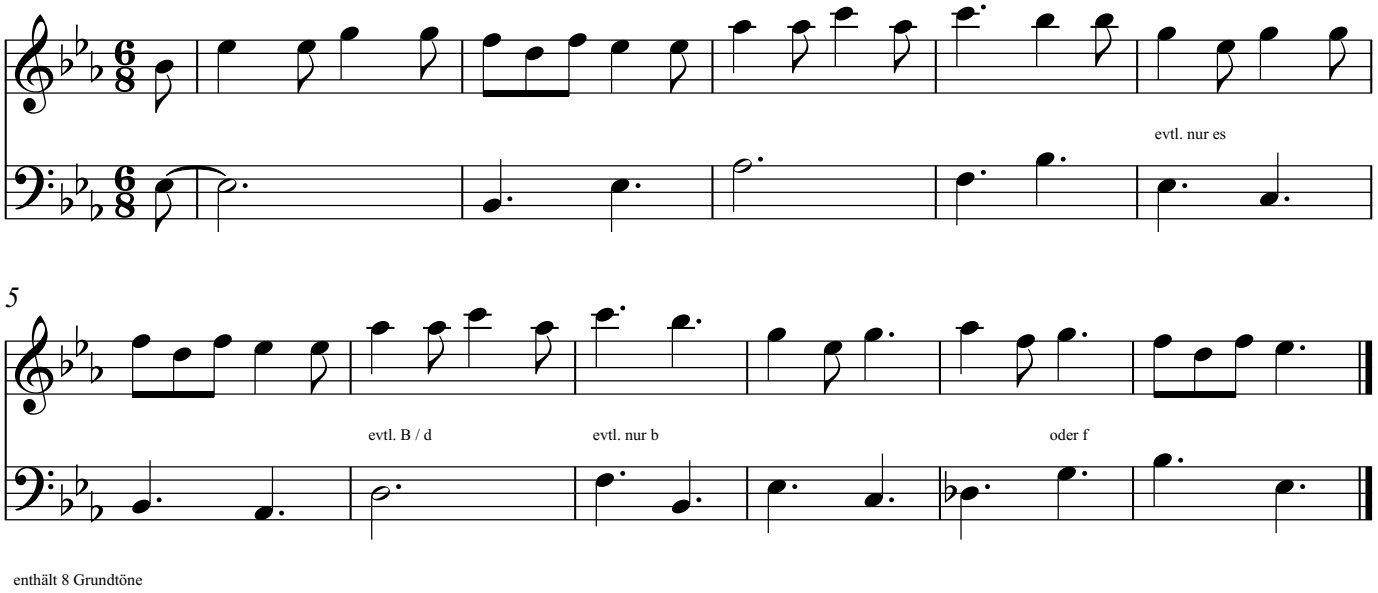
Beltet mitt

Bearb.: Jan Heinke

norwegisch



enthält 8 Grundtöne

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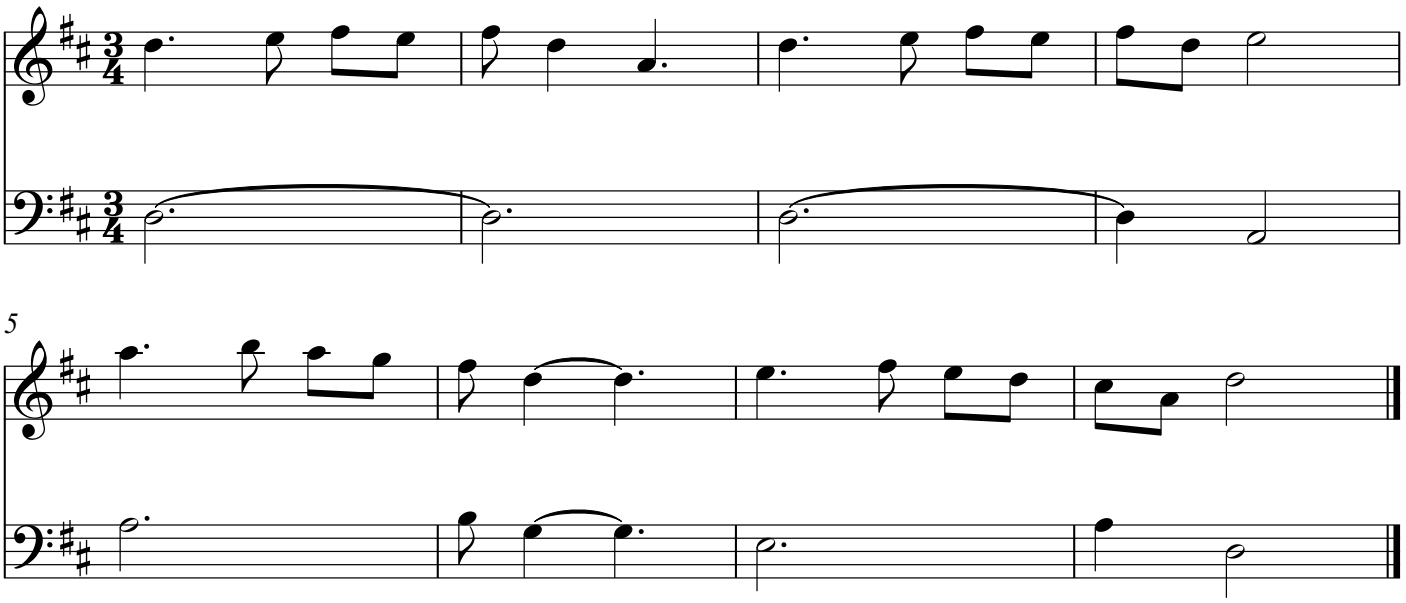
Bezi Woda

trad. sorbisch



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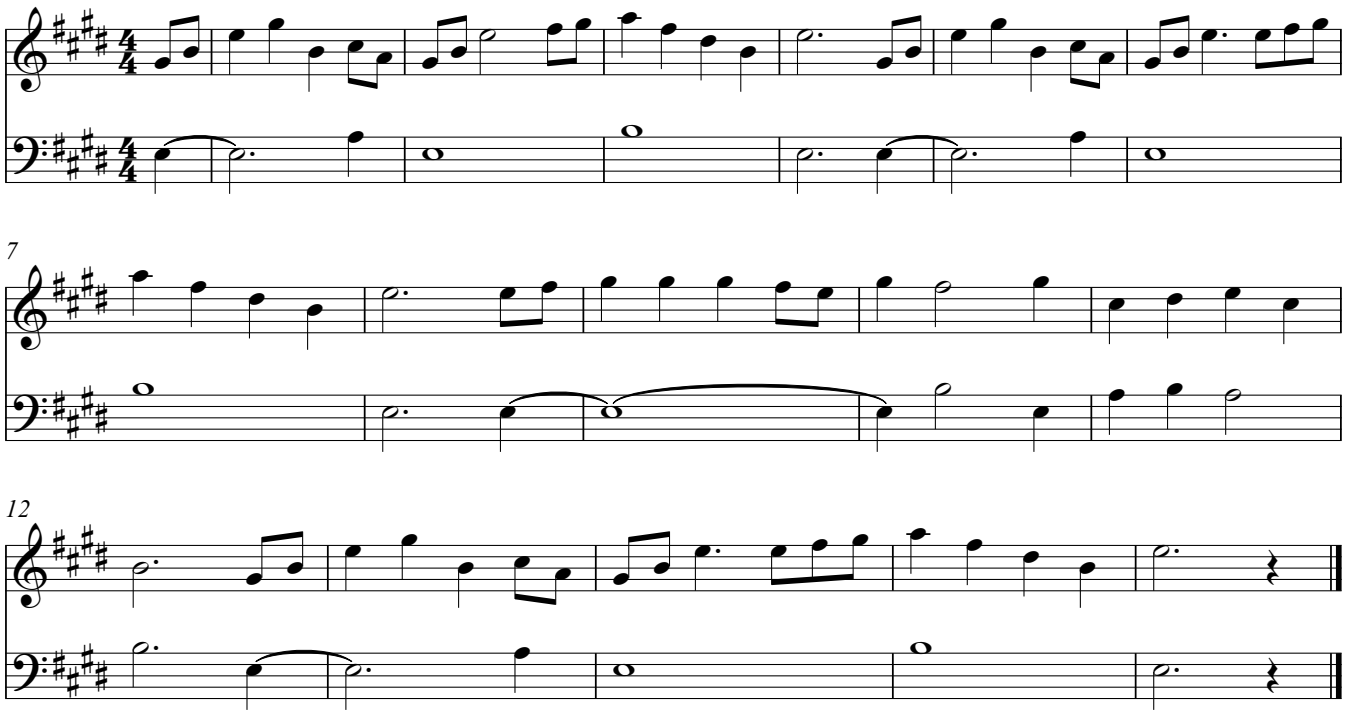
Bearb.: Jan Heinke

Bred dina vida vingar

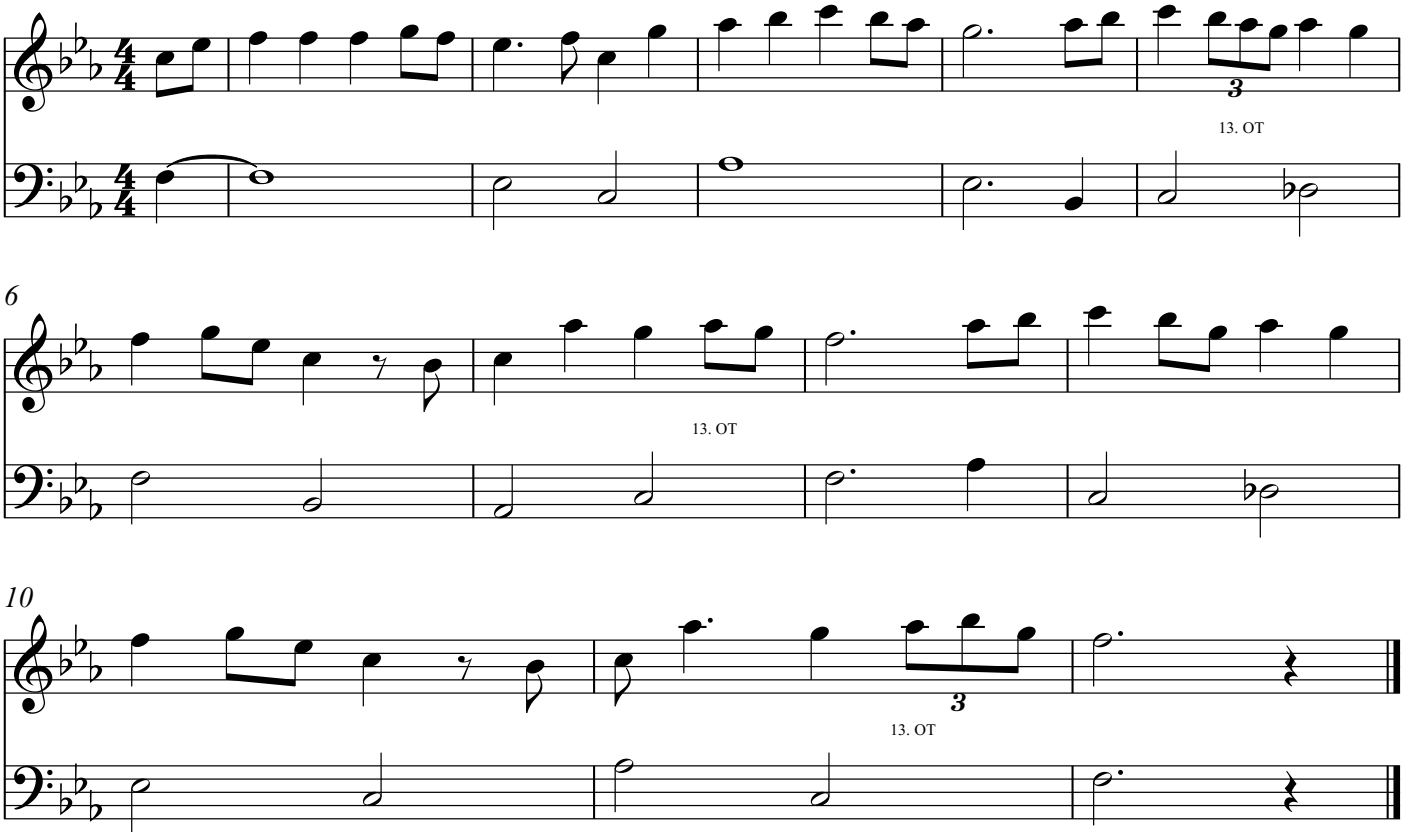
trad., schwedisch



Bushes and Briars

Bearb.: Jan Heinke

trad., englisch



http://www.youtube.com/watch?v=qaCUD_1QjOA

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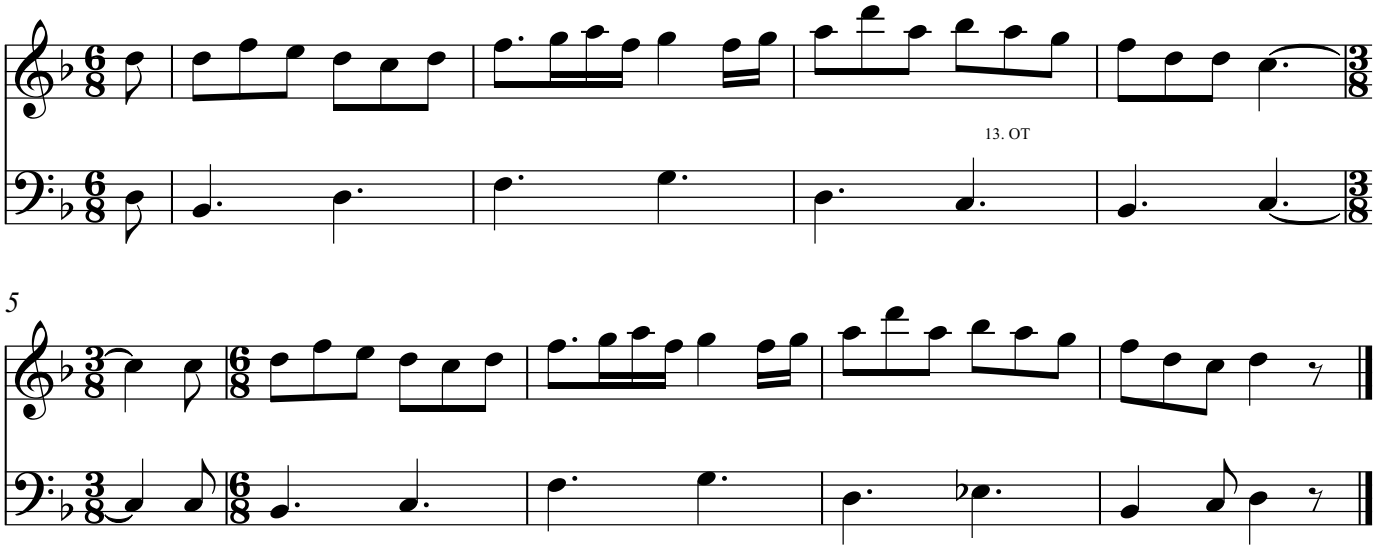
Cade sin d'on te sin

Bearb.: Jan Heinke

traditionell, Irland



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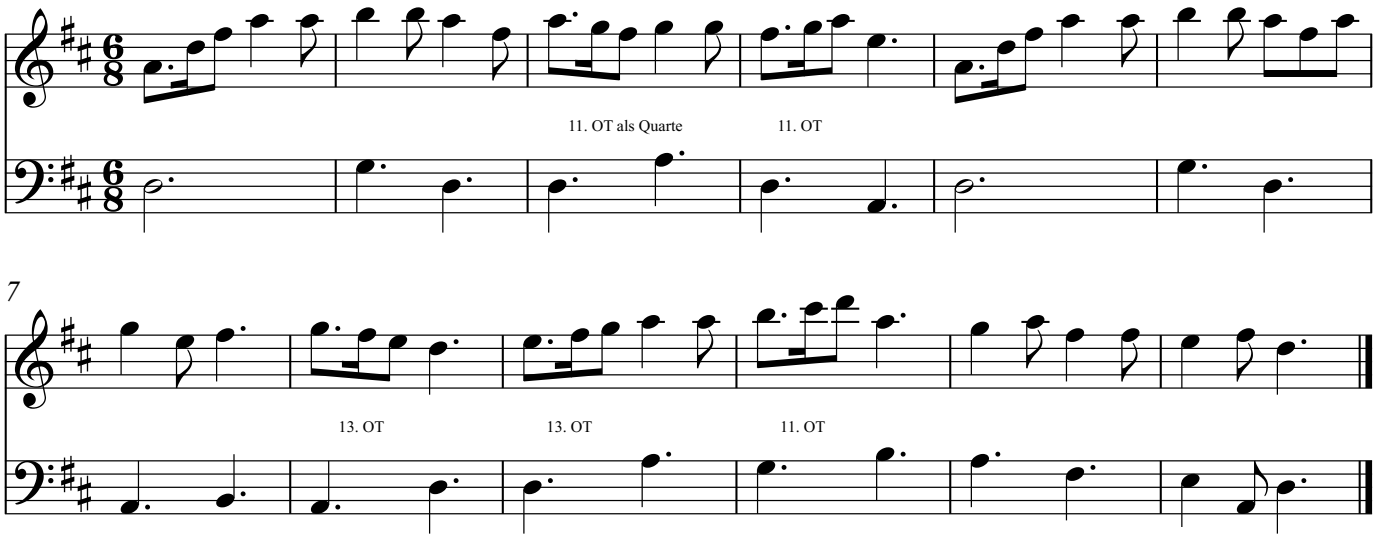
Chant de noce

Bearb.: Jan Heinke

Joseph Bovet



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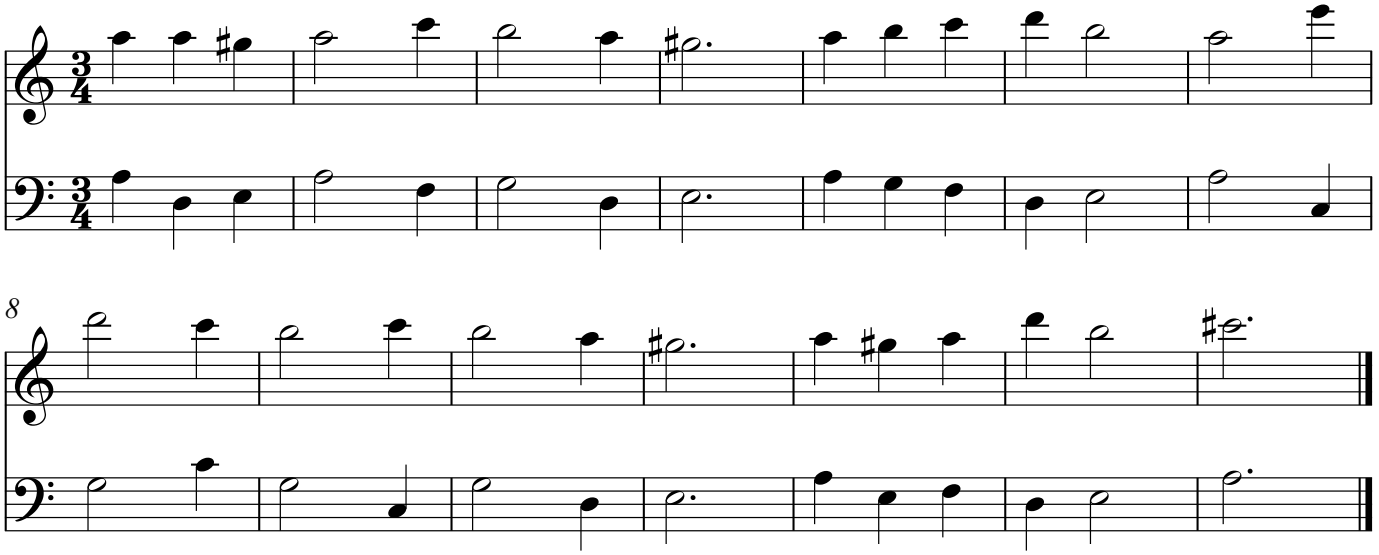
Coventry Carol

(Lully Lullay)

Bearb.: Stuart Hinds



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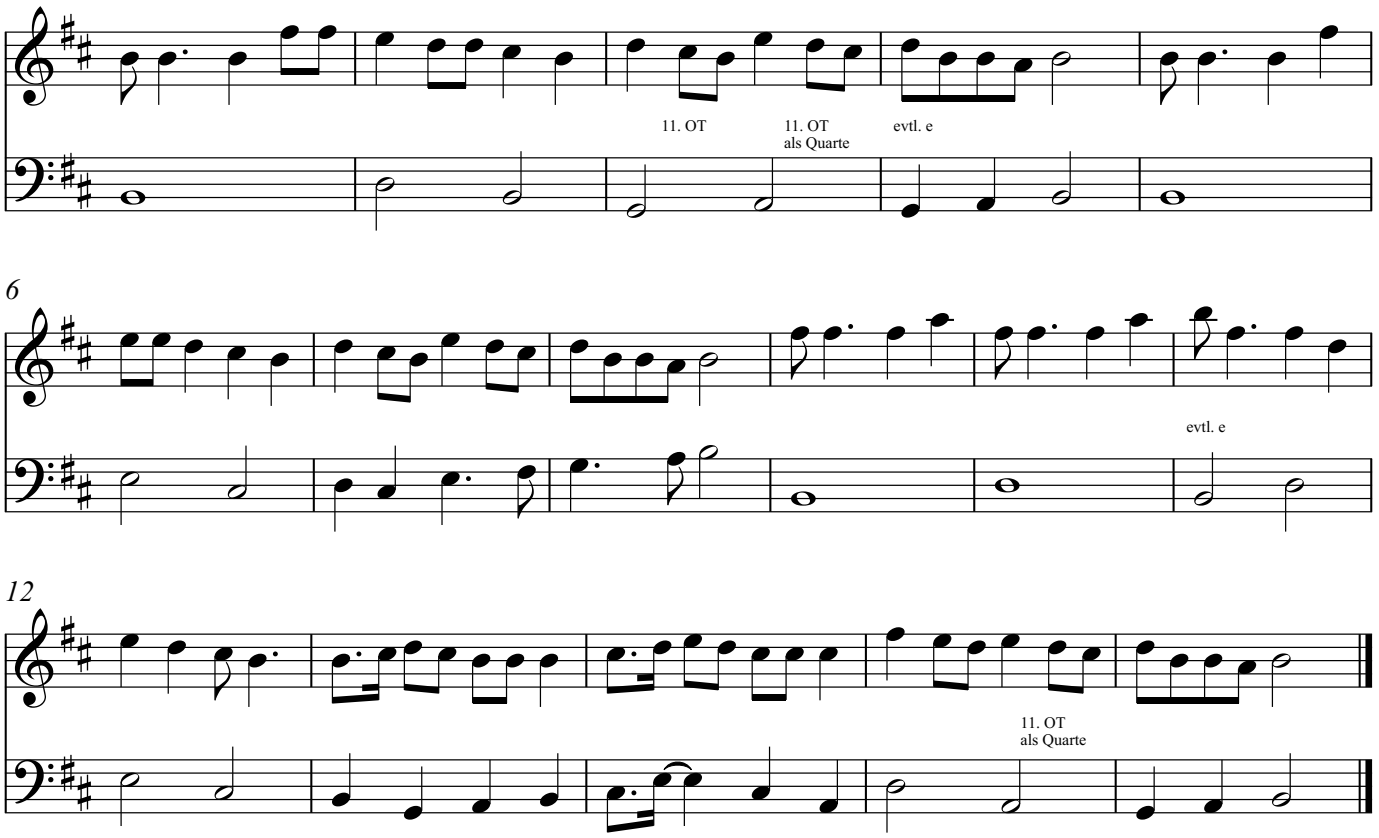
Dacw 'Nghariad

Bearb.: Jan Heinke



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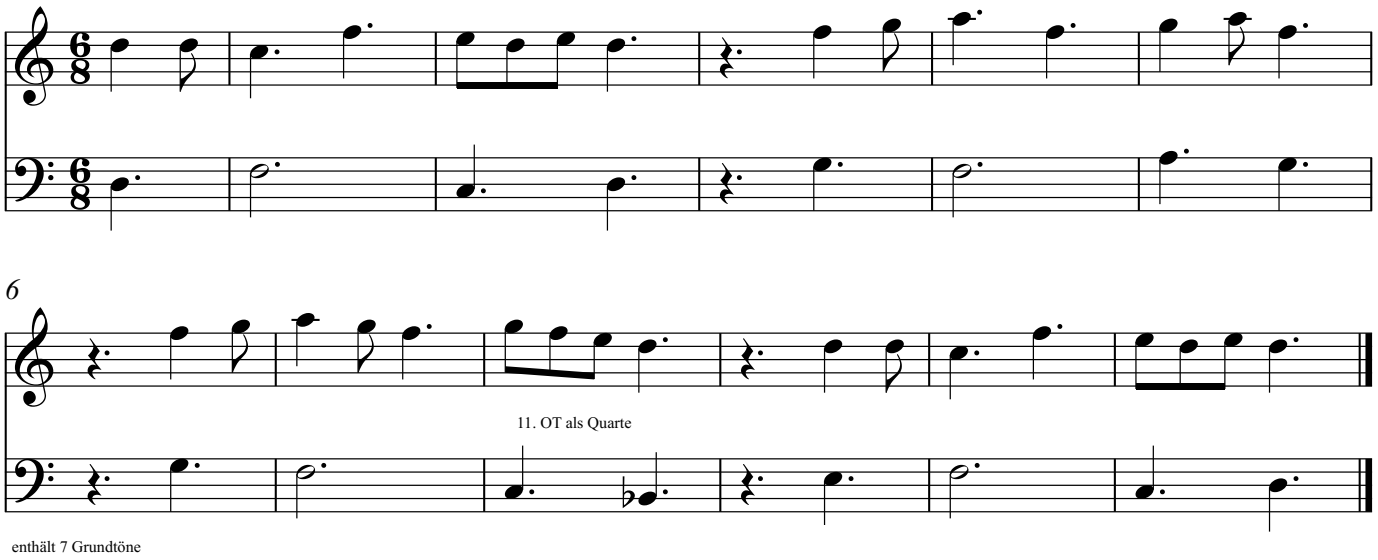
Dagen viker og går bort

Bearb.: Jan Heinke

norwegischer Psalm



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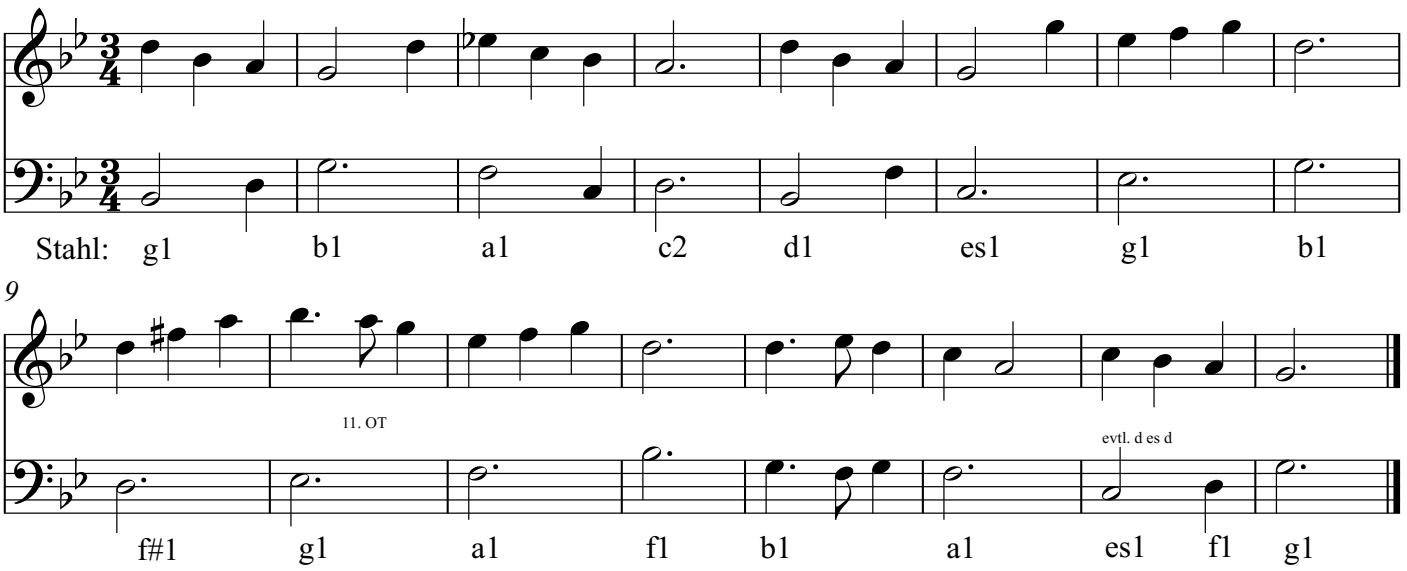
Danse mi vise

Einar Skjæraasen

Edvard Fliflet Bræin



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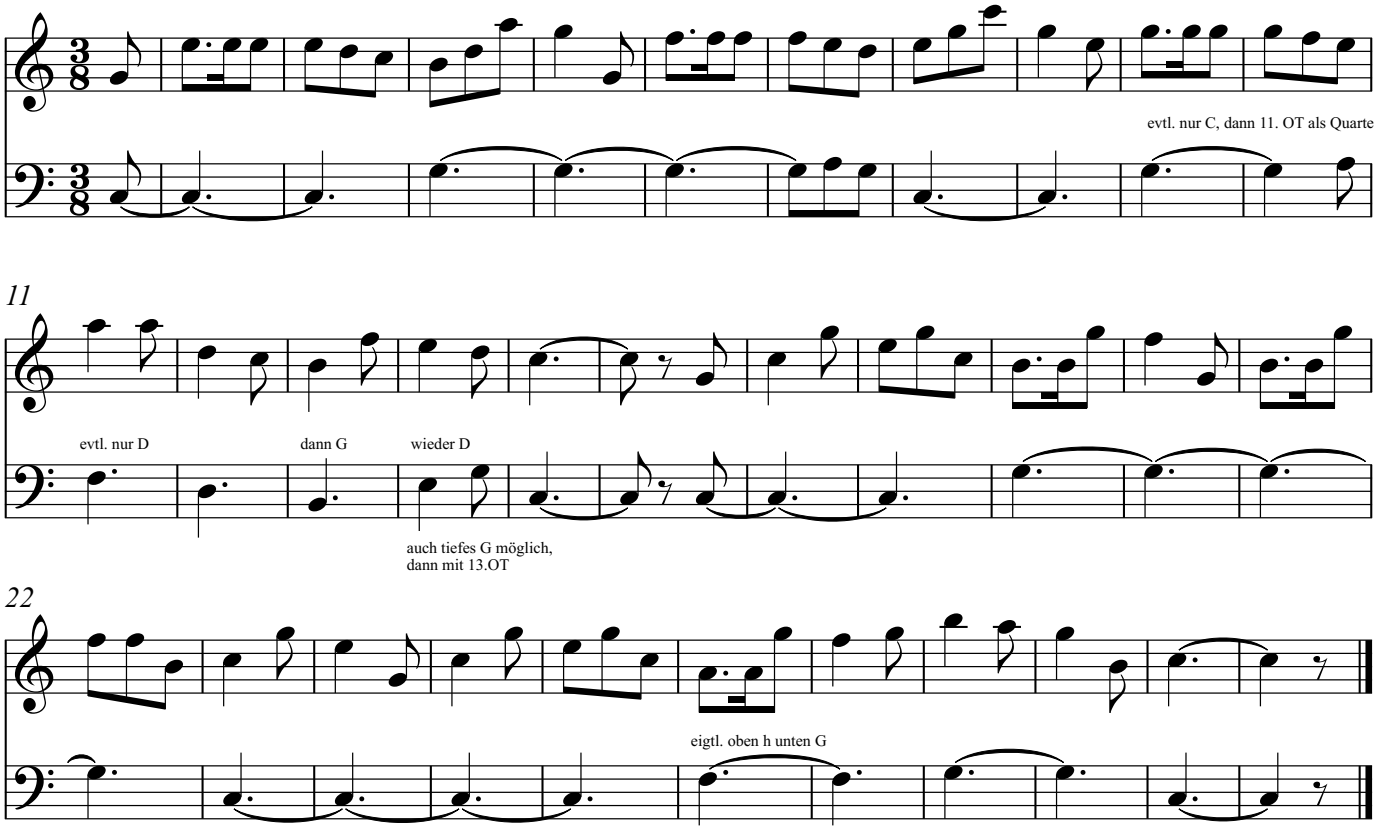
De Frühlig isch au scho uf d' Berg

Bearb.: Jan Heinke

traditionell, Schweiz



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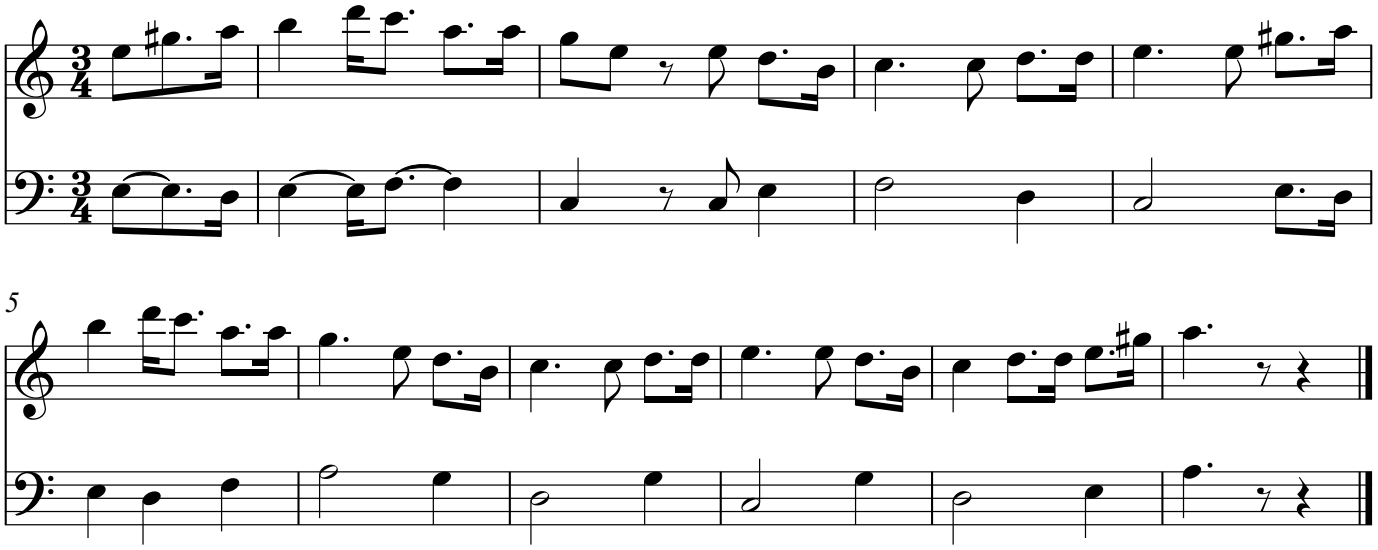
Den dag kjem aldri

Bearb.: Jan Heinke

trad., norwegisch



http://www.youtube.com/watch?v=xlWiP9DIG9Q

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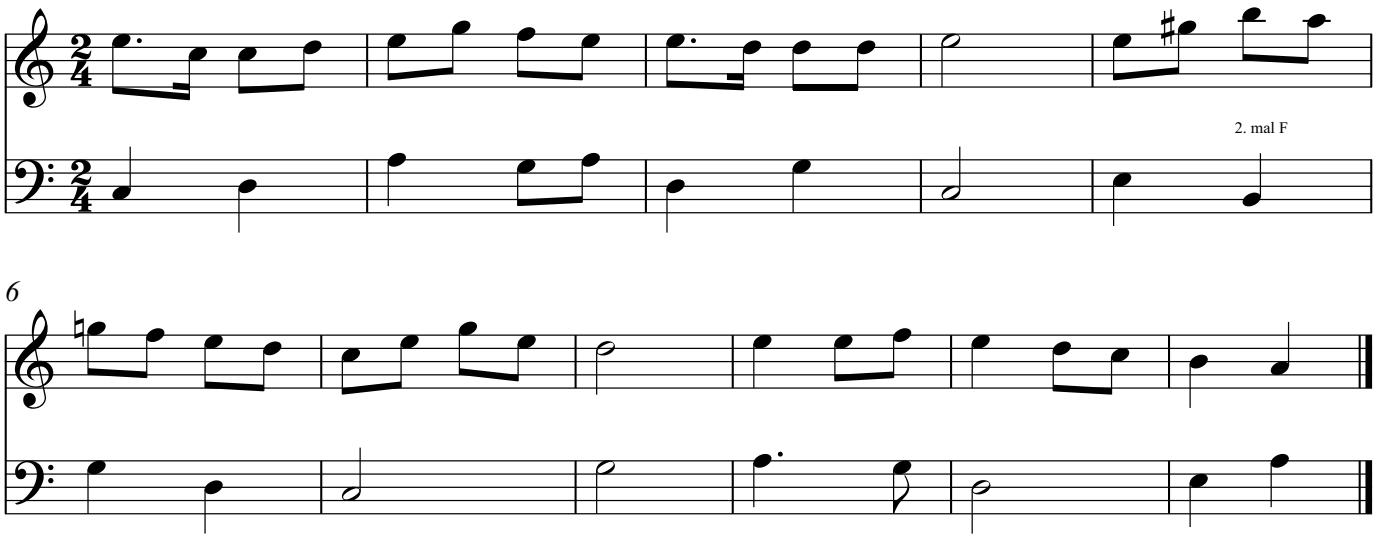
Den öfvergifna

Bearb.: Jan Heinke



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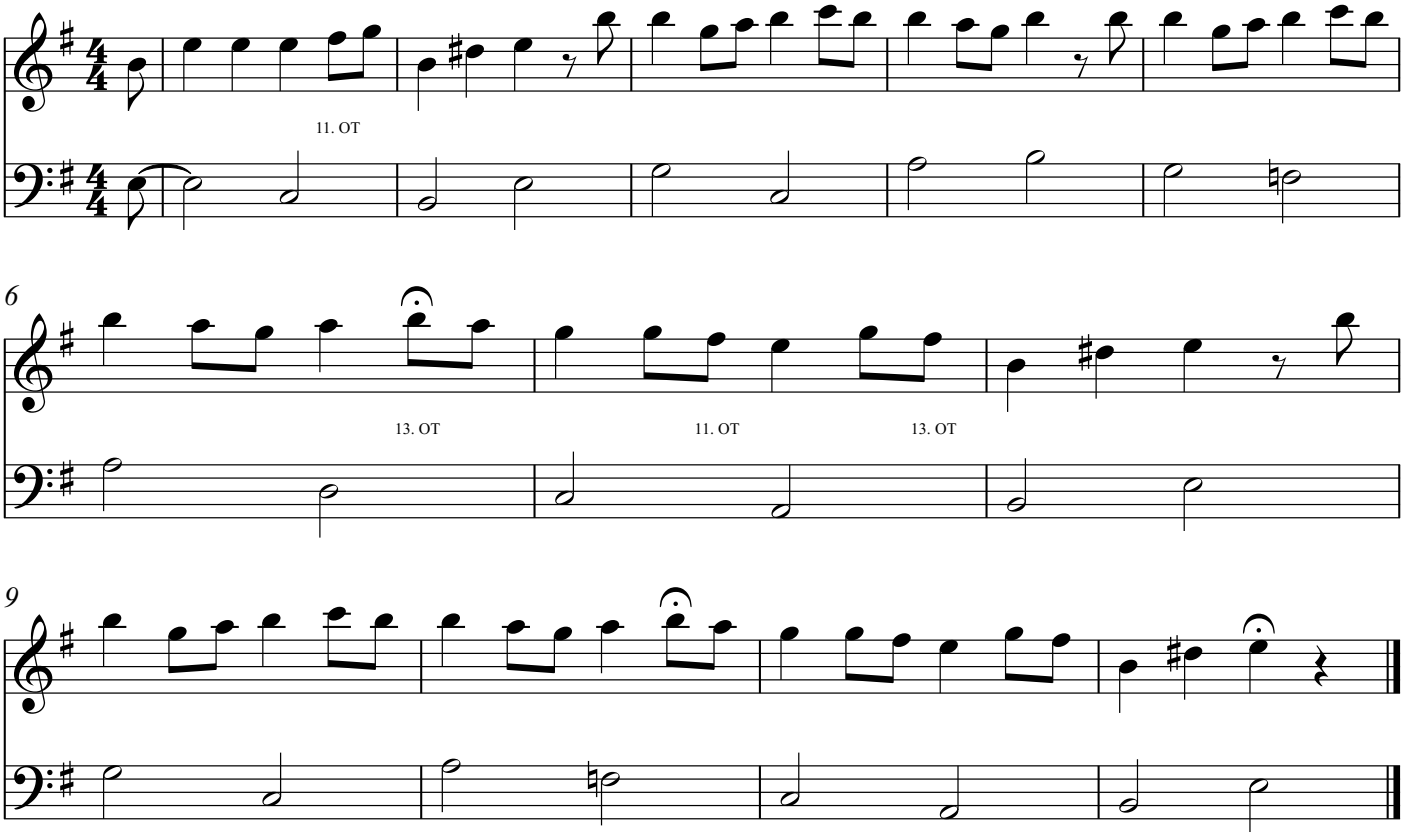
Det var seg en aften

Bearb.: Jan Heinke

trad., norwegisch



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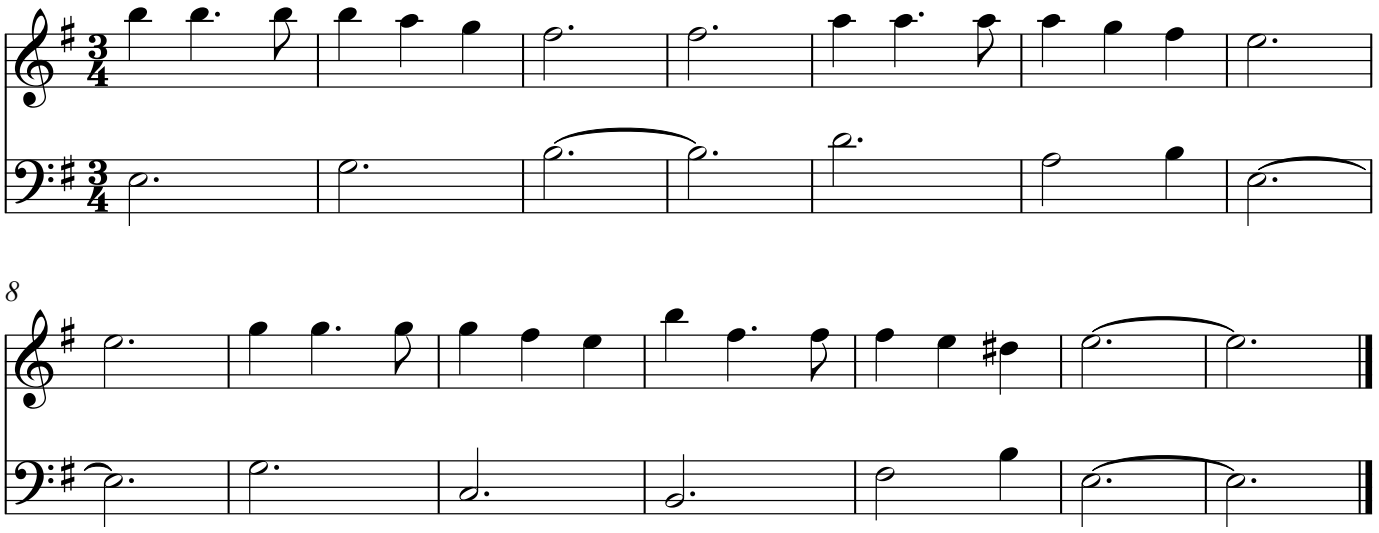
Disertori

Bearb.: Jan Heinke



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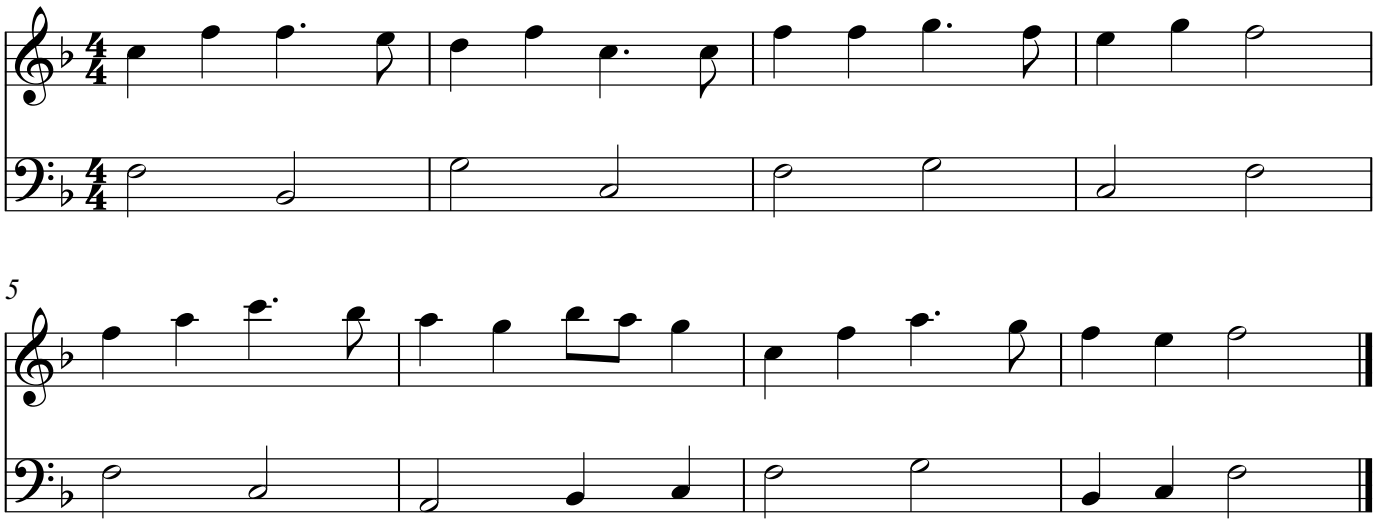
Div' plavinas es noplavu

Bearb.: Jan Heinke

traditionell, Lettland



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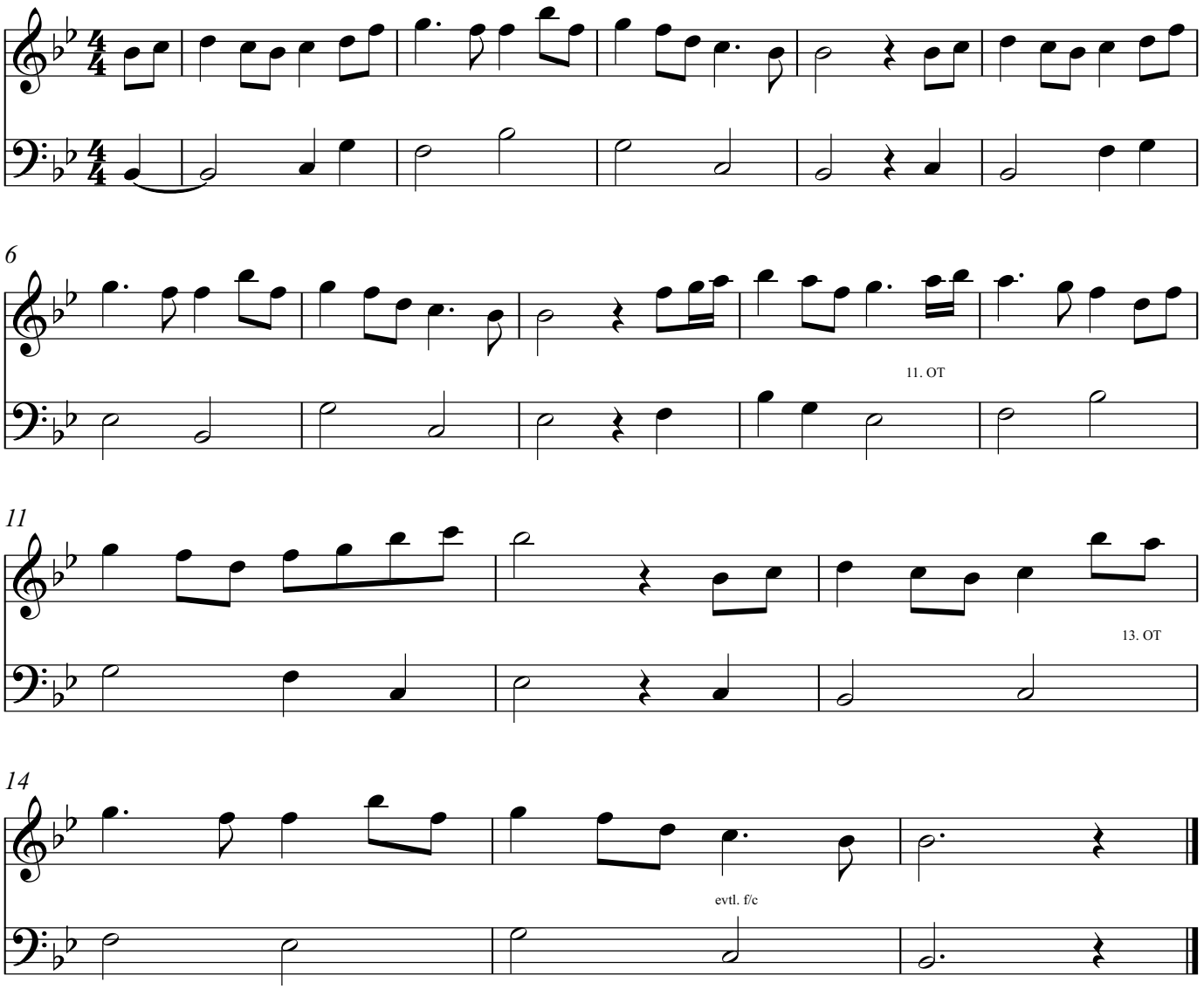
Down by the Salley Gardens

Bearb.: Jan Heinke

trad.



http://www.youtube.com/watch?v=C2UZReQGNVI

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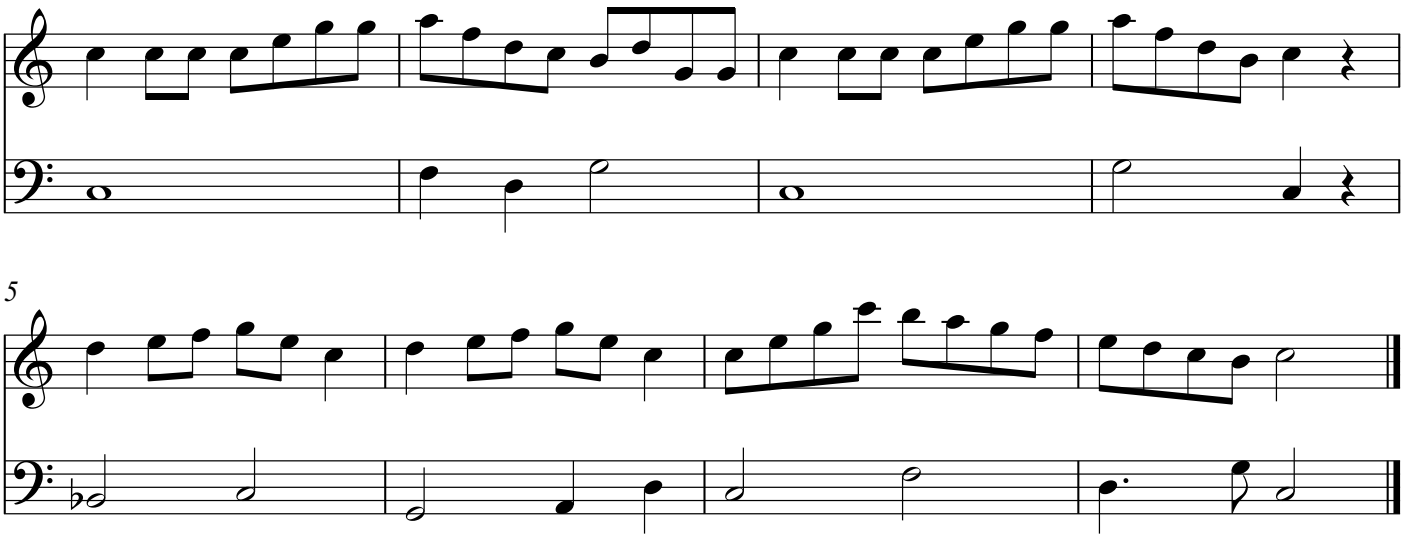
Early one morning

Bearb.: Jan Heinke

trad., englisch



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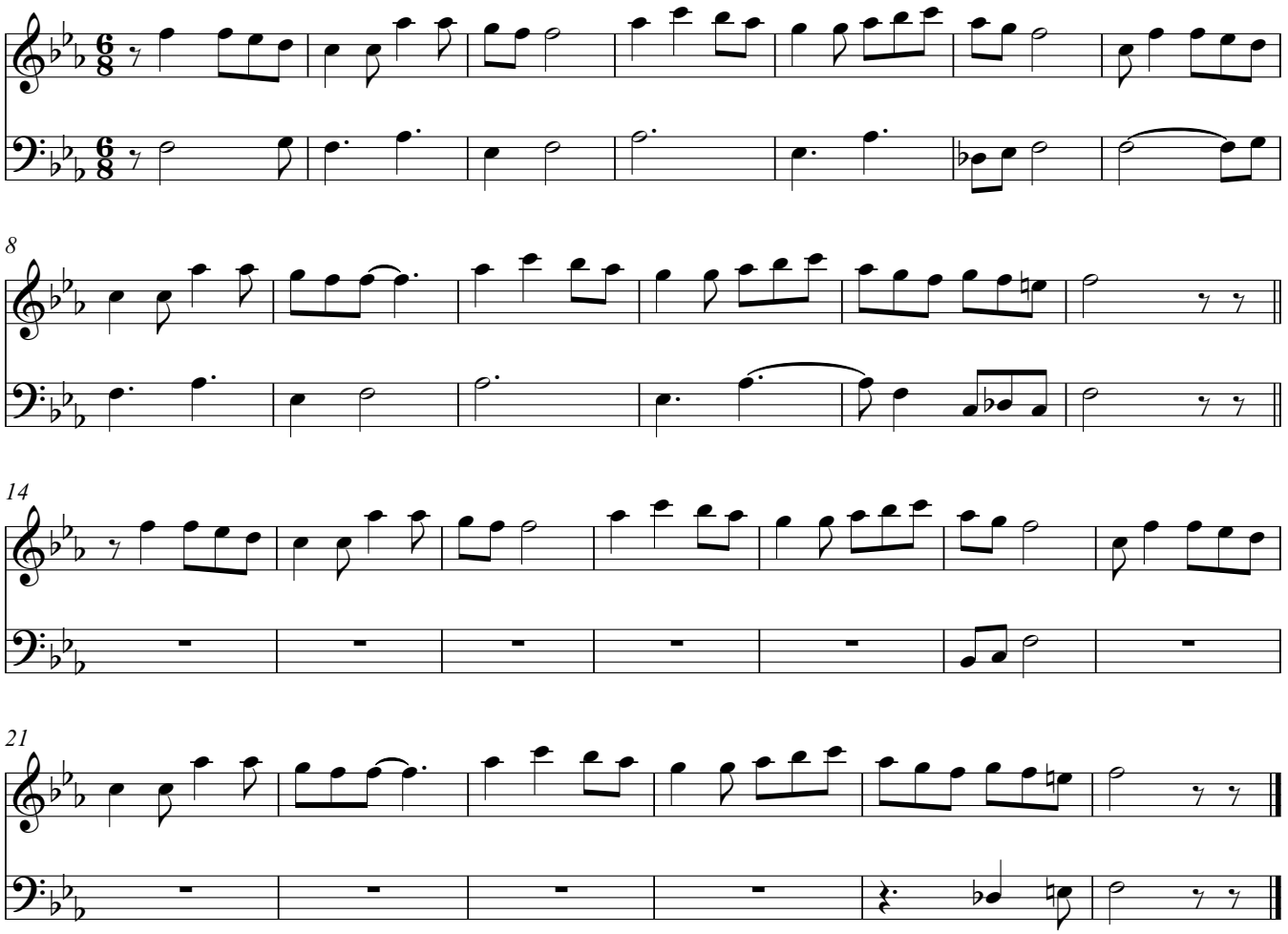
Bearb.: Jan Heinke

Eg er framand



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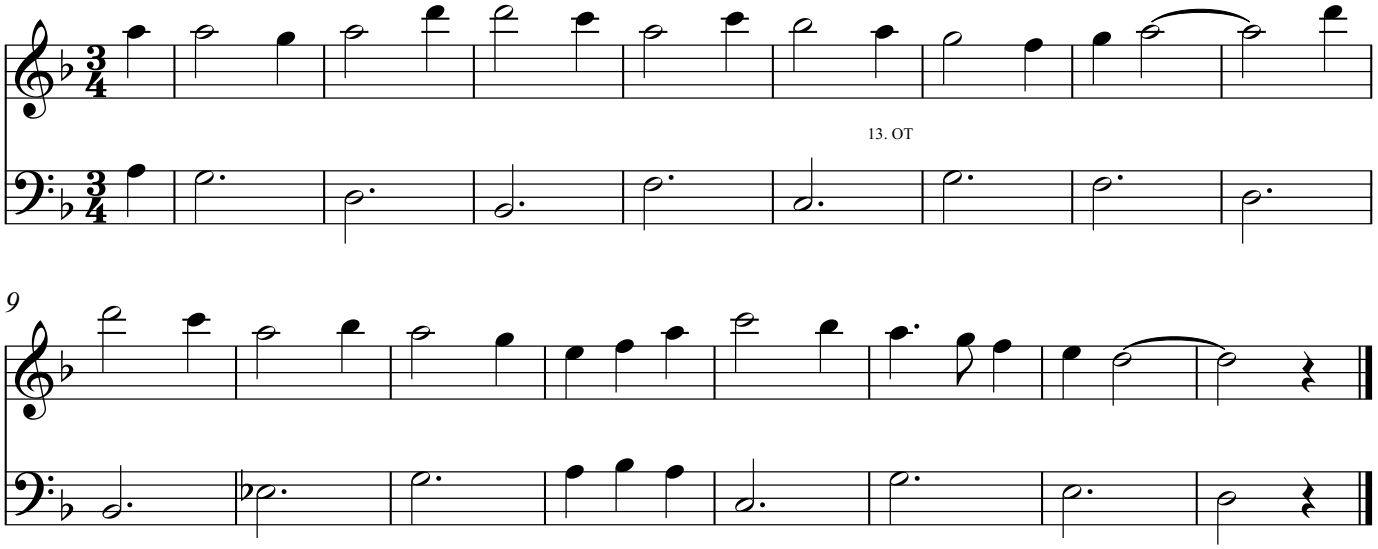
Eg veit i himmelrik ei borg

Bearb.: Jan Heinke



http://www.youtube.com/watch?v=J3exw0PZOlM

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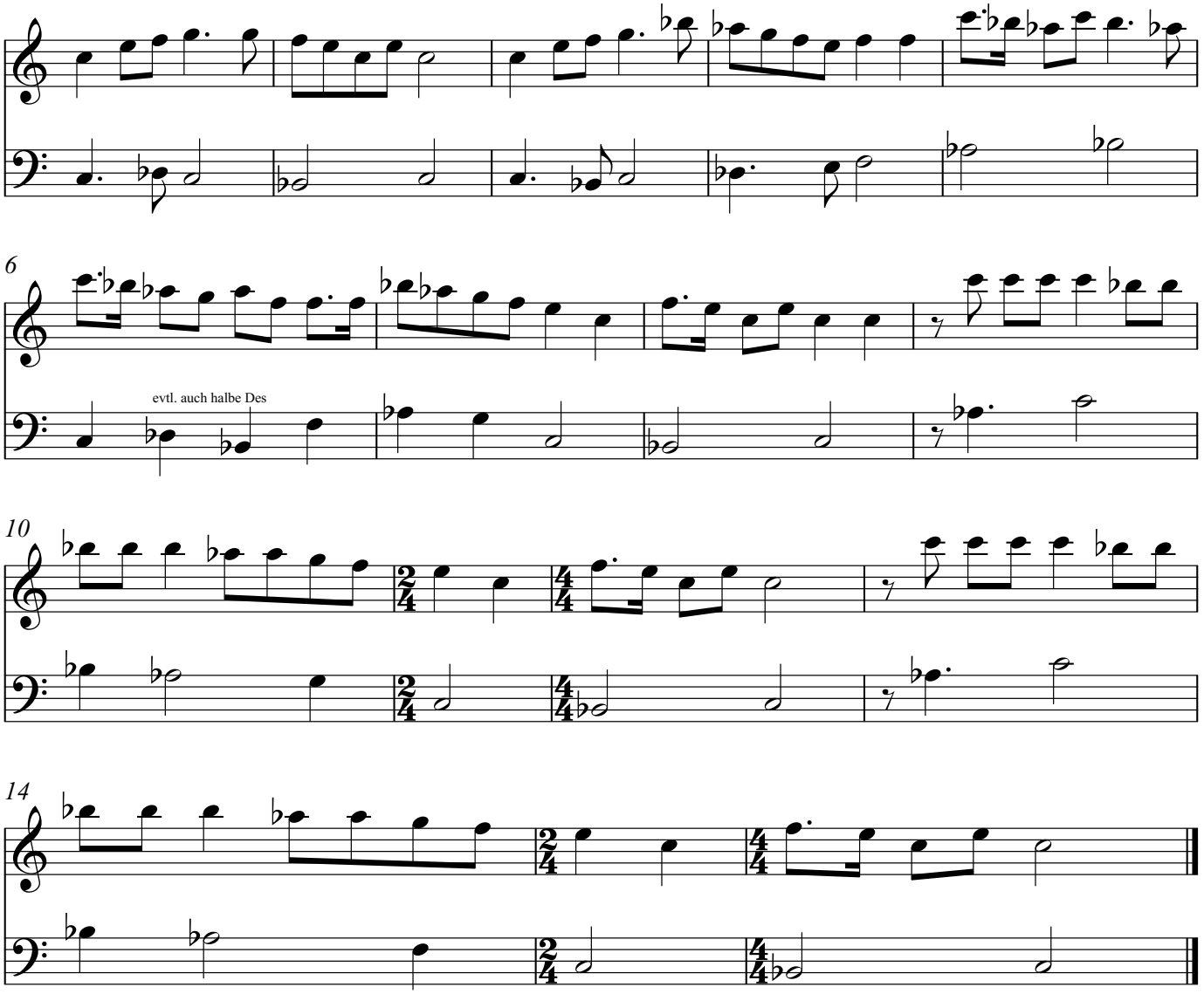
El rey Nimrod

Bearb.: Jan Heinke



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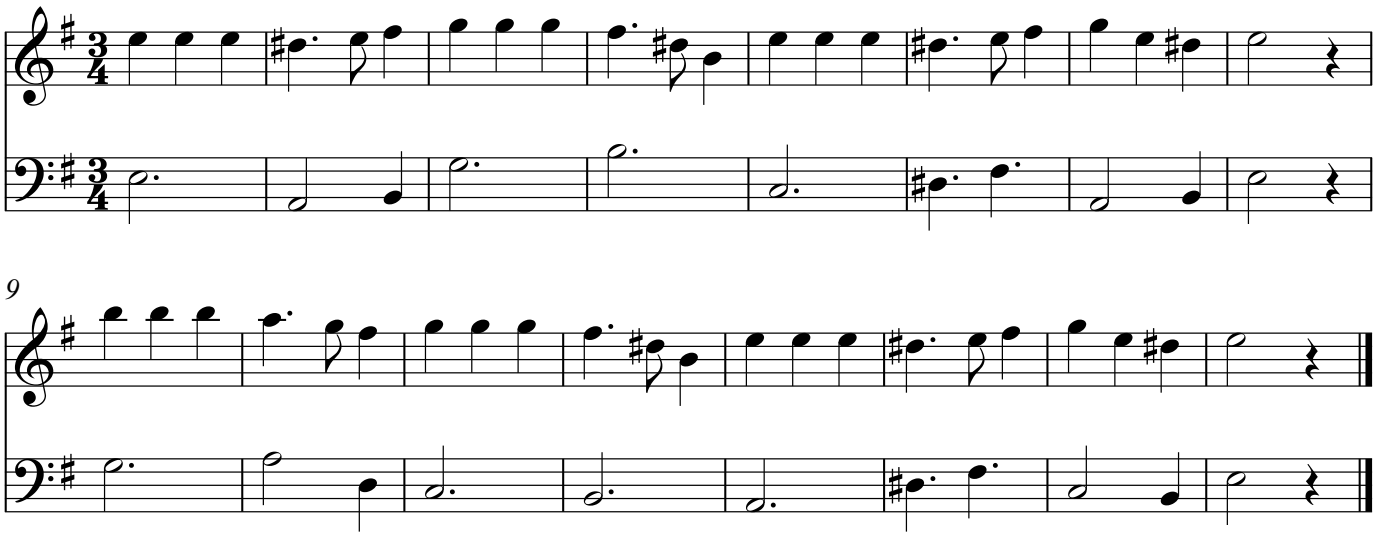
En gang i bredd med mig

Bearb.: Jan Heinke

trad., schwedisch



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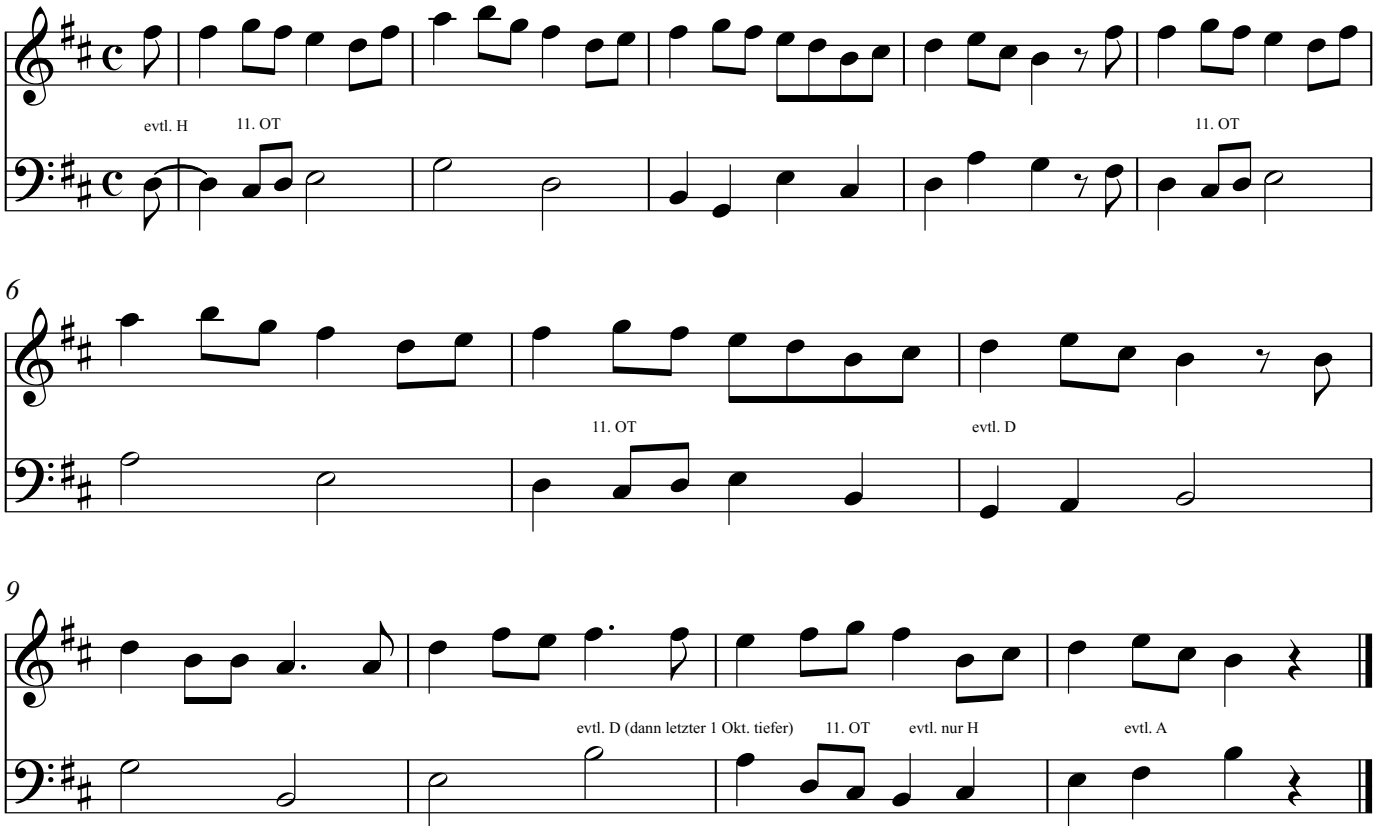
En herrdag i höjden

Bearb.: Jan Heinke

trad., schwedisch



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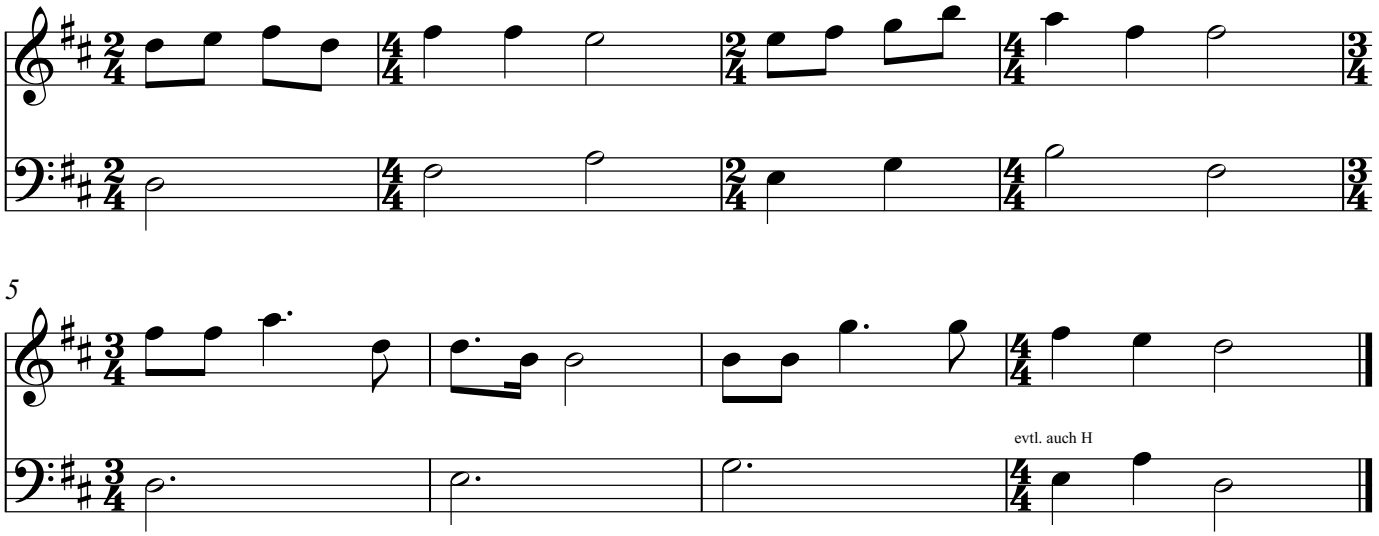
Es kara aiziedams

Bearb.: Jan Heinke

traditionell, Lettland



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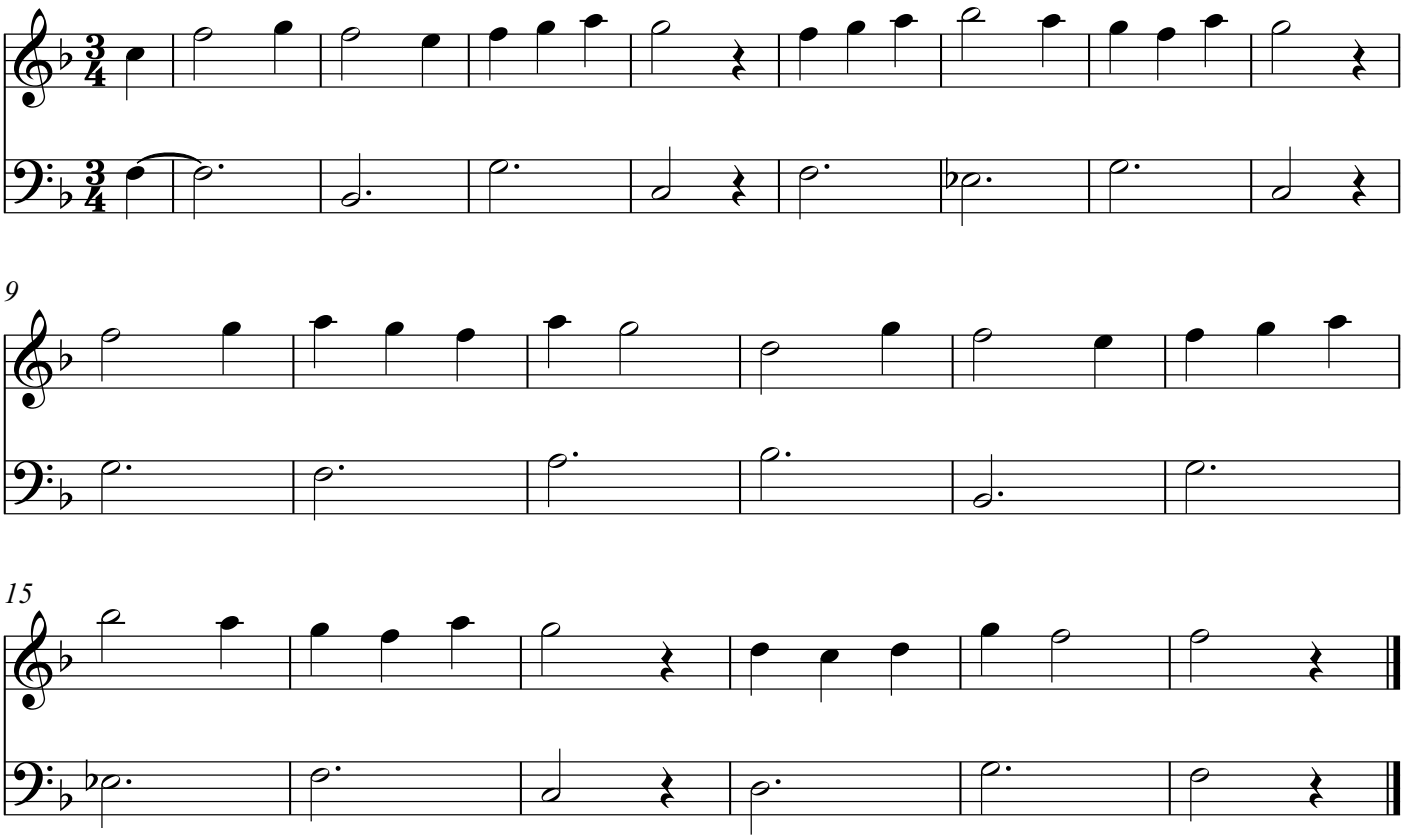
Es tönt des Abendglöckleins Schlag

Bearb.: Jan Heinke

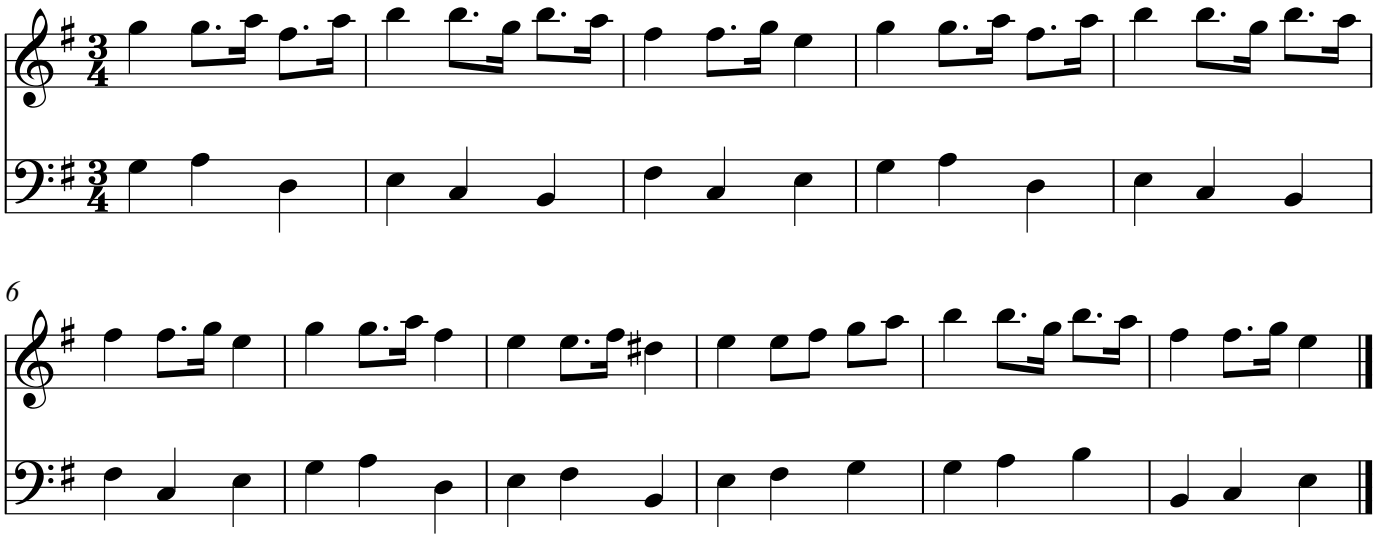
trad., altbretonisch



Fågel du lilla

Bearb.: Jan Heinke

trad., schwedisch



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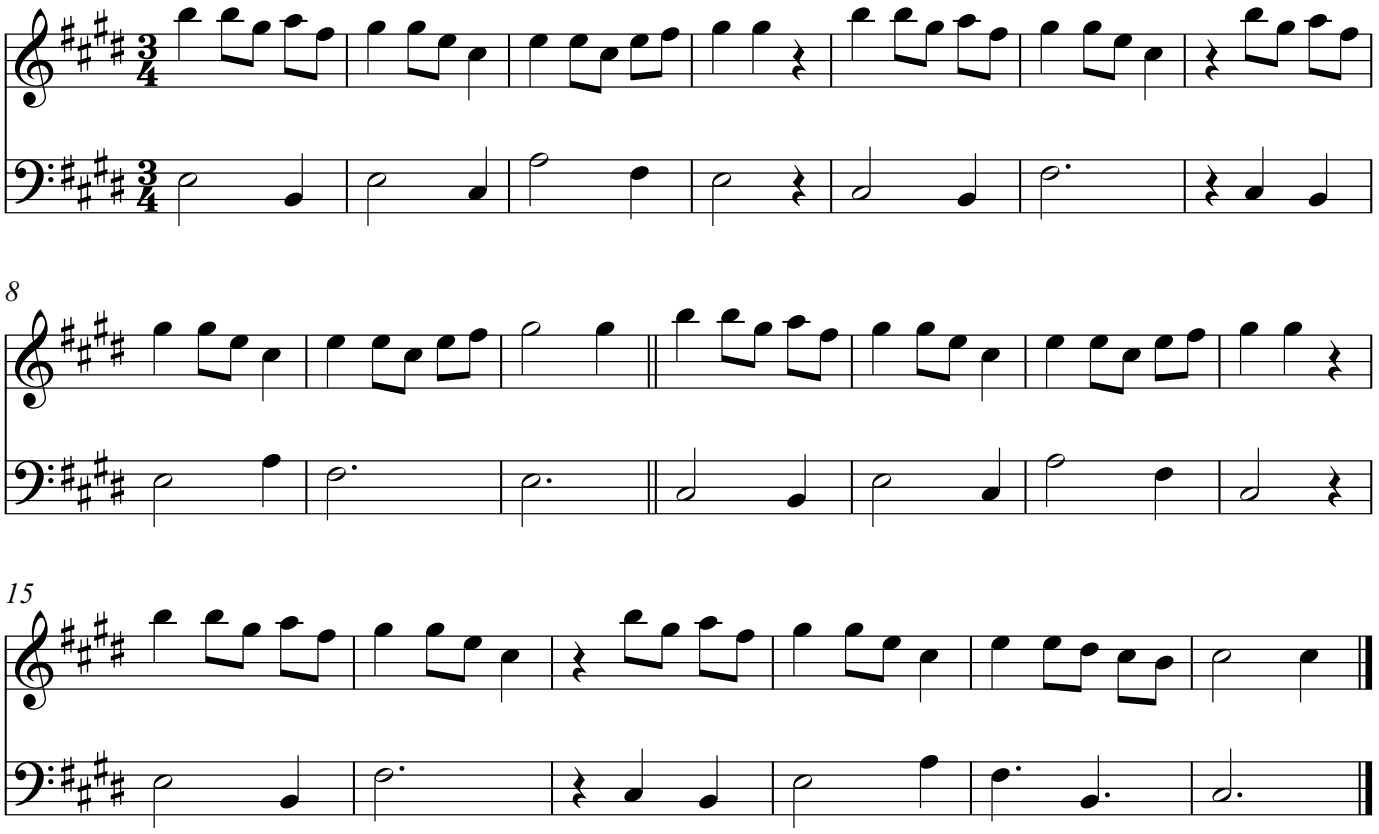
Fanteguten

Bearb.: Jan Heinke

trad., Norwegen



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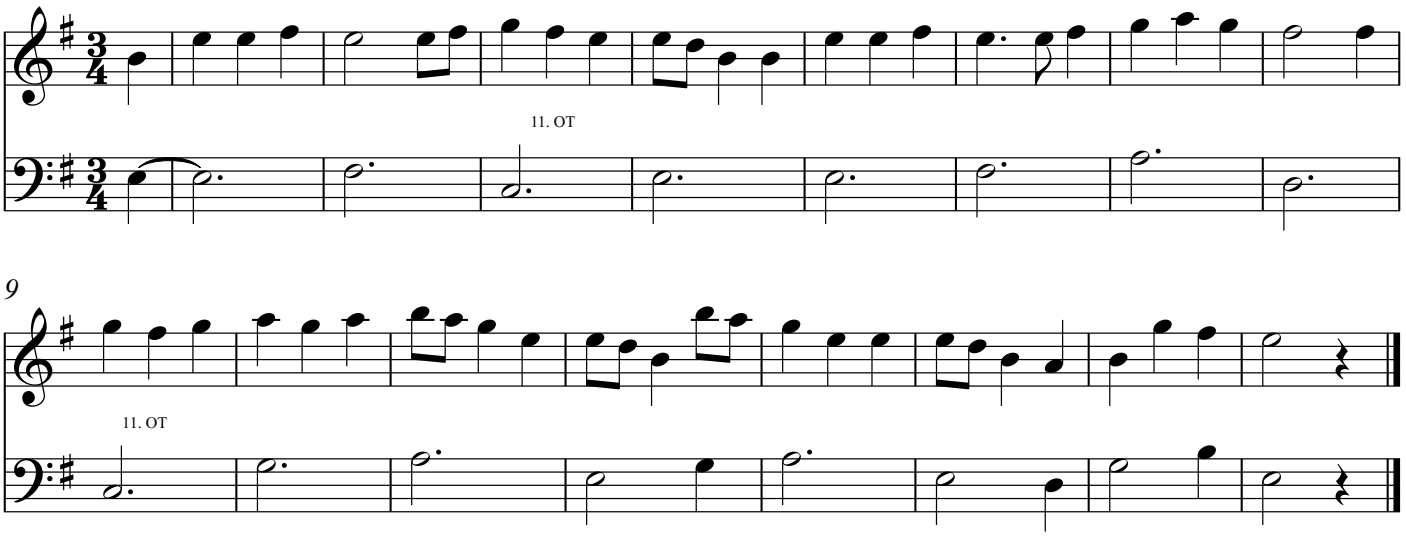
Farewell and Adieu

Bearb.: Jan Heinke



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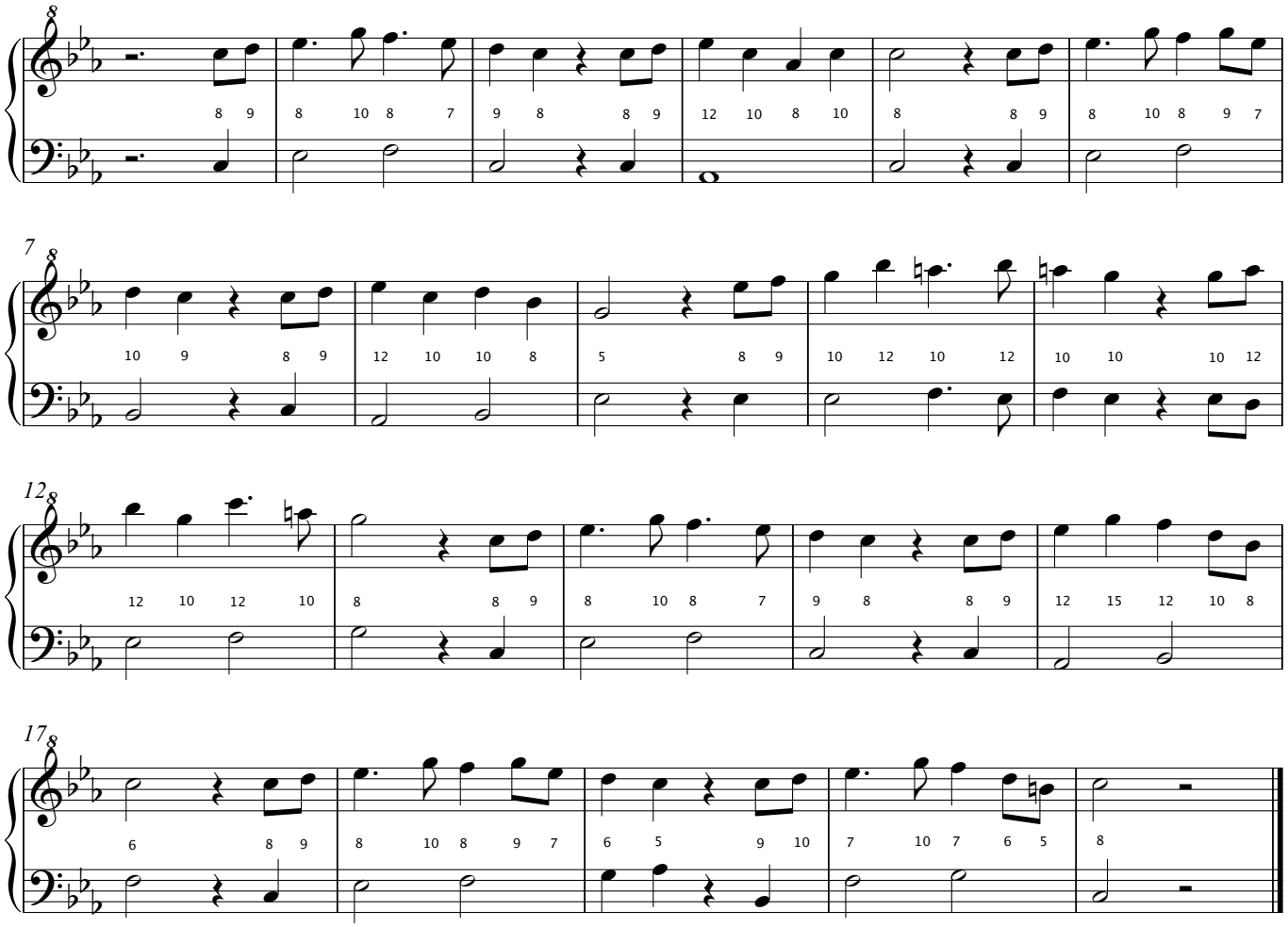
Bearb.: Jan Heinke

Faröer Song

Annika Høydal



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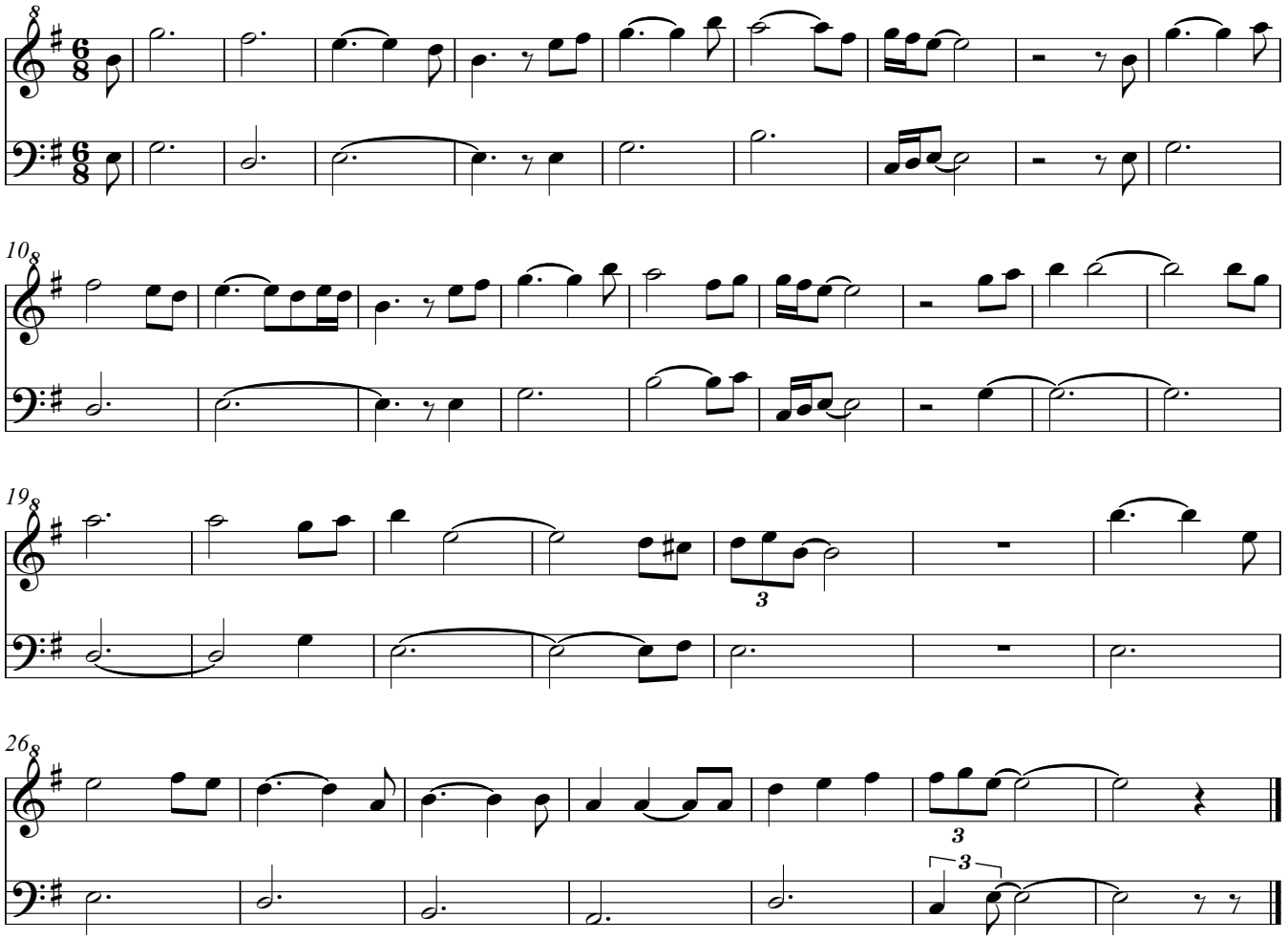
Bearb.: Jan Heinke

Flower of Magherally



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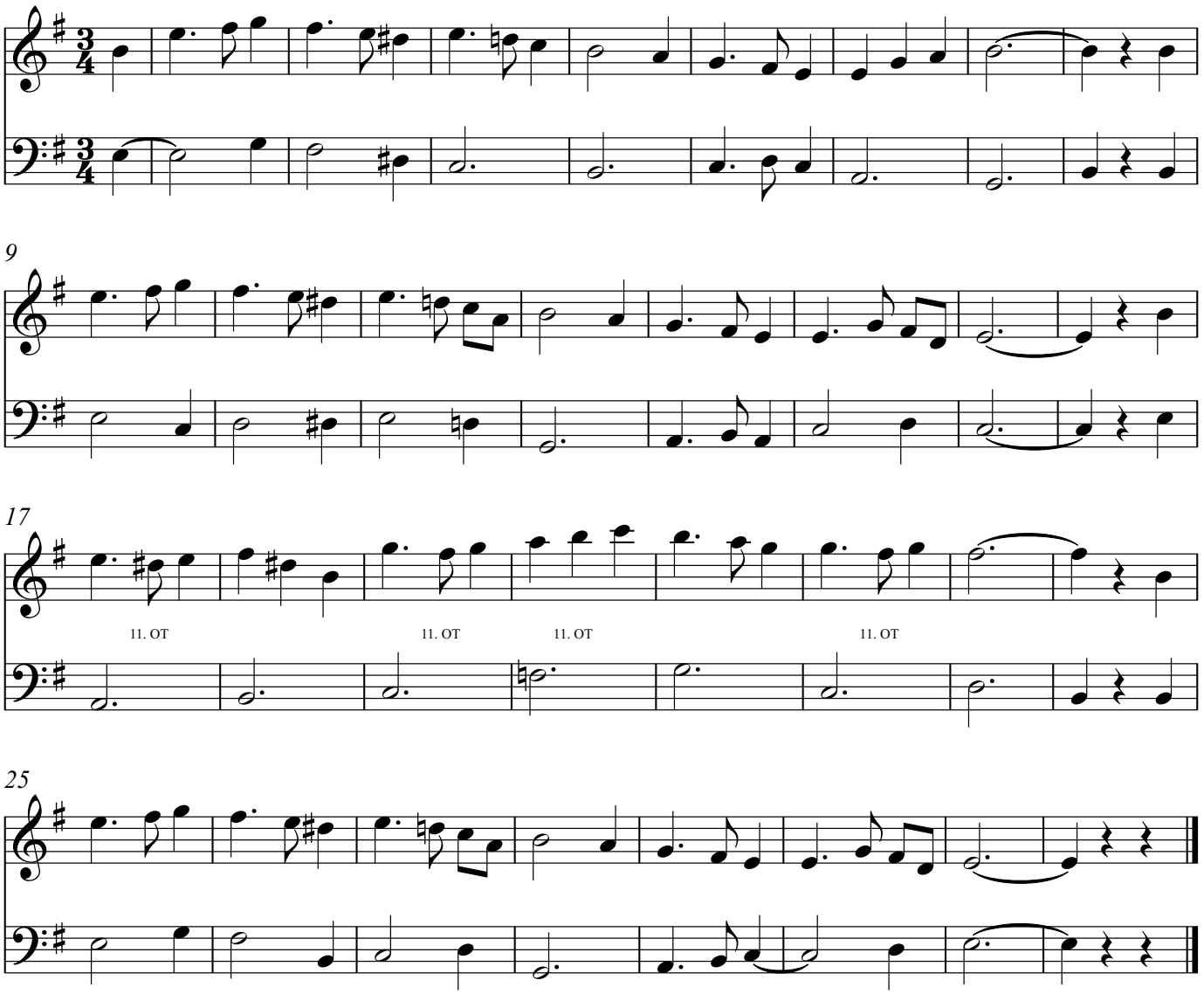
Folketone frå Sunnmøre

Bearb.: Jan Heinke

Karl Eidem



http://www.youtube.com/watch?v=0lMT9VS6KfE

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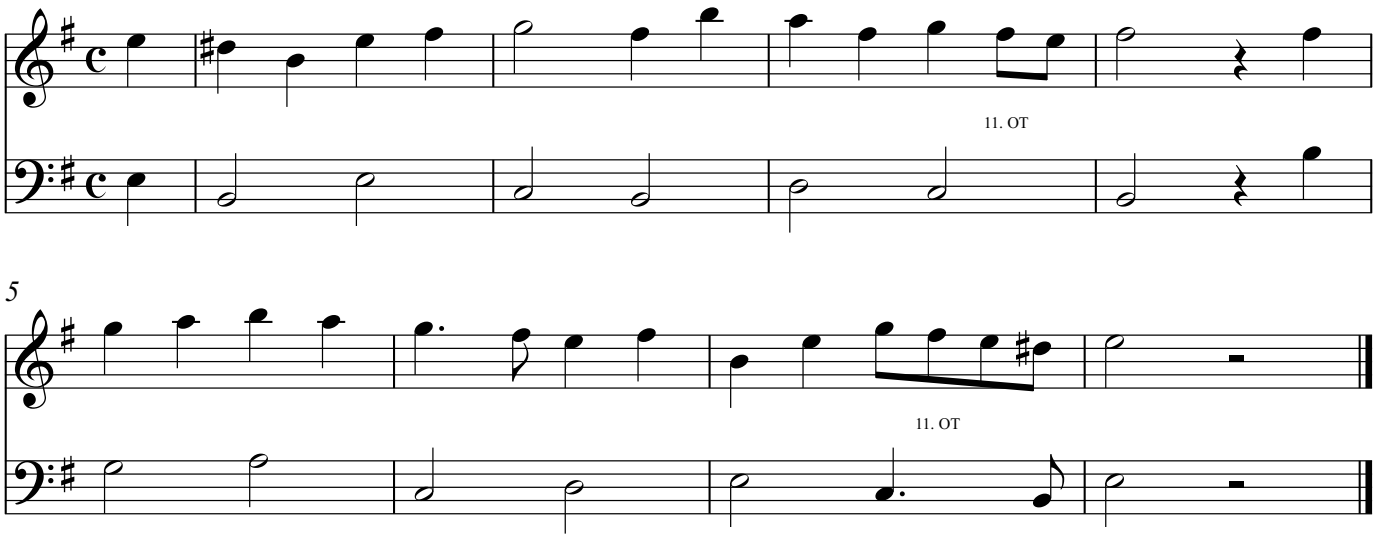
Förbi är ljuvlig sommar

Bearb.: Jan Heinke

Folksong from Germany



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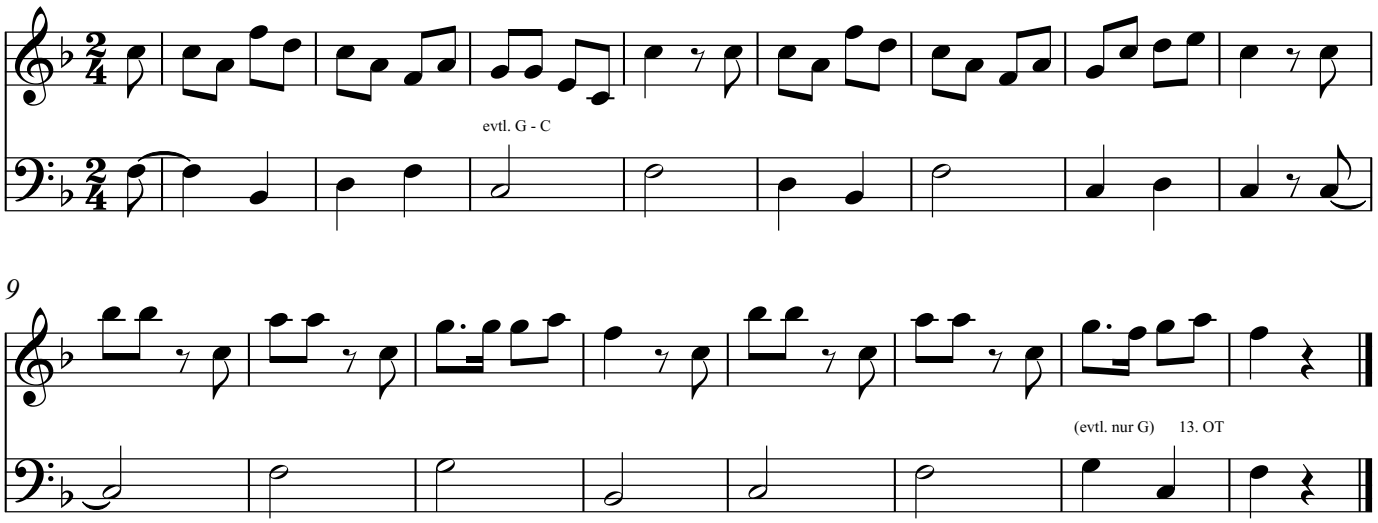
Fru Svala

Bearb.: Jan Heinke



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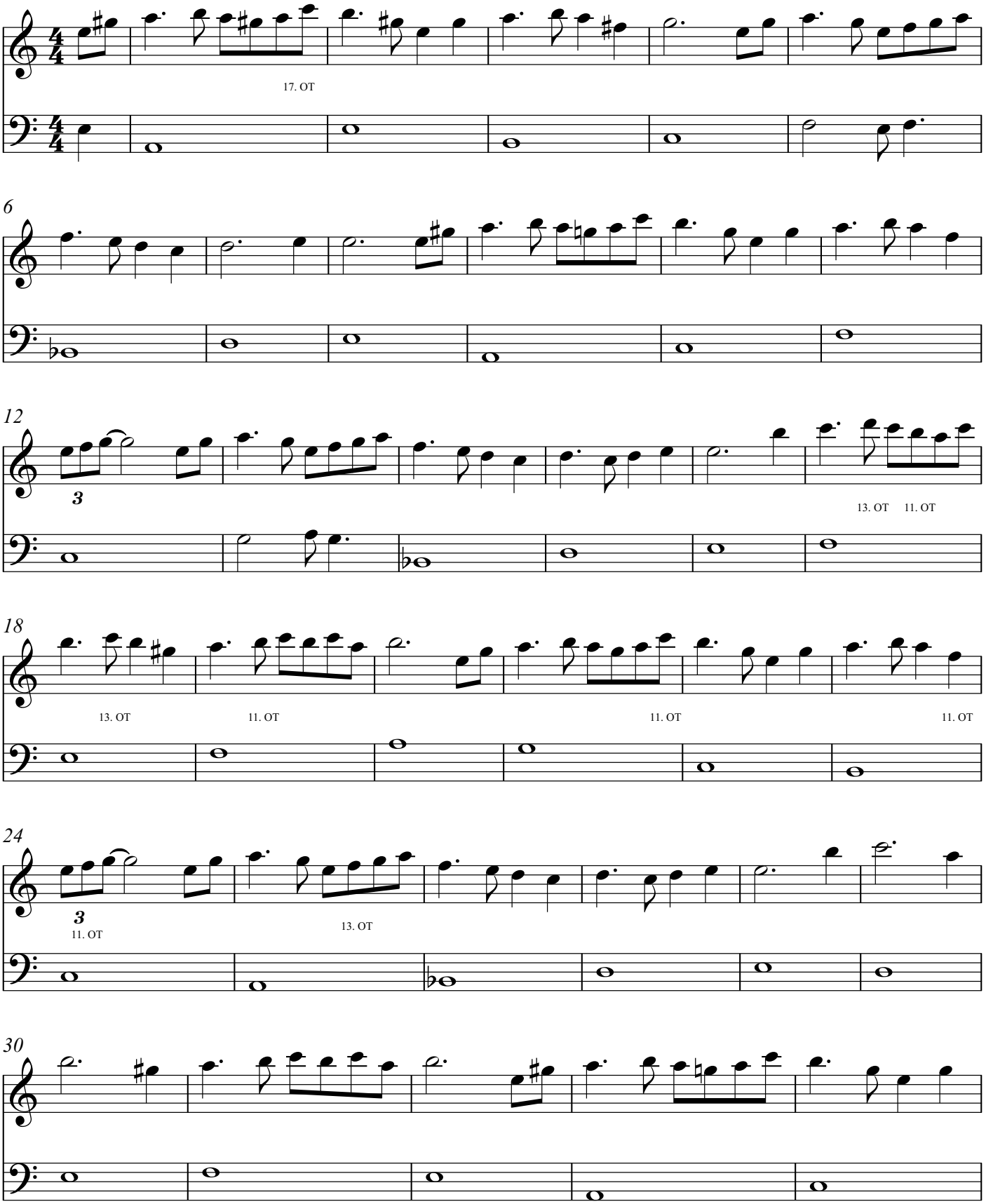
Gammel fabödpsalm från Dalama

Bearb.: Jan Heinke



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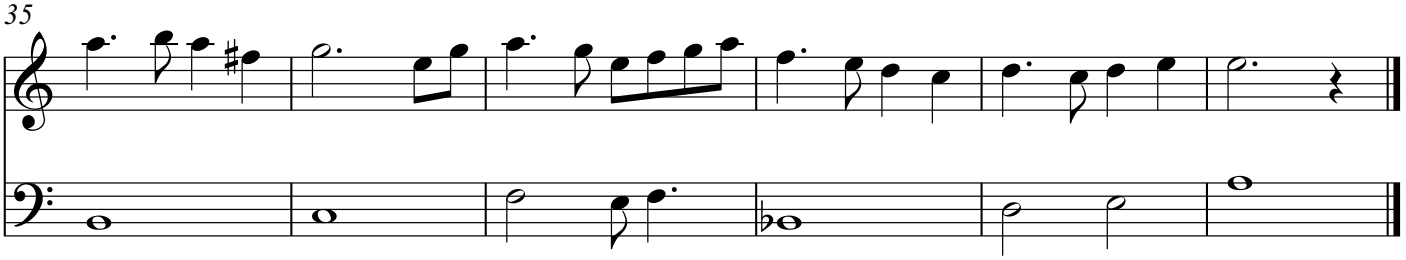
2
35



http://www.youtube.com/watch?v=-tVmxsbzoB8

http://www.youtube.com/watch?v=WgV9duEAF2s

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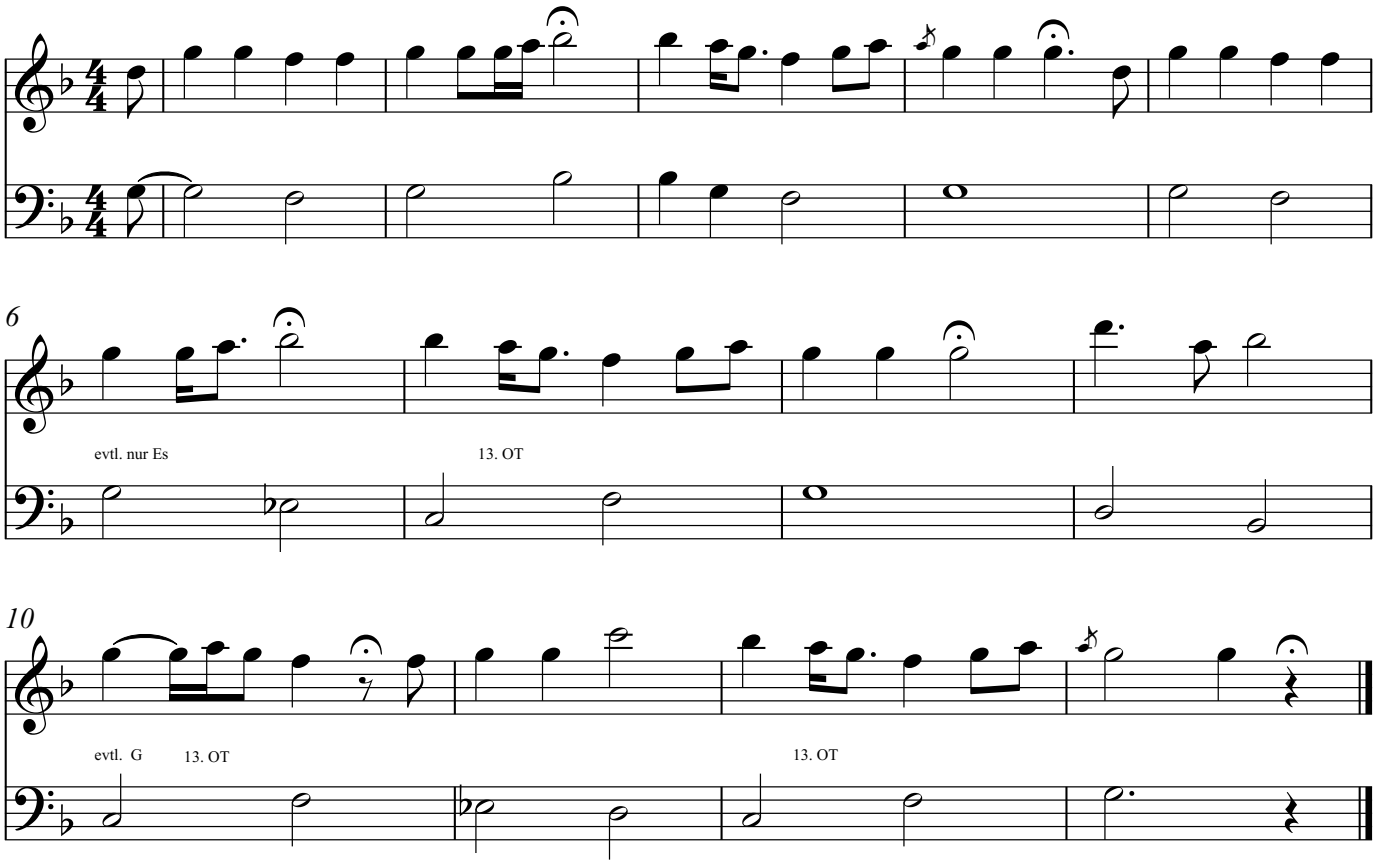
Gjendines Bånlåt

Bearb.: Jan Heinke

trad., norwegisch
(Edward Grieg)



http://www.youtube.com/watch?v=EDOHj_CXDp0

http://www.youtube.com/watch?v=zwx6HgOXrvg

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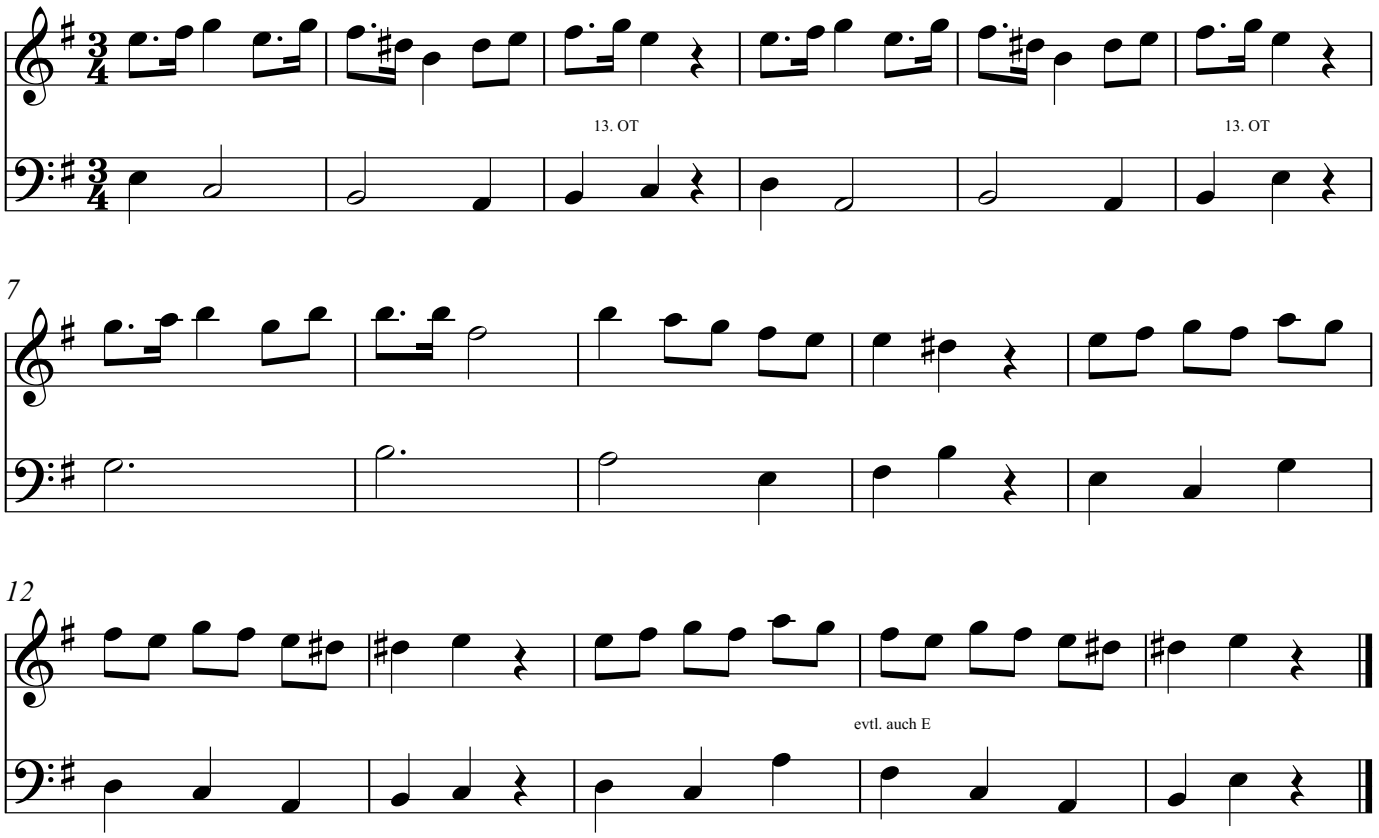
Glädjens Blomster

Bearb.: Jan Heinke



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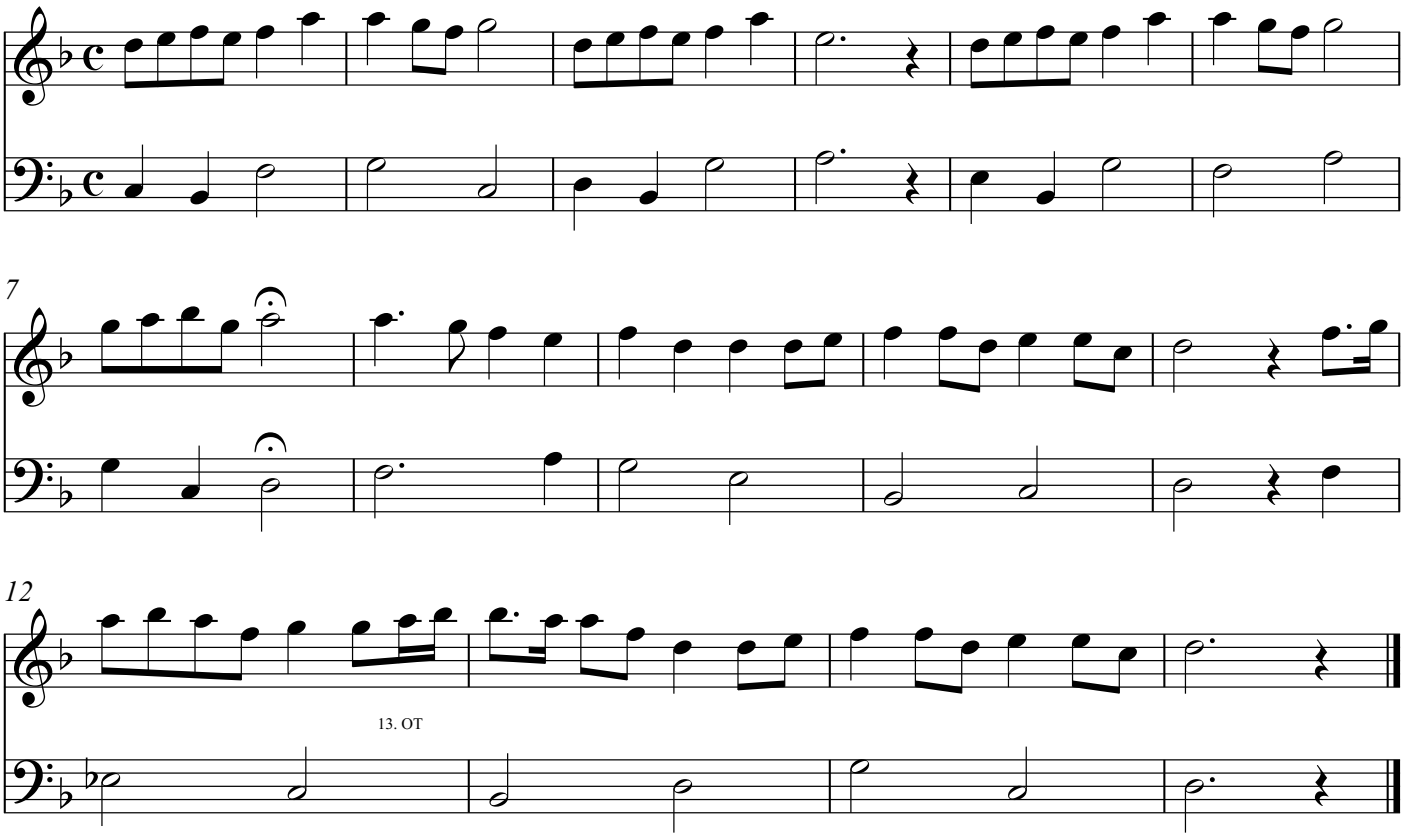
Gletarlåt frå Gudbrandsdalen

Bearb.: Jan Heinke

trad., Norwegen



http://pd.nrk.no/nett-tv-stream/stream.ashx?id=686912&type=mp4

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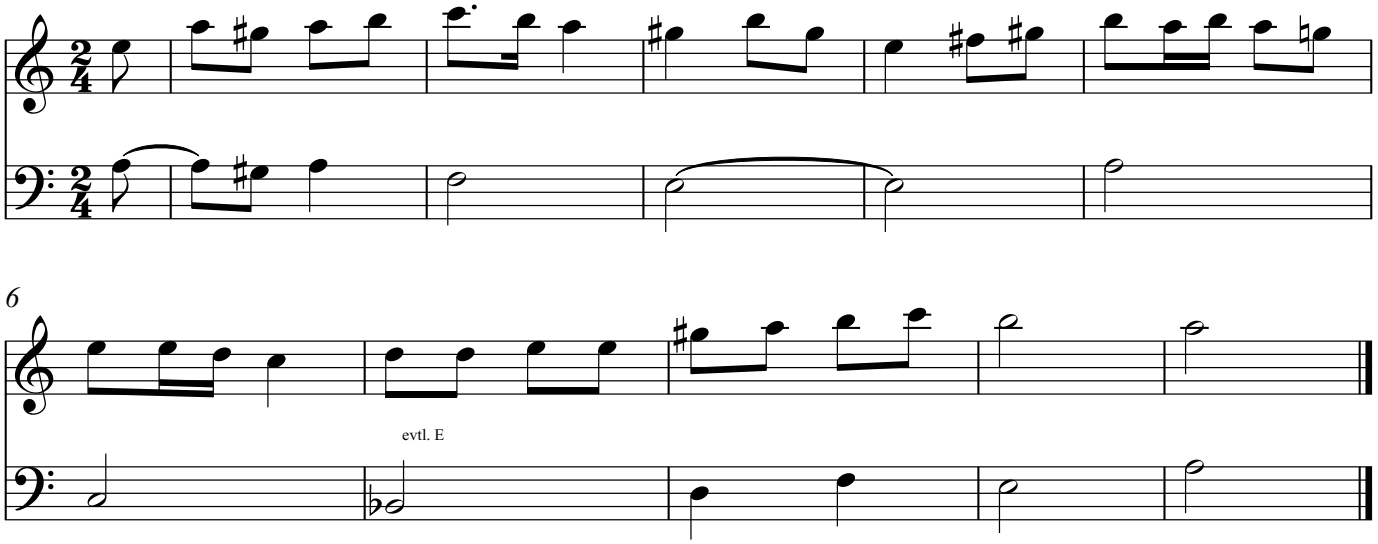
God afton om ni hemma är

Bearb.: Jan Heinke

trad., schwedisch



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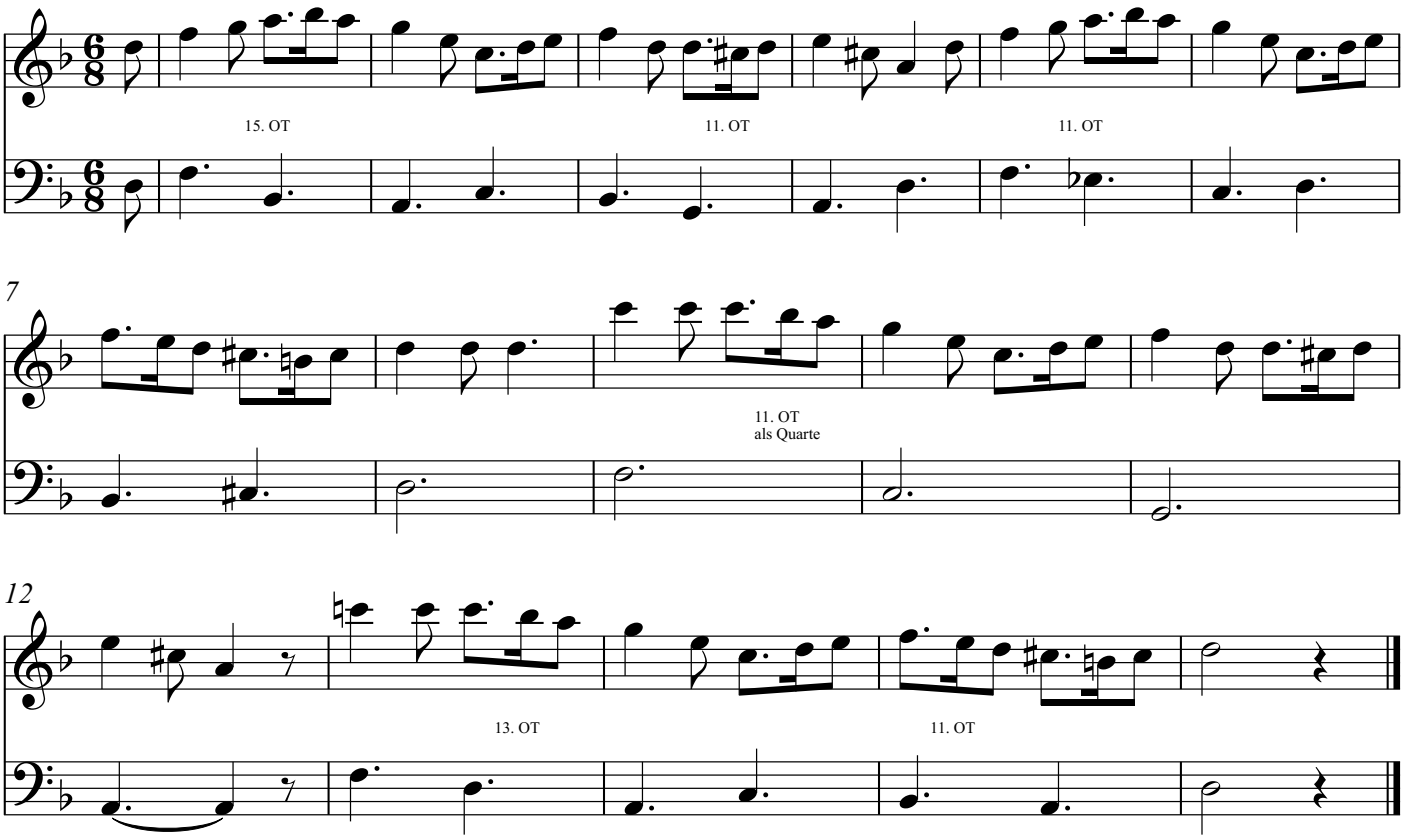
Greensleeves

Bearb.: Jan Heinke

trad., englisch



http://www.youtube.com/watch?v=lmOb5H8kL30

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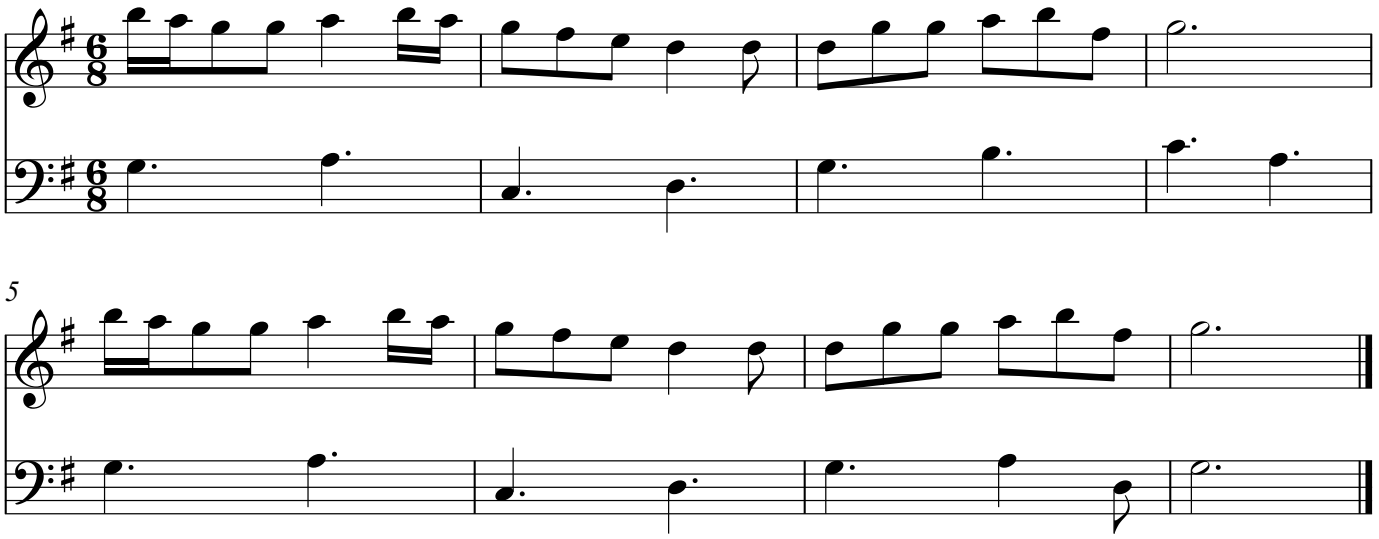
Gula meitina

Bearb.: Jan Heinke

traditionell, Lettland



evtl. geeignet für mehrere Stimmen

http://www.youtube.com/watch?v=qAfRyuxw-TU

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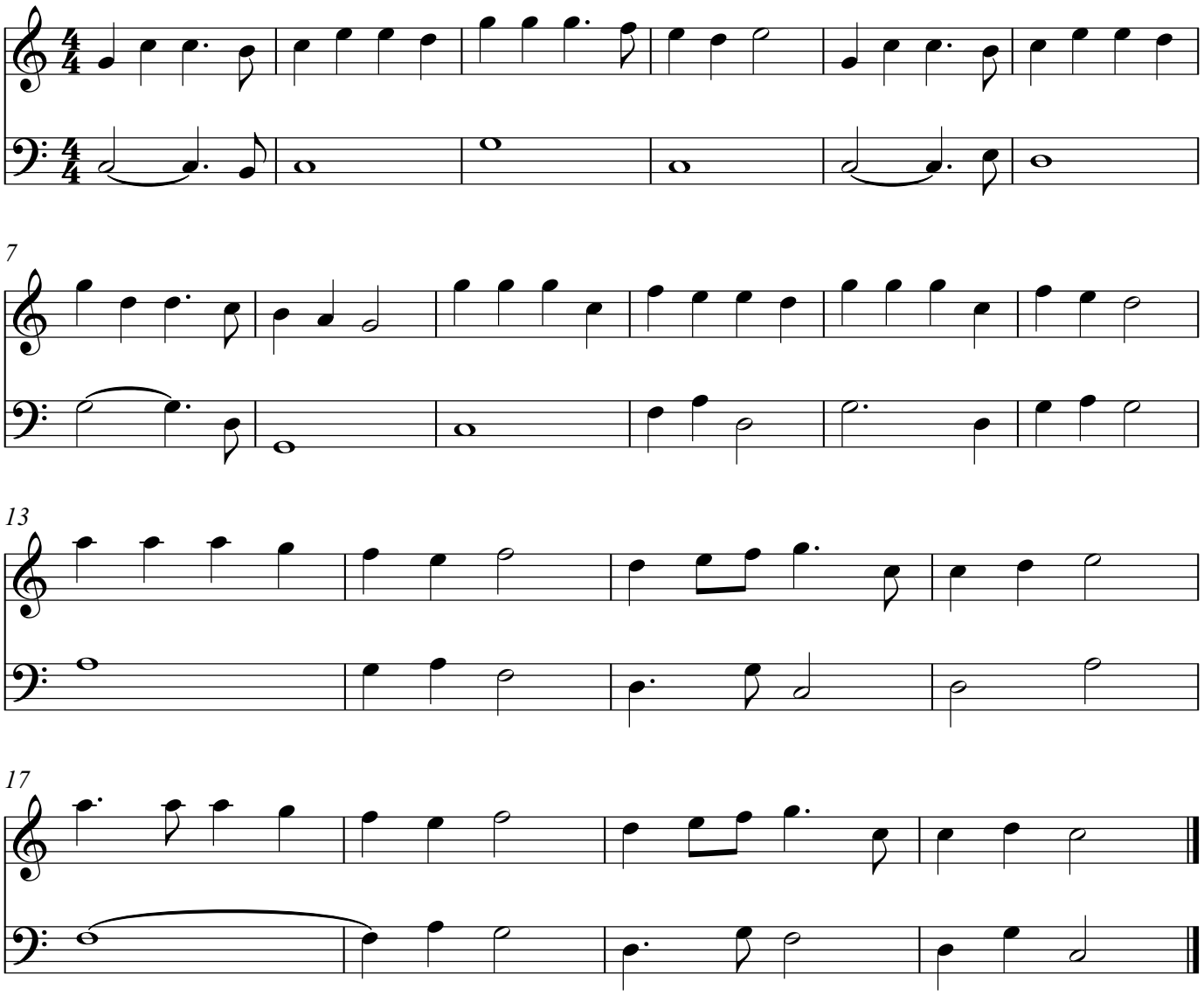
Hawk the Herald Angels sing

Bearb.: Jan Heinke



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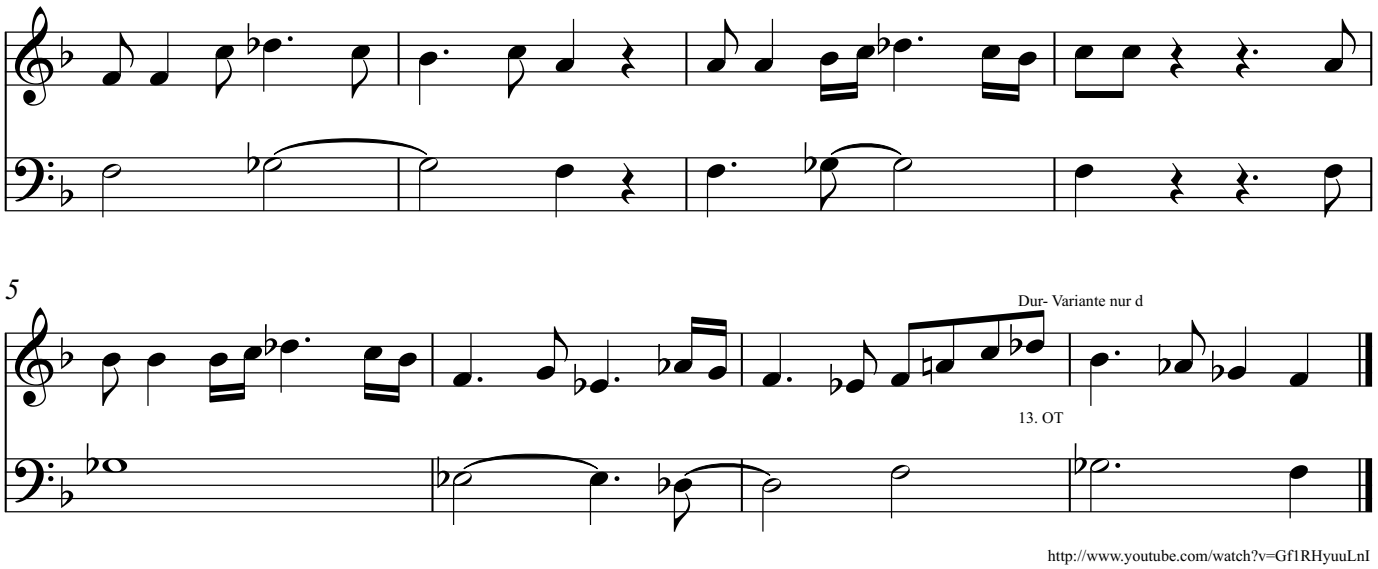
Heiemo og nykkjen

Bearb.: Jan Heinke

trad., norwegisch



http://www.youtube.com/watch?v=Gf1RHyuuLnI

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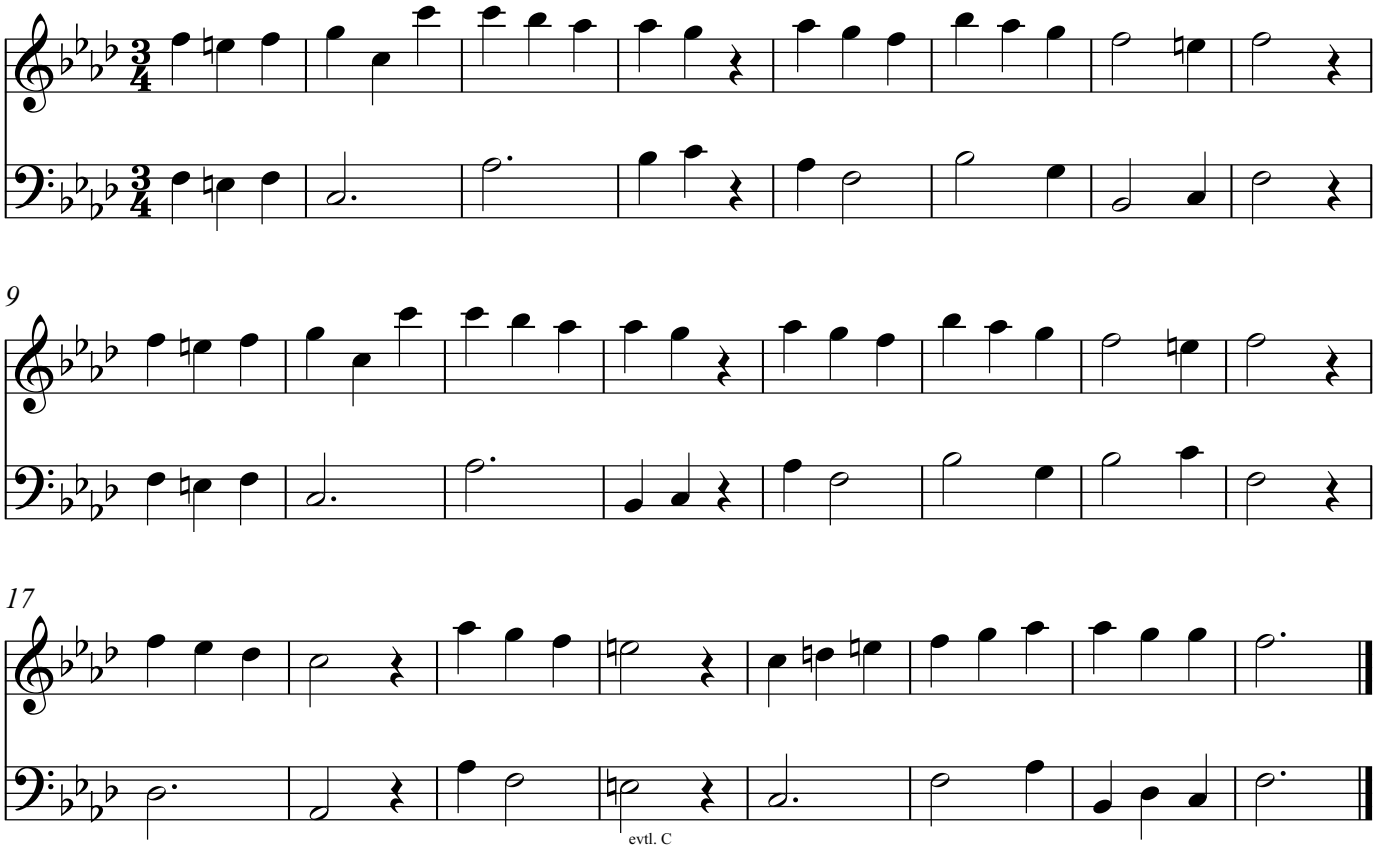
Her Er Det Ny Som På Jorderik Skjedde

Bearb.: Jan Heinke

norwegisch, trad.



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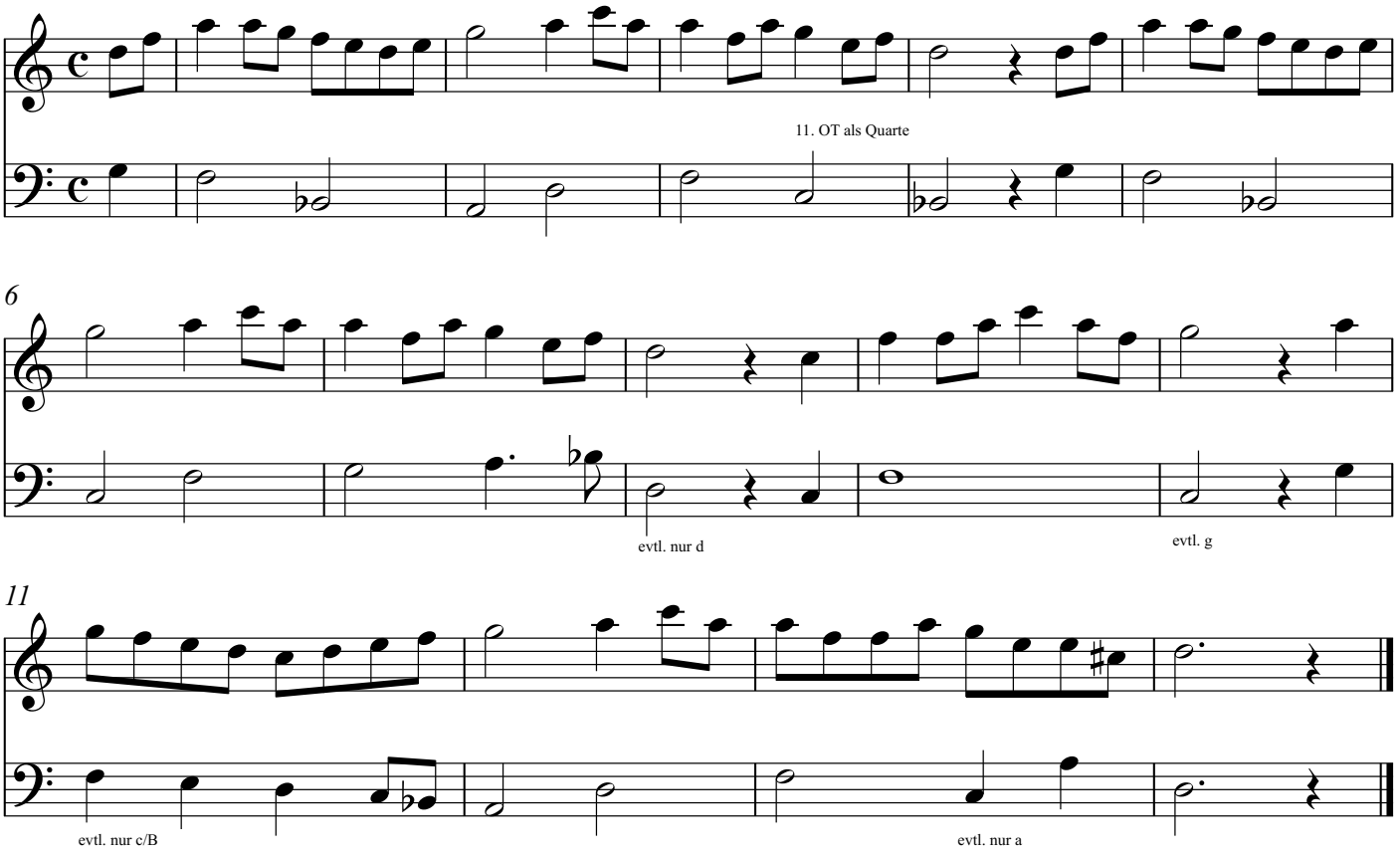
Höga himmelen vet

Bearb.: Jan Heinke



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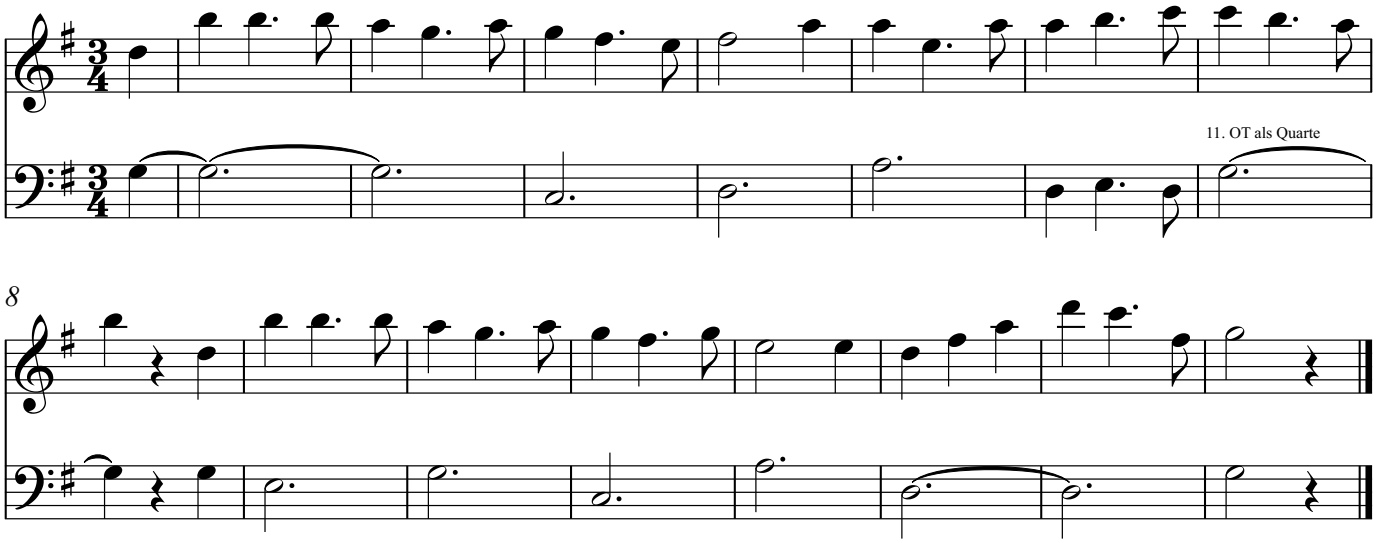
Hon växte i torped vid susande skog
(Skördeflickan)

Bearb.: Jan Heinke

trad., schwedisch



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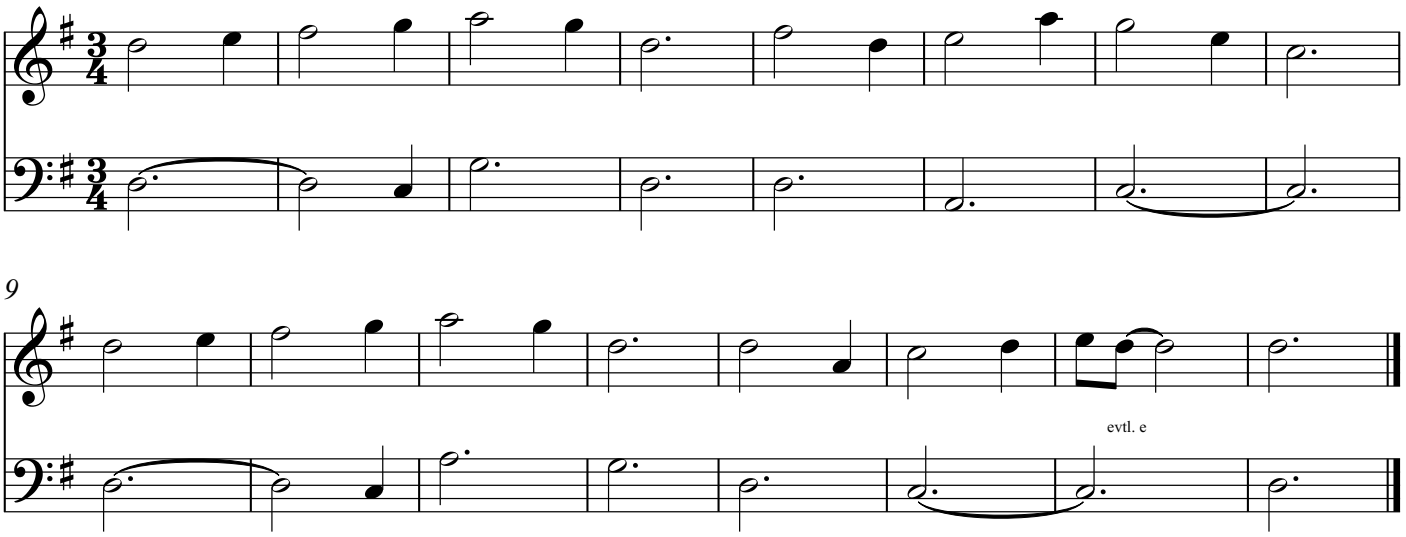
I will always bless the Lord

Bearb.: Jan Heinke

Scots Gaelic traditional

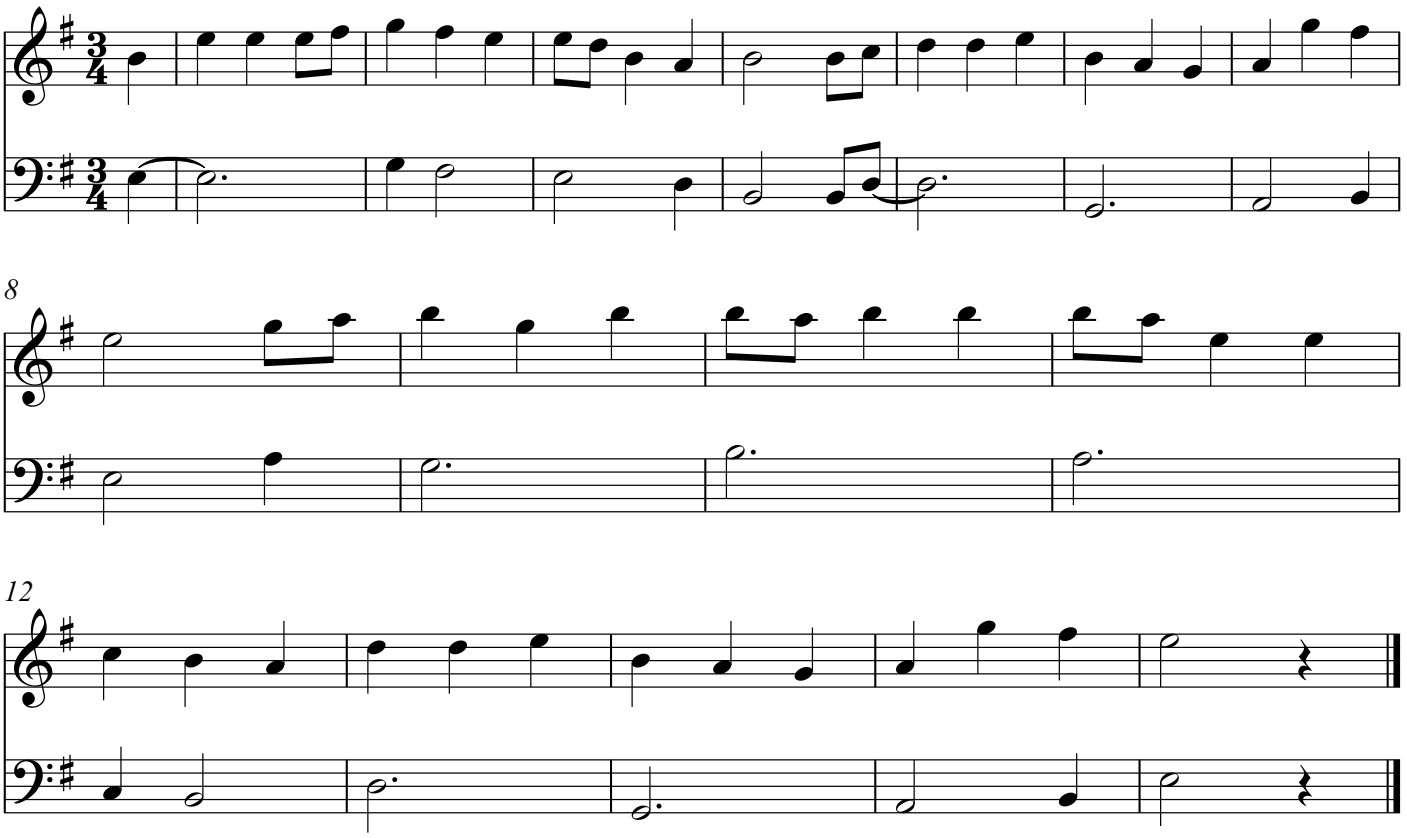


CC-BY-SA 4.0 Jan Heinke chrononaut.art 2022

I will give my love an apple

Bearb.: Jan Heinke

trad., englisch



http://www.youtube.com/watch?v=JSiMKvY-4zc

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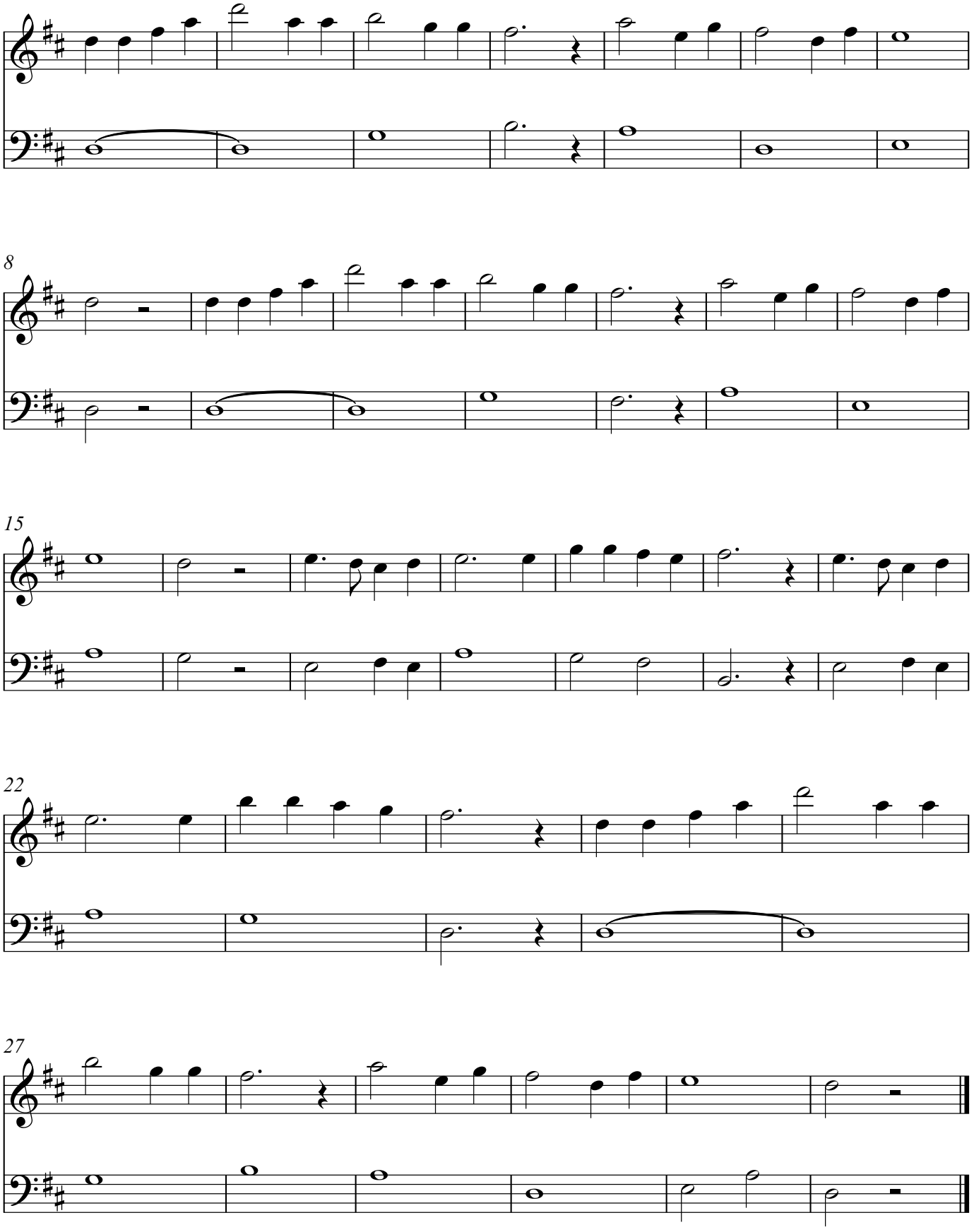
Ingen hinner fram till den eviga ron

Bearb.: Jan Heinke

trad., schwedisch



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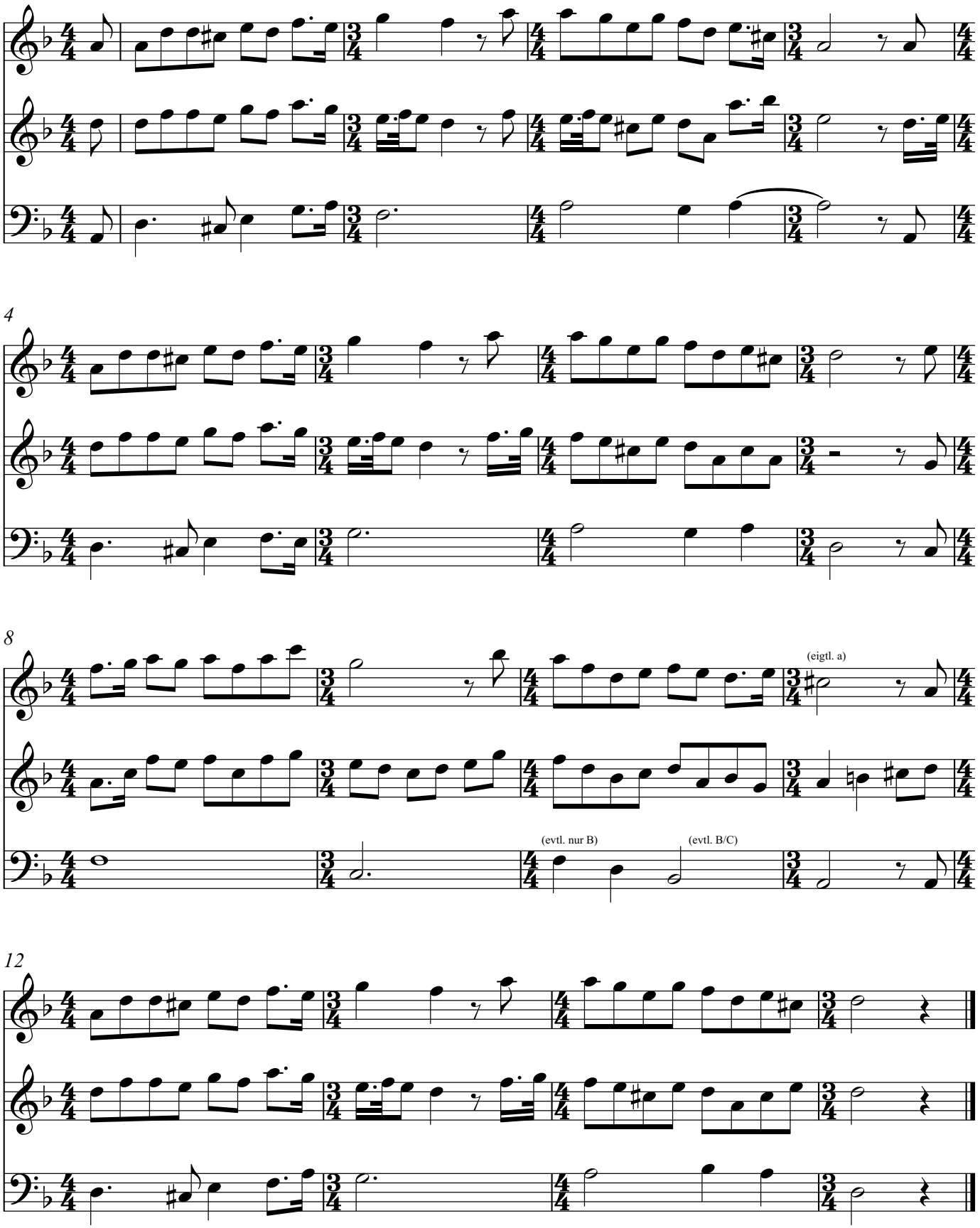
Innan gryningen

Bearb.: Jan Heinke

Benny Anderson



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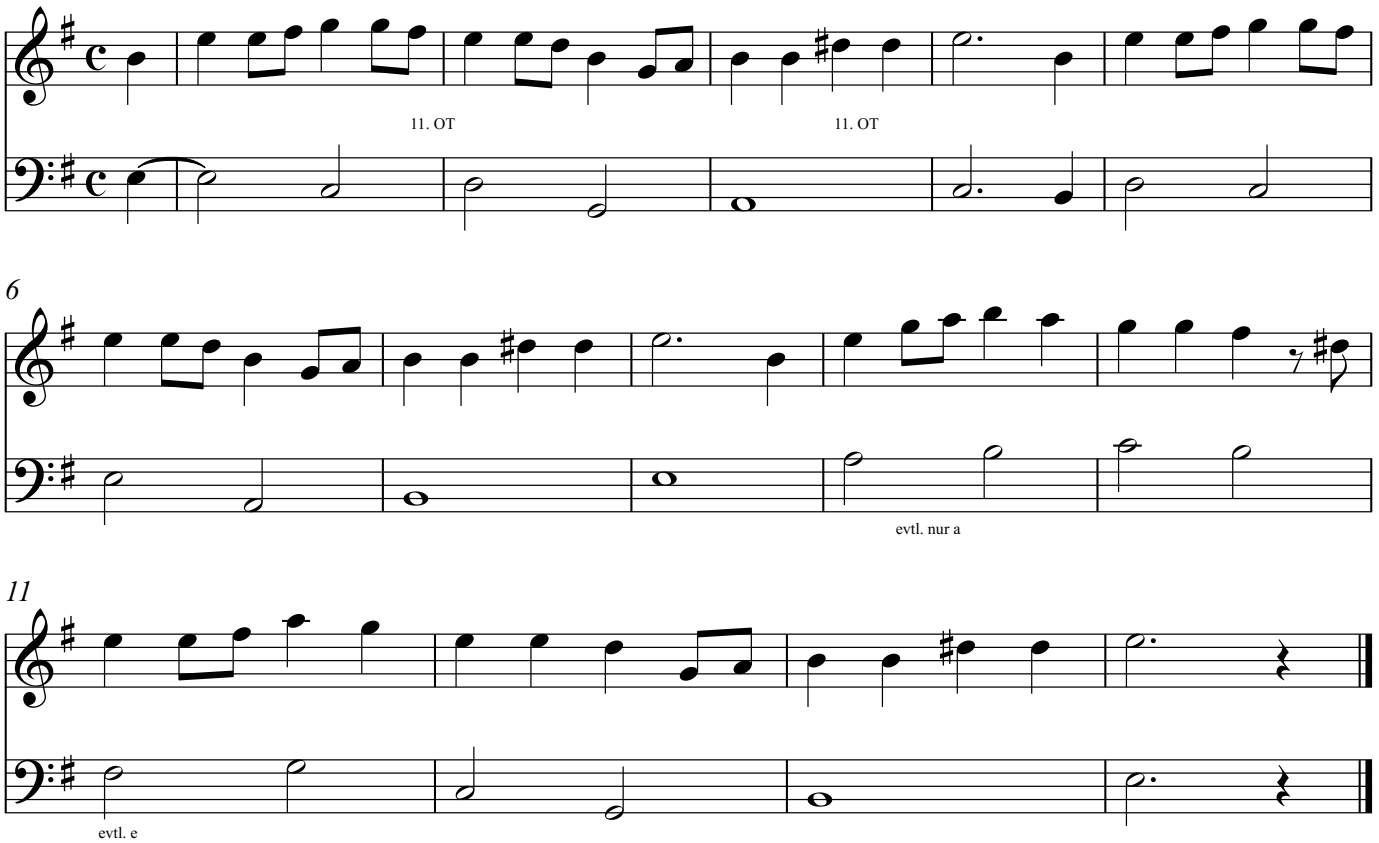
Jag unnar dig ändå allt gott

Bearb.: Jan Heinke

trad., schwedisch



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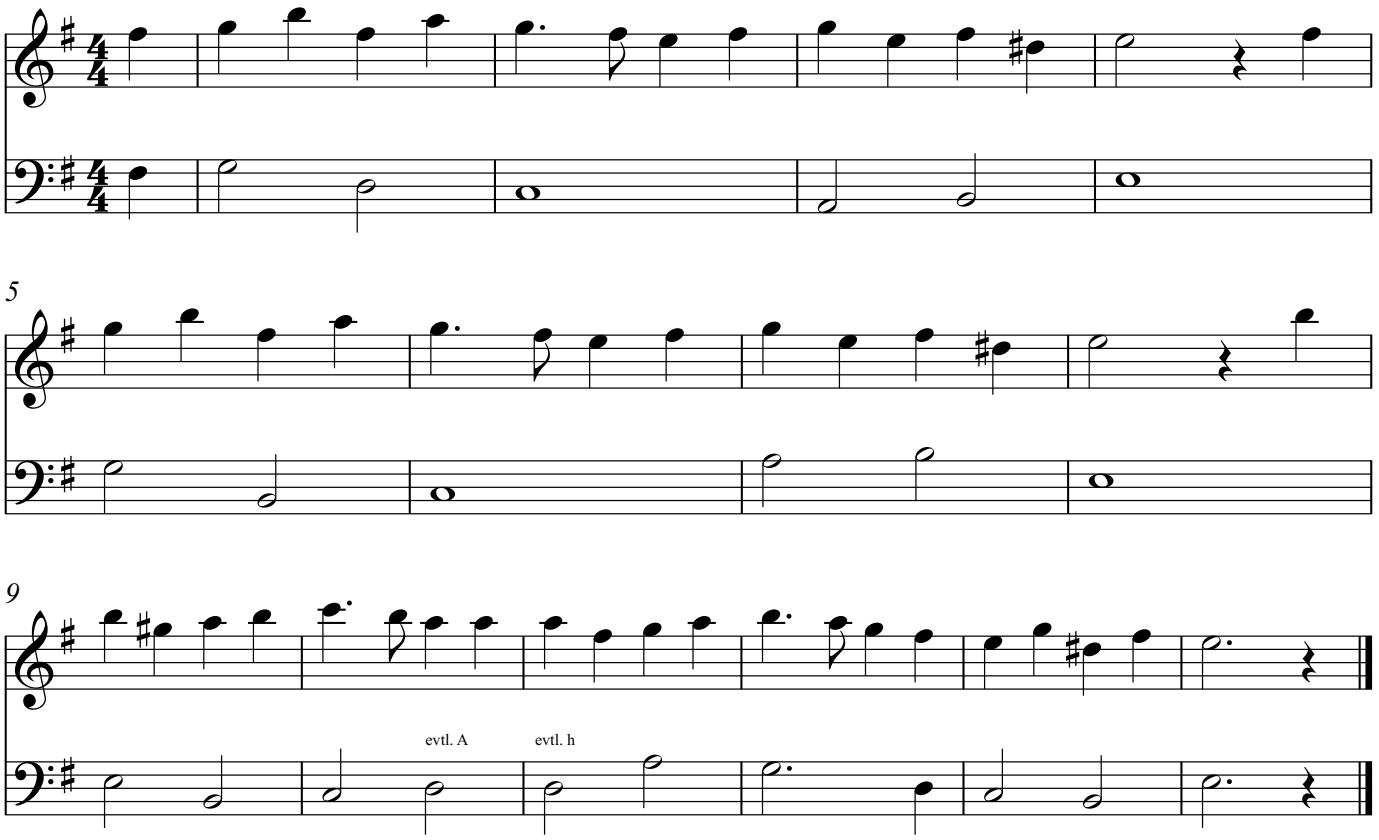
Jag vet en dejlig rosa

Bearb.: Jan Heinke

traditionell, Schweden



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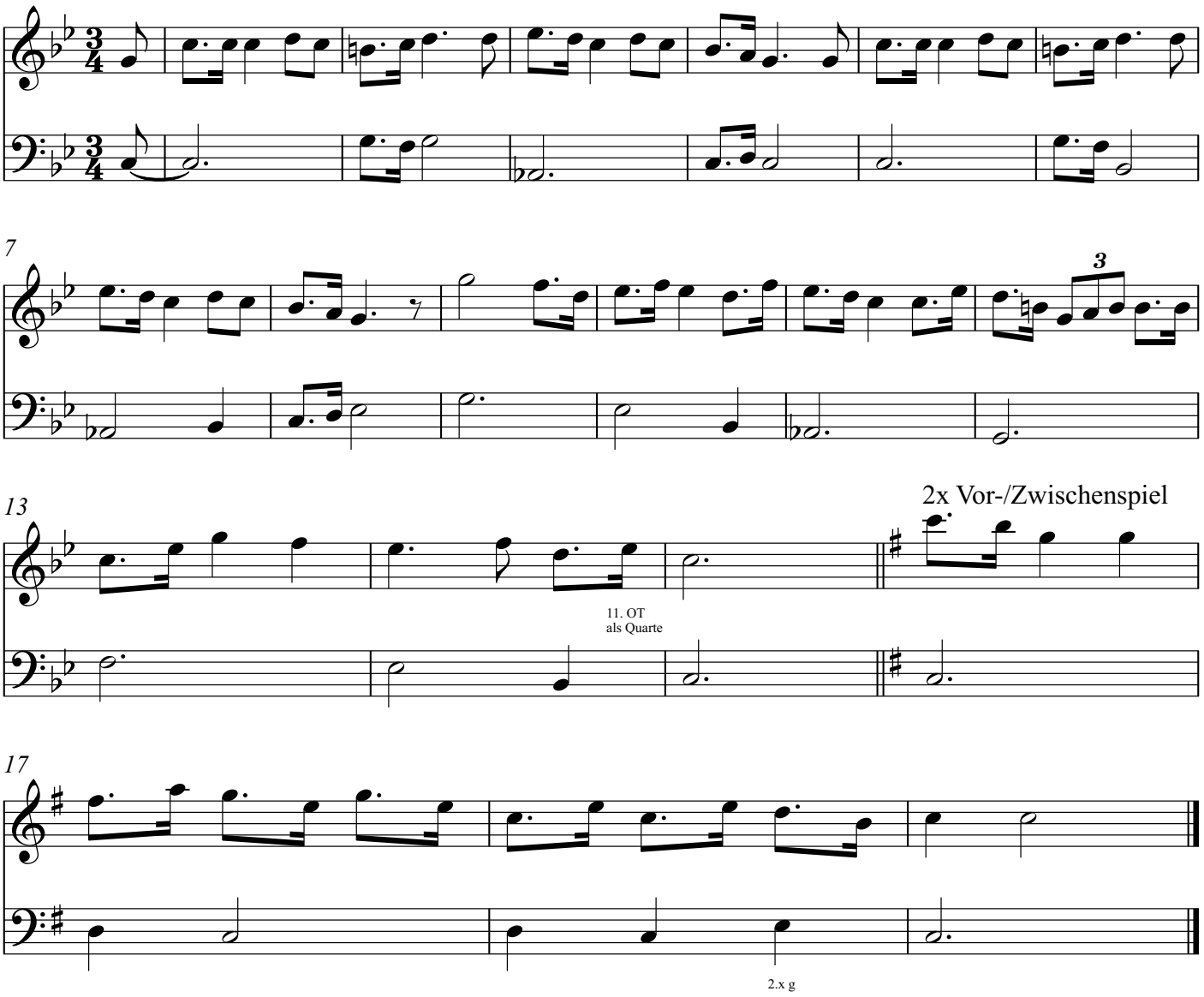
I himmelen (Jeg vet en hvile)

Bearb.: Jan Heinke

trad., norwegisch



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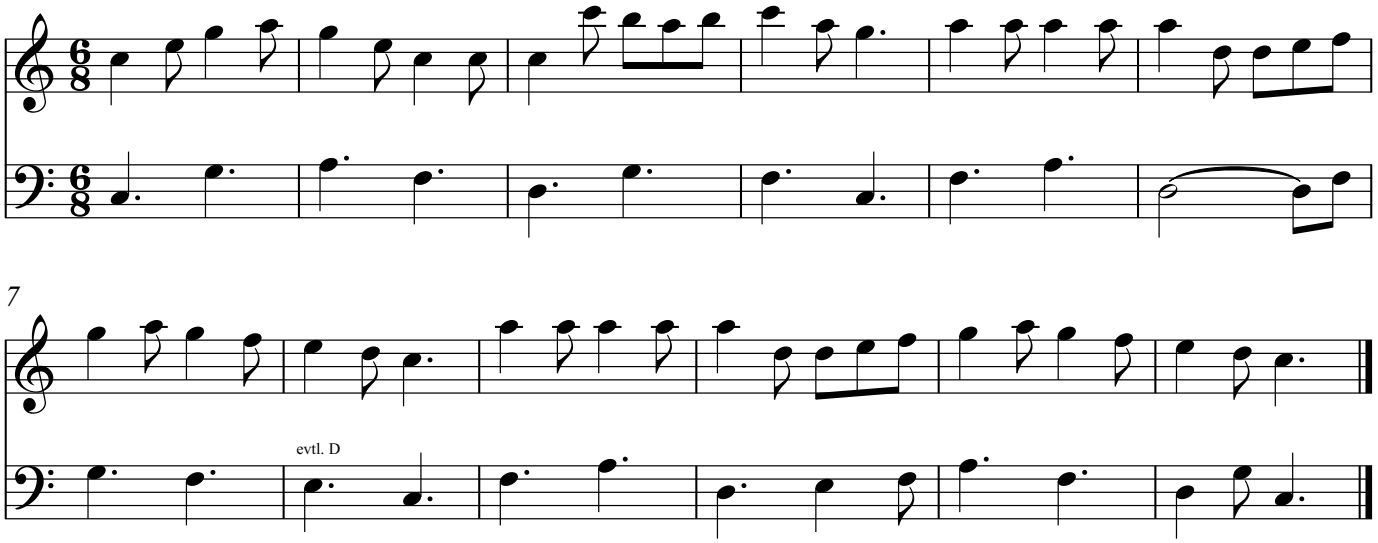
Jurin' prasa smalku tiklu

Bearb.: Jan Heinke

traditionell, Lettland



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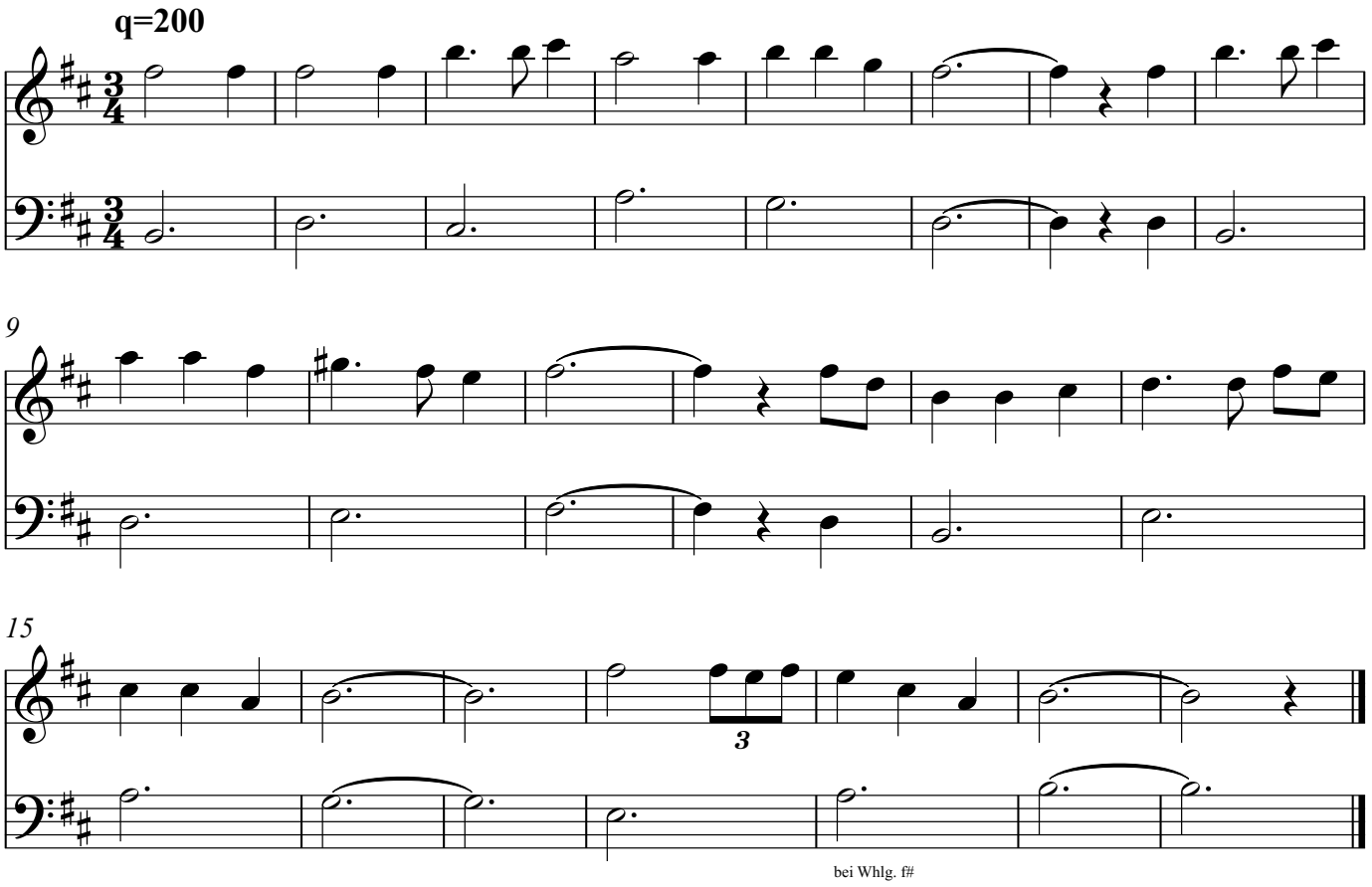
Kempevisa om Reiar

Bearb.: Jan Heinke

Kirsten Bråten Berg ?



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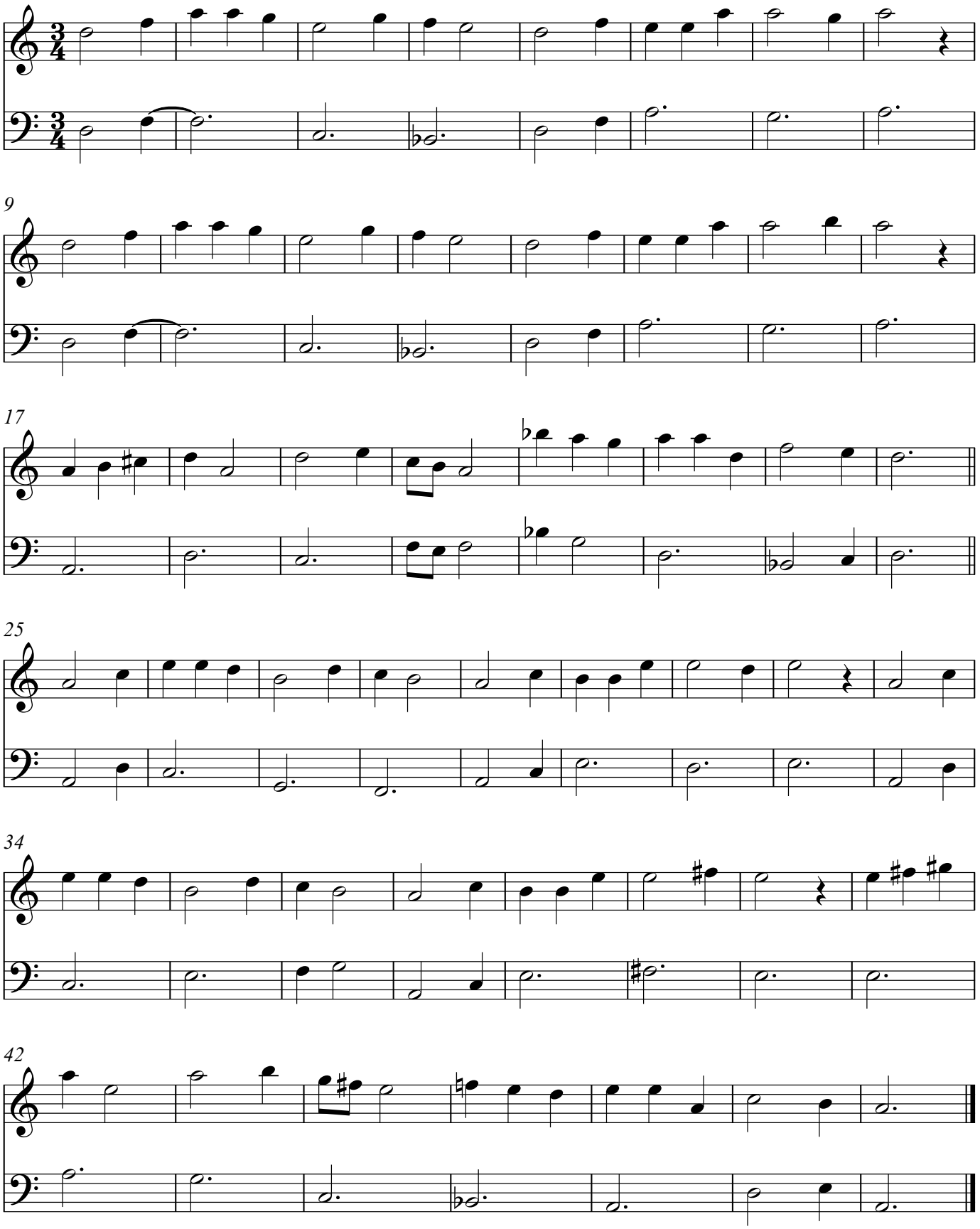
Kling no klokka

Bearb.: Jan Heinke

Åsne Valland Nordli



http://www.youtube.com/watch?v=jeNviTriLUg

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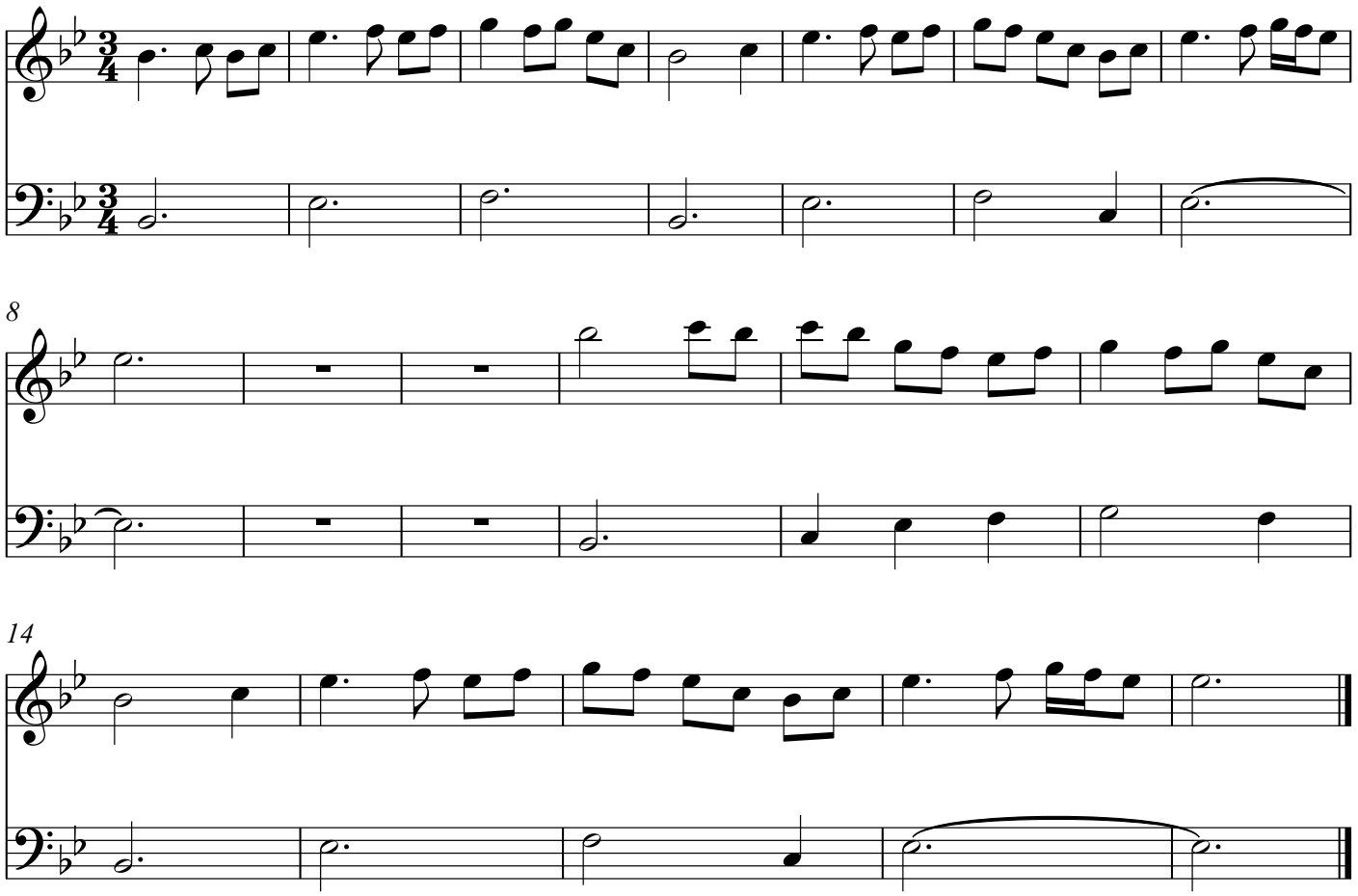
Koreanisch, von Karin Nakagava gehört



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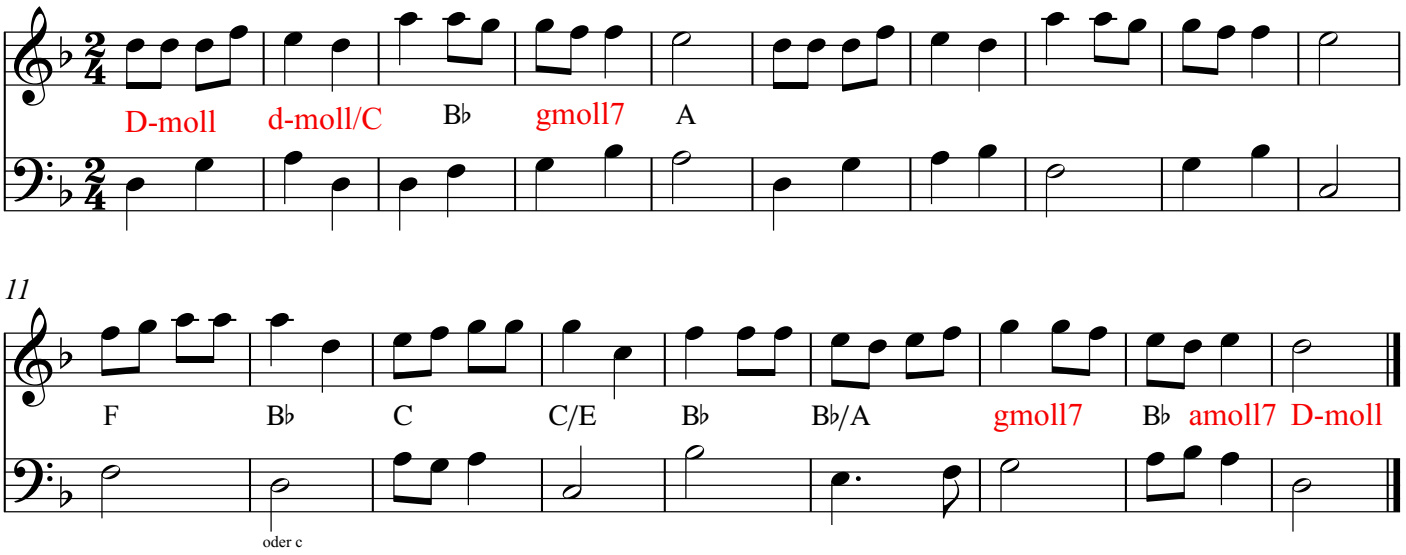
Lavečka

Bearb.: Jan Heinke

trad., tschechisch



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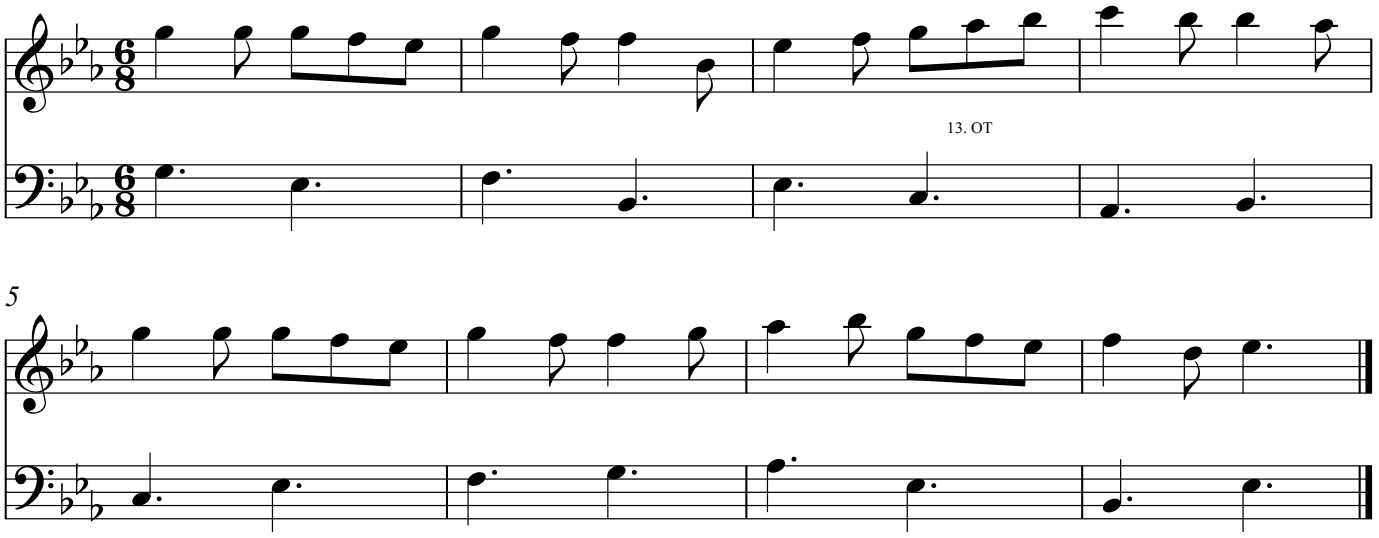
Ligodama upe nesa

Bearb.: Jan Heinke

traditionell, Lettland



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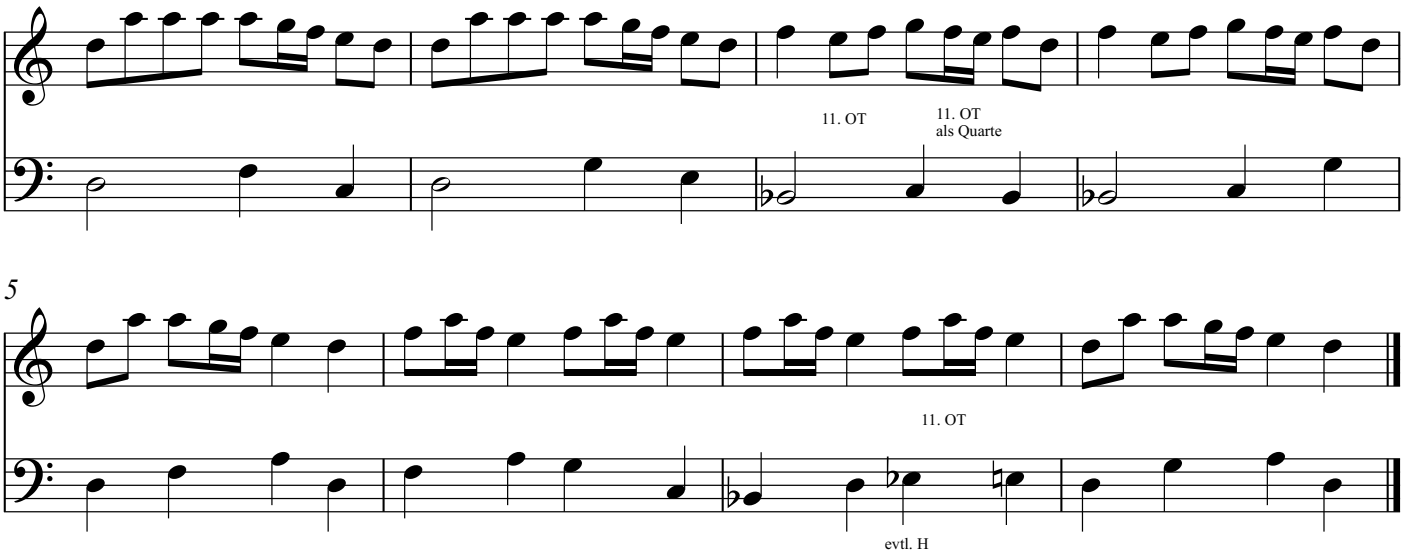
Lilla lasse

Bearb.: Jan Heinke

trad., schwedisch



http://www.youtube.com/watch?v=NaAaVZzLMCE

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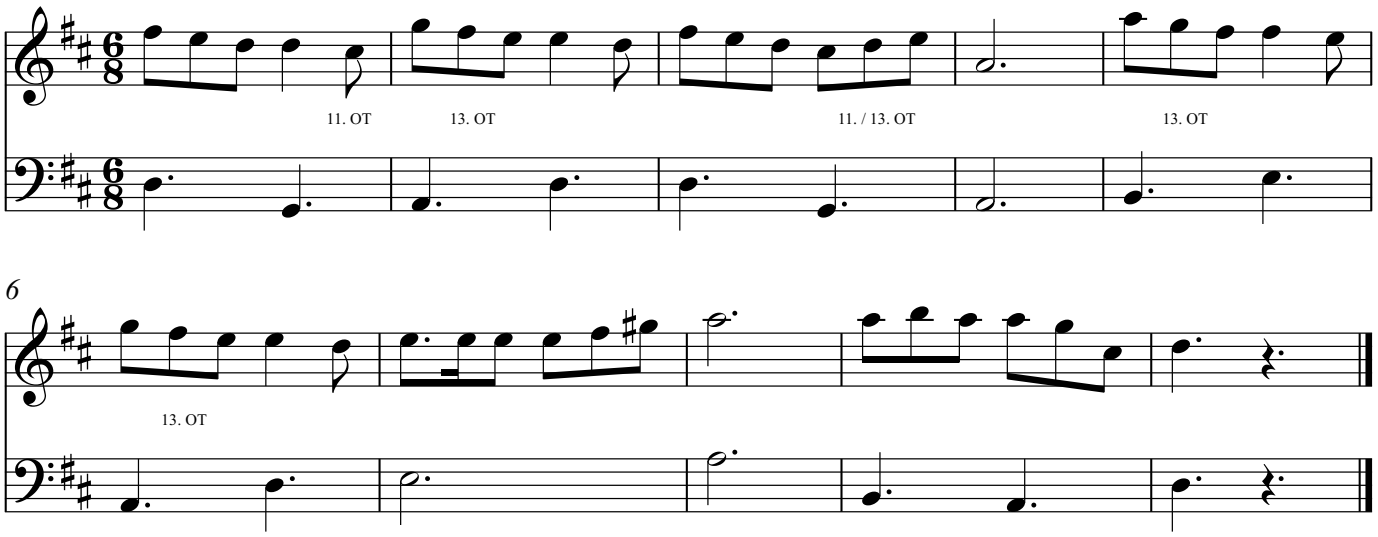
Linda min Linda

Bearb.: Jan Heinke

trad., schwedisch



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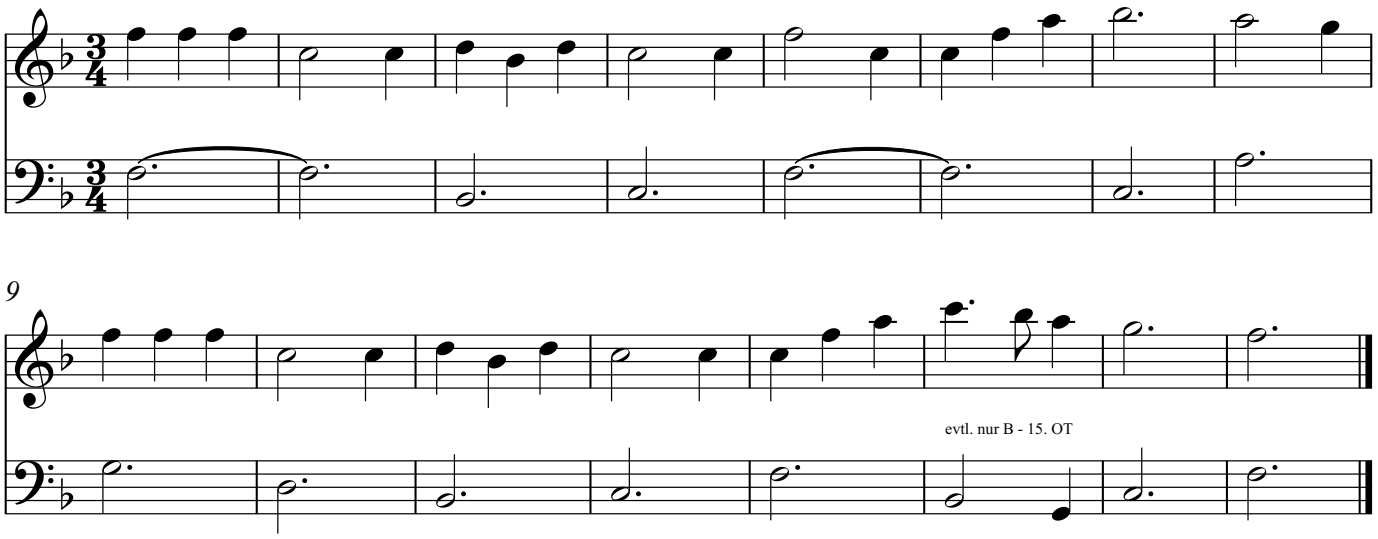
Ma Bonny Lad

Bearb.: Jan Heinke

trad., schottisch



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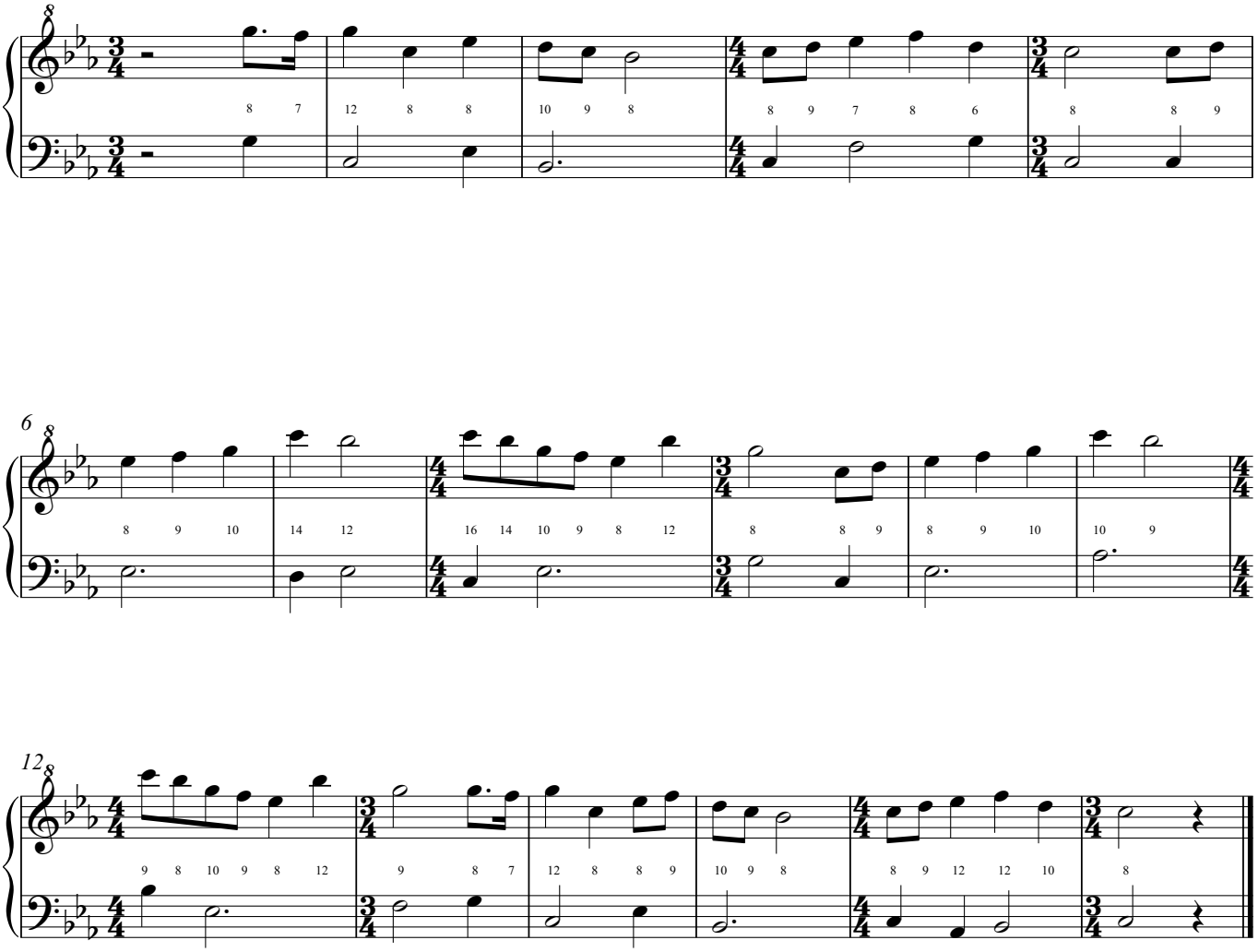
Bearb.: Jan Heinke

Maid of Culmore



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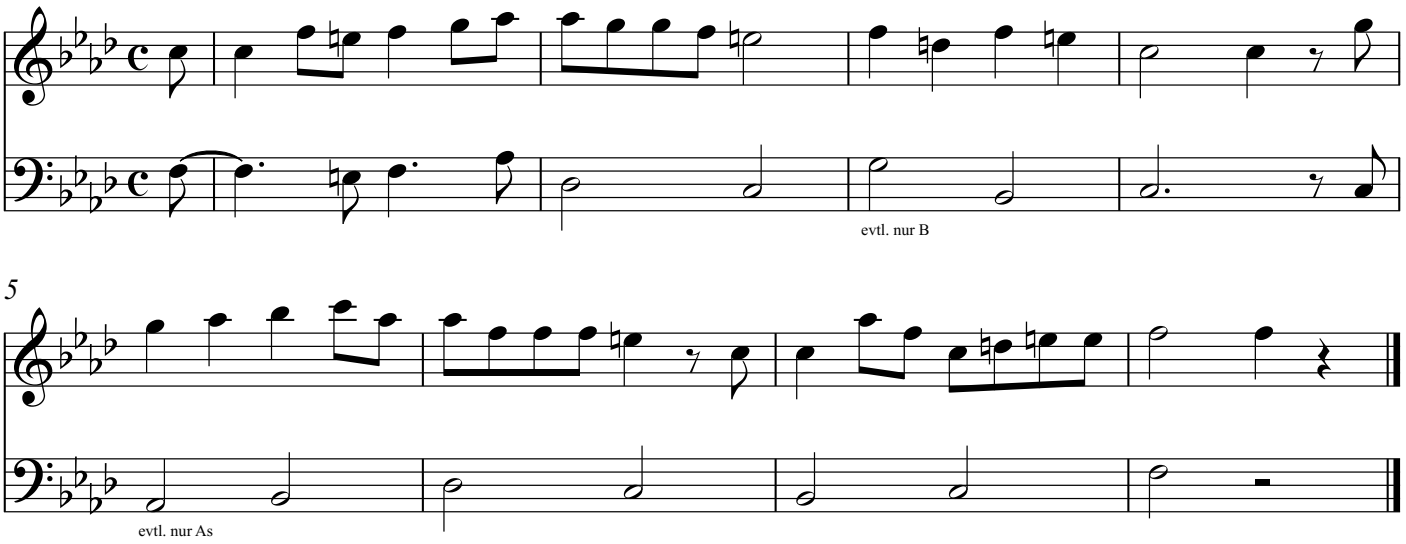
Margit hjuske

Bearb.: Jan Heinke

trad., norwegisch



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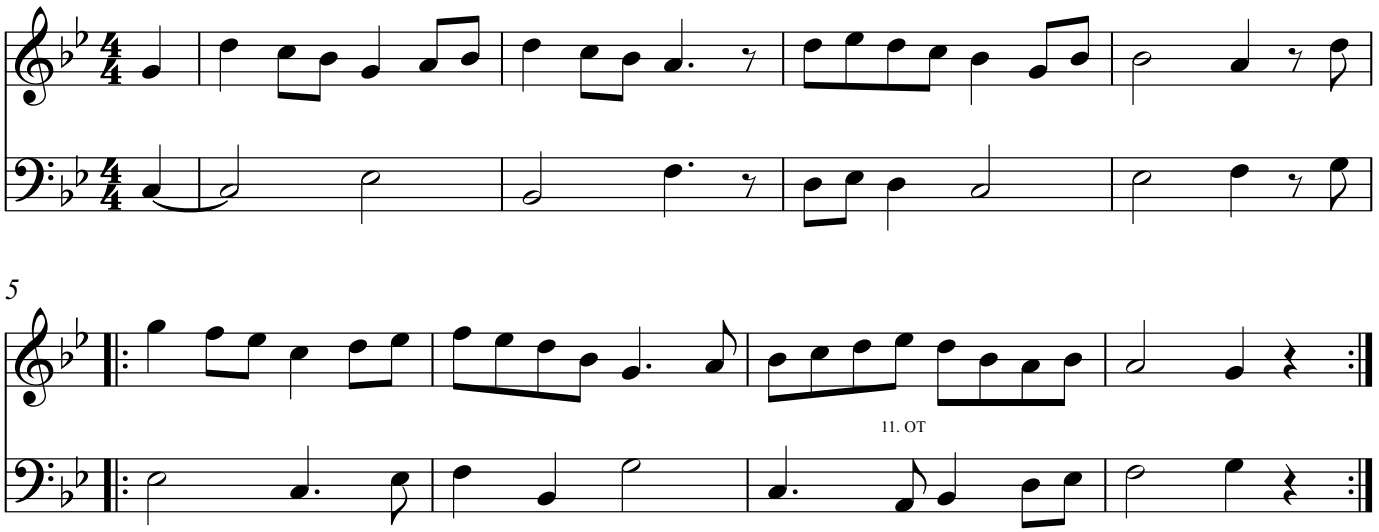
Maria vakar

Bearb.: Jan Heinke



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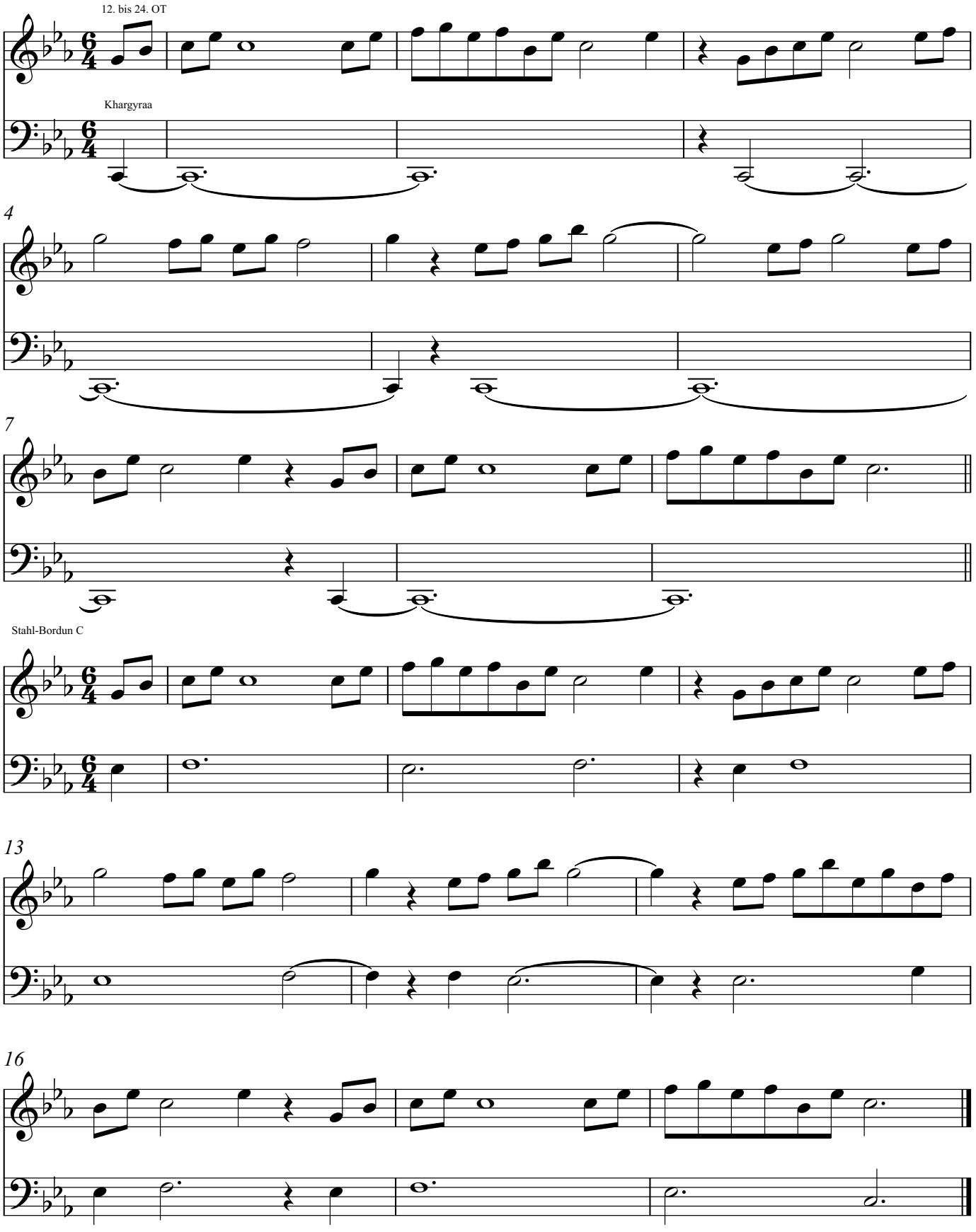
Mezeghel

Bearb.: Jan Heinke

1. Strophe Melodie Khargyraa

trad., Altai



weitere Versionen: auf 1. Teil melodisch geführte, tiefe Obertöne,
3. GTe wie gehabt aber Khargyraa, OT-Melodie tiefer

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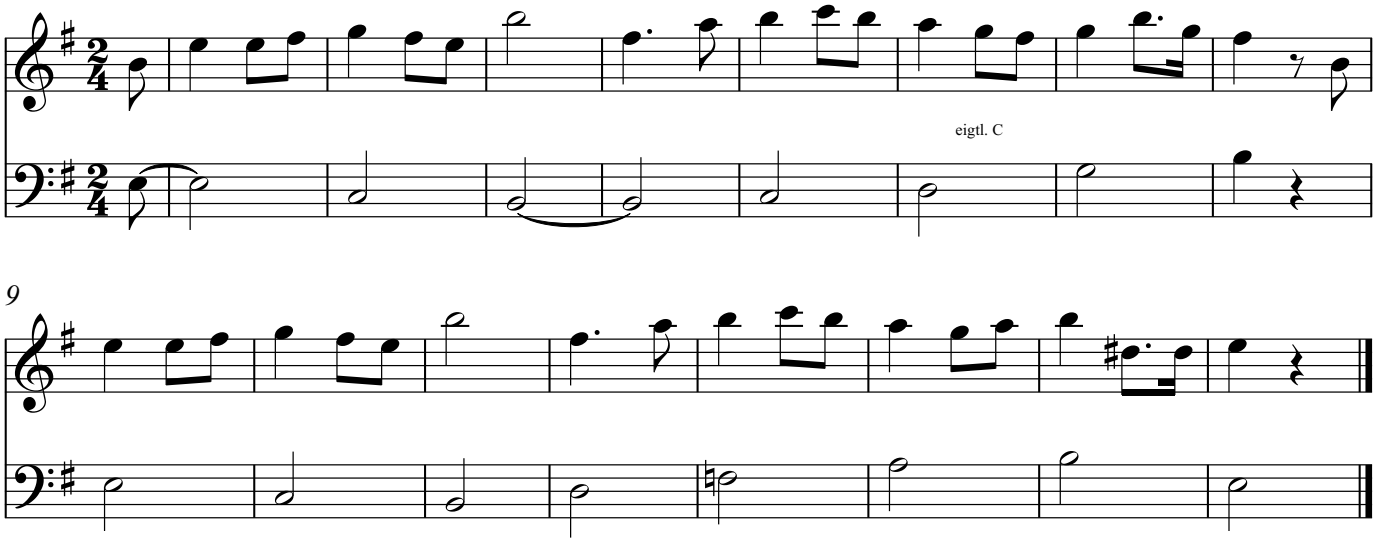
Mig lyster i lunden att vara

Bearb.: Jan Heinke

trad., schwedisch



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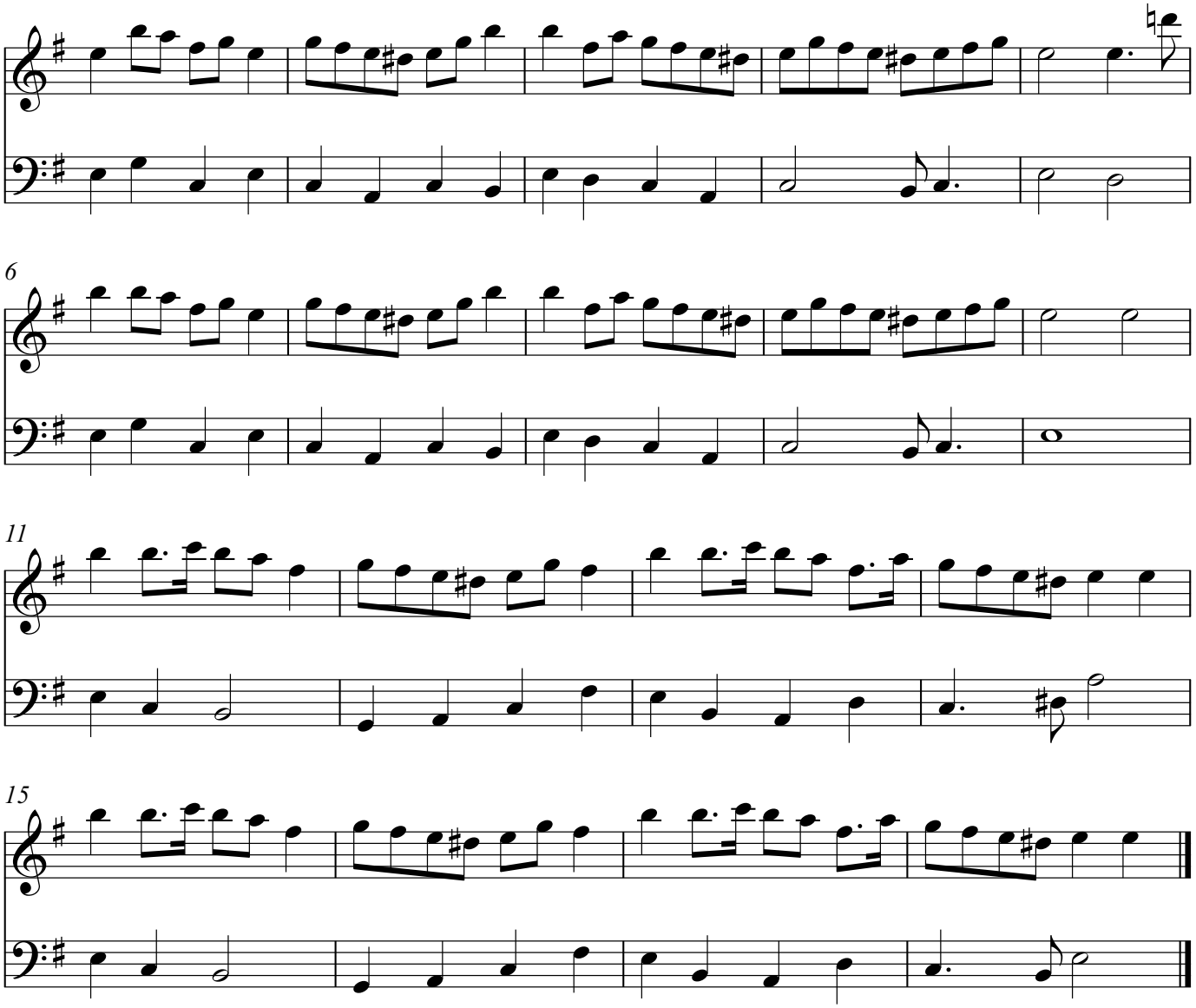
Miriams Voggelåt

Bearb.: Jan Heinke

Steinar Ofsdal/Bukkene Bruse



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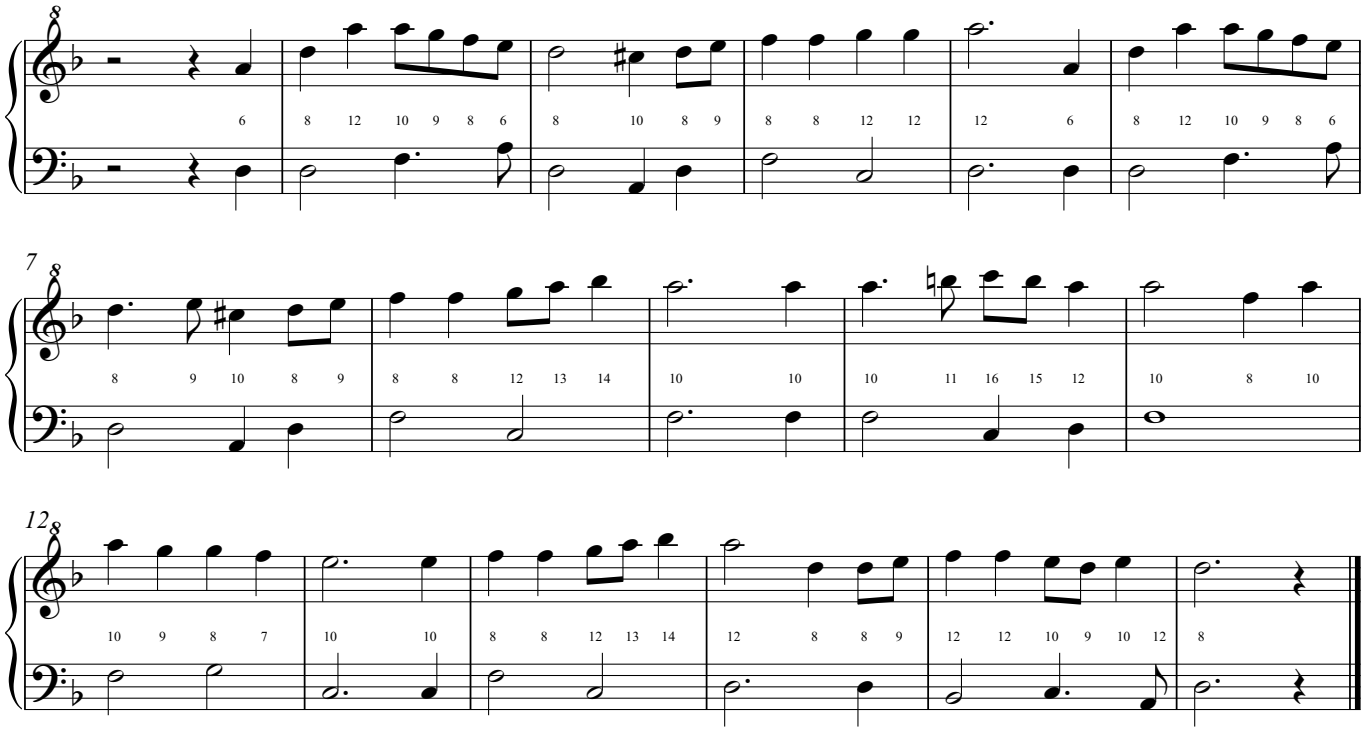
Bearb.: Jan Heinke

Mitt hjerte alltid vanker



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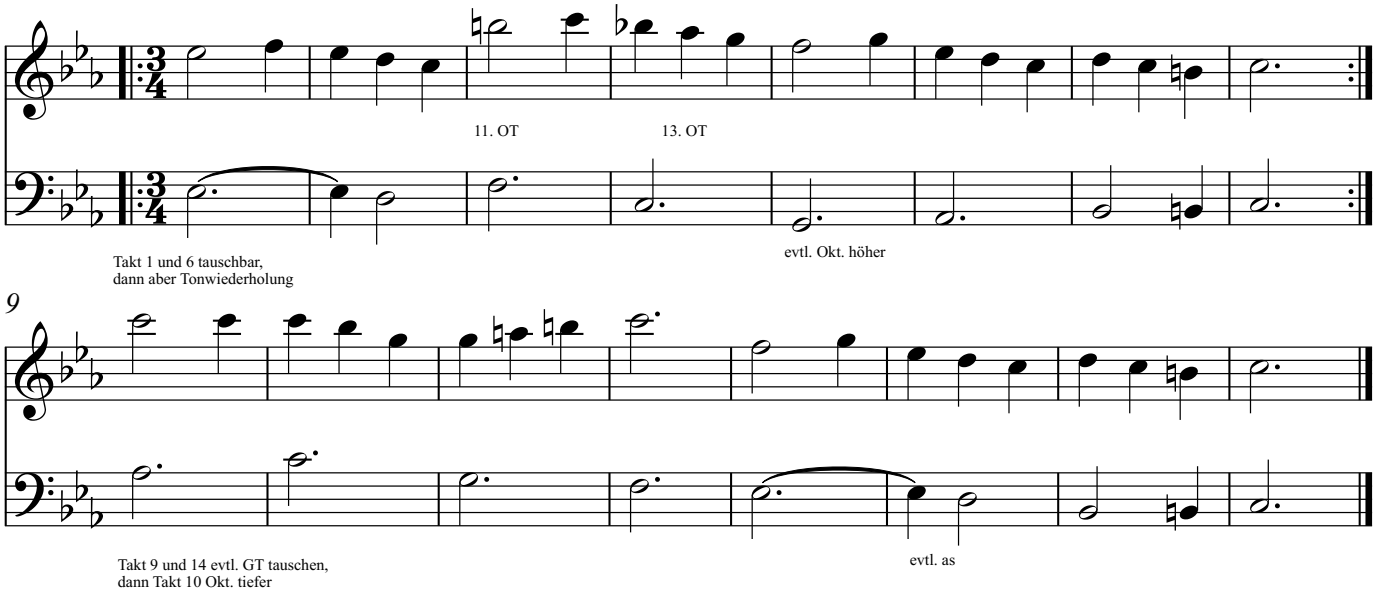
Når mitt øie, trett av møie

Bearb.: Jan Heinke

norwegischer Psalm



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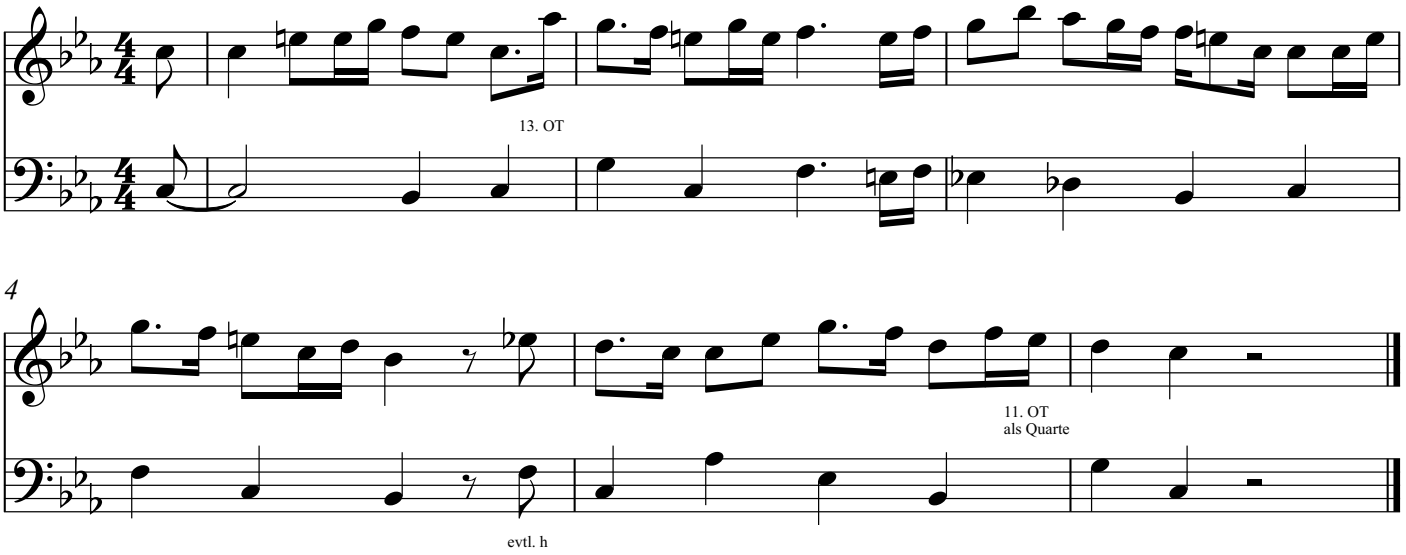
När som jag var på mitt adertonde år

Bearb.: Jan Heinke

trad., schwedisch



http://www.youtube.com/watch?v=_9Dh_azZqyQ

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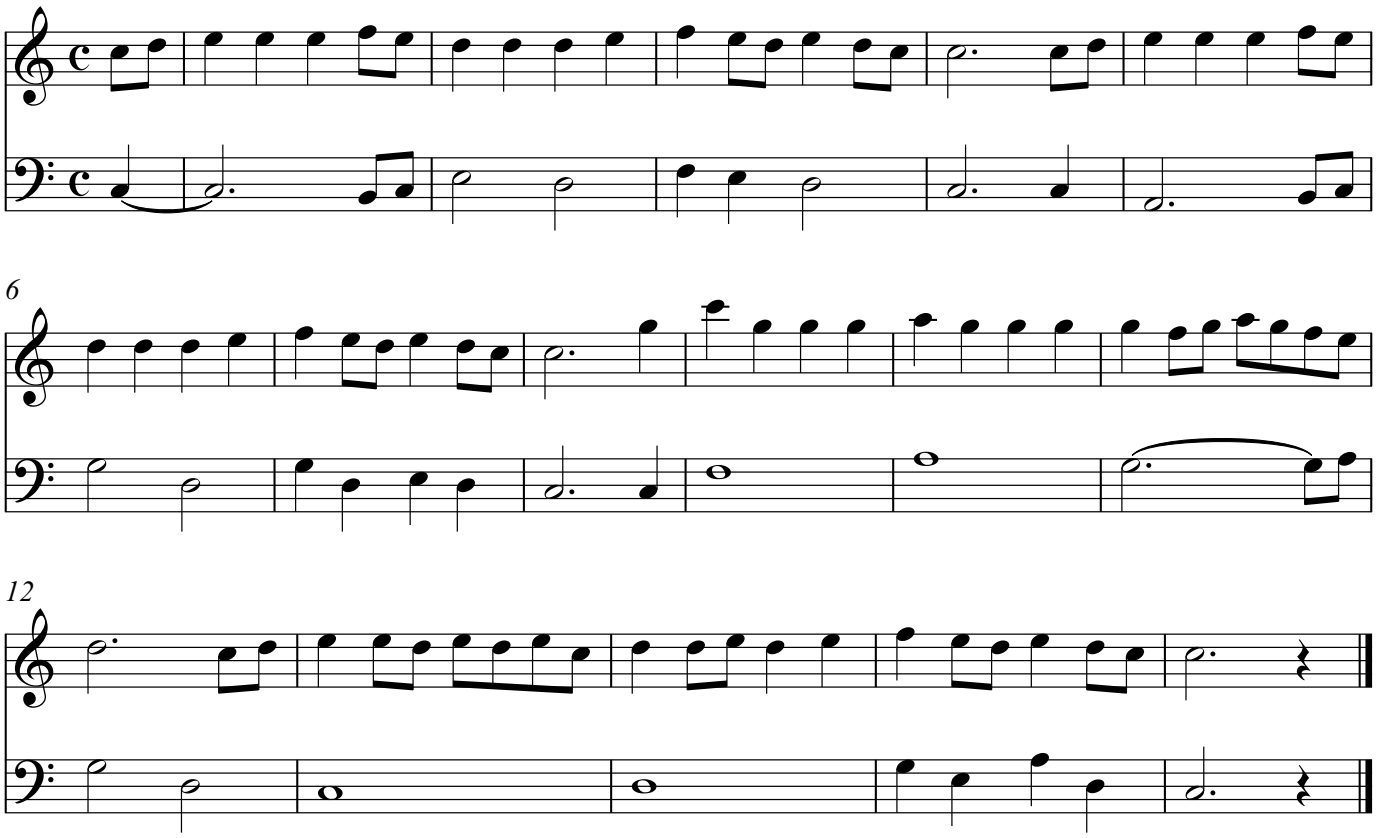
Nu grönskar det

Bearb.: Jan Heinke

J.S. Bach



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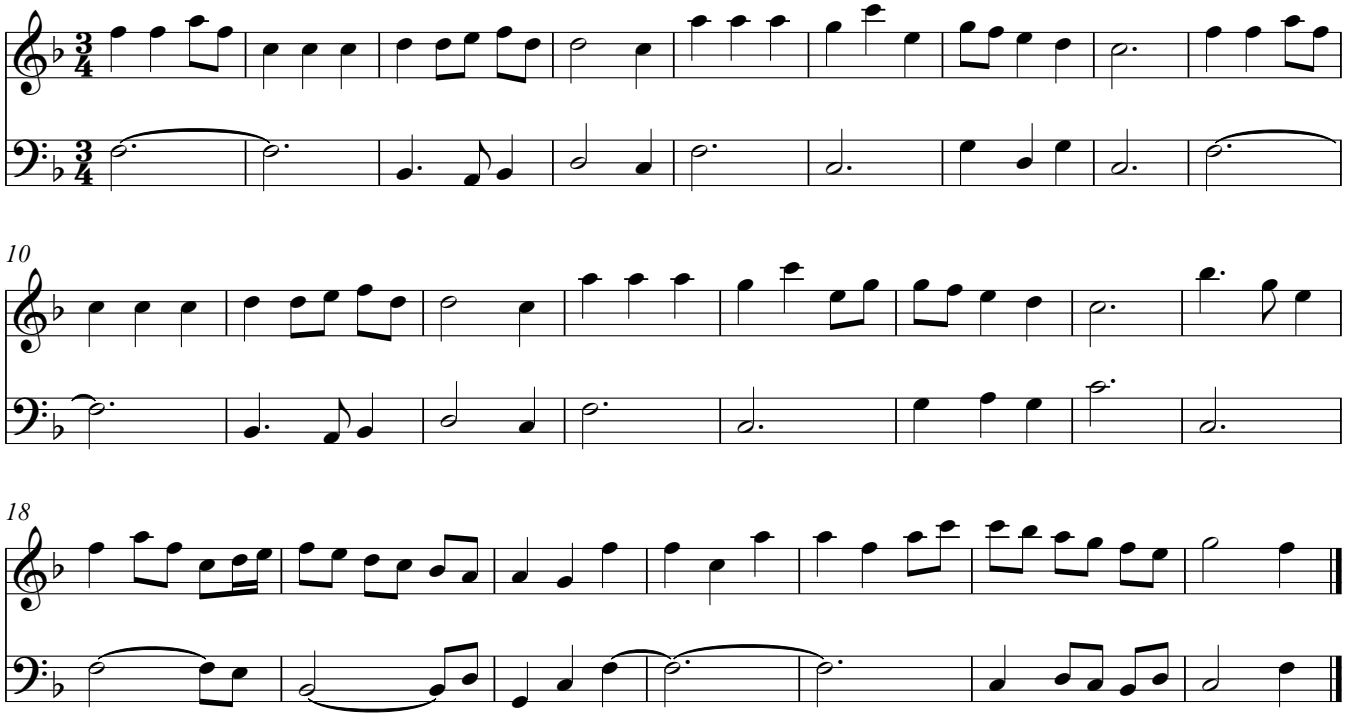
Bearb.: Jan Heinke

Nystemten



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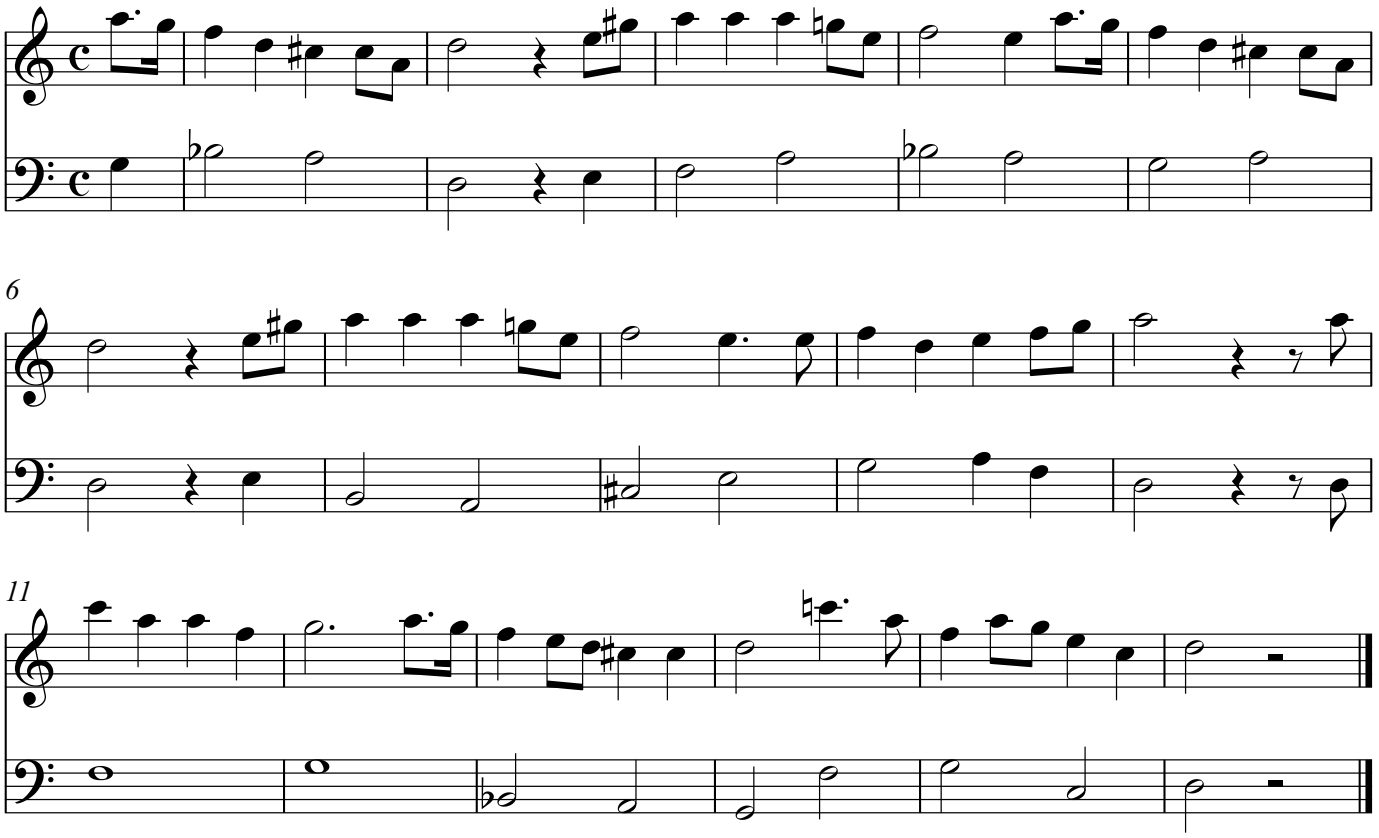
O tysta ensamhet

Bearb.: Jan Heinke

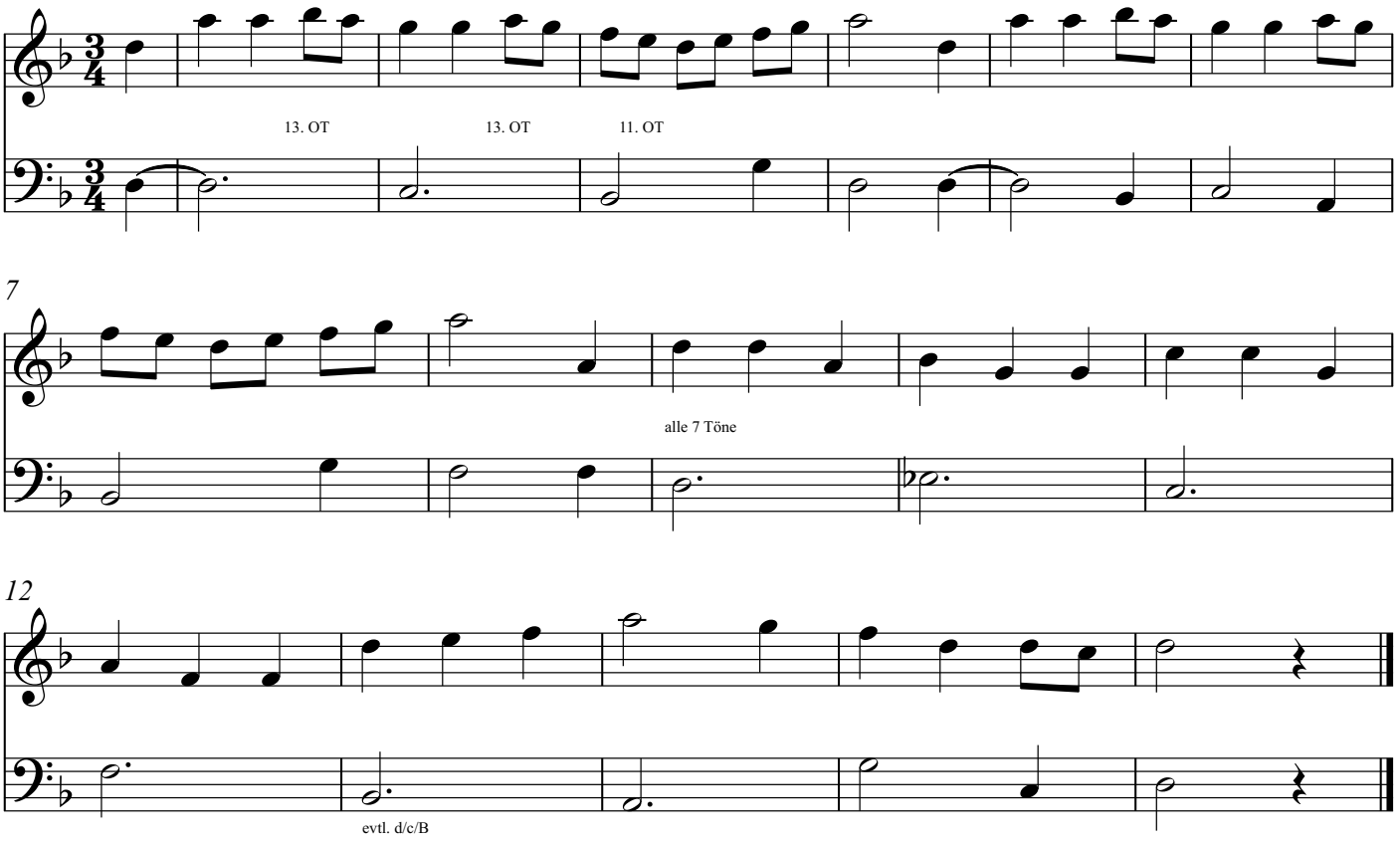
trad., Dalarna



Air

Bearb.: Jan Heinke

T. O'Carolan



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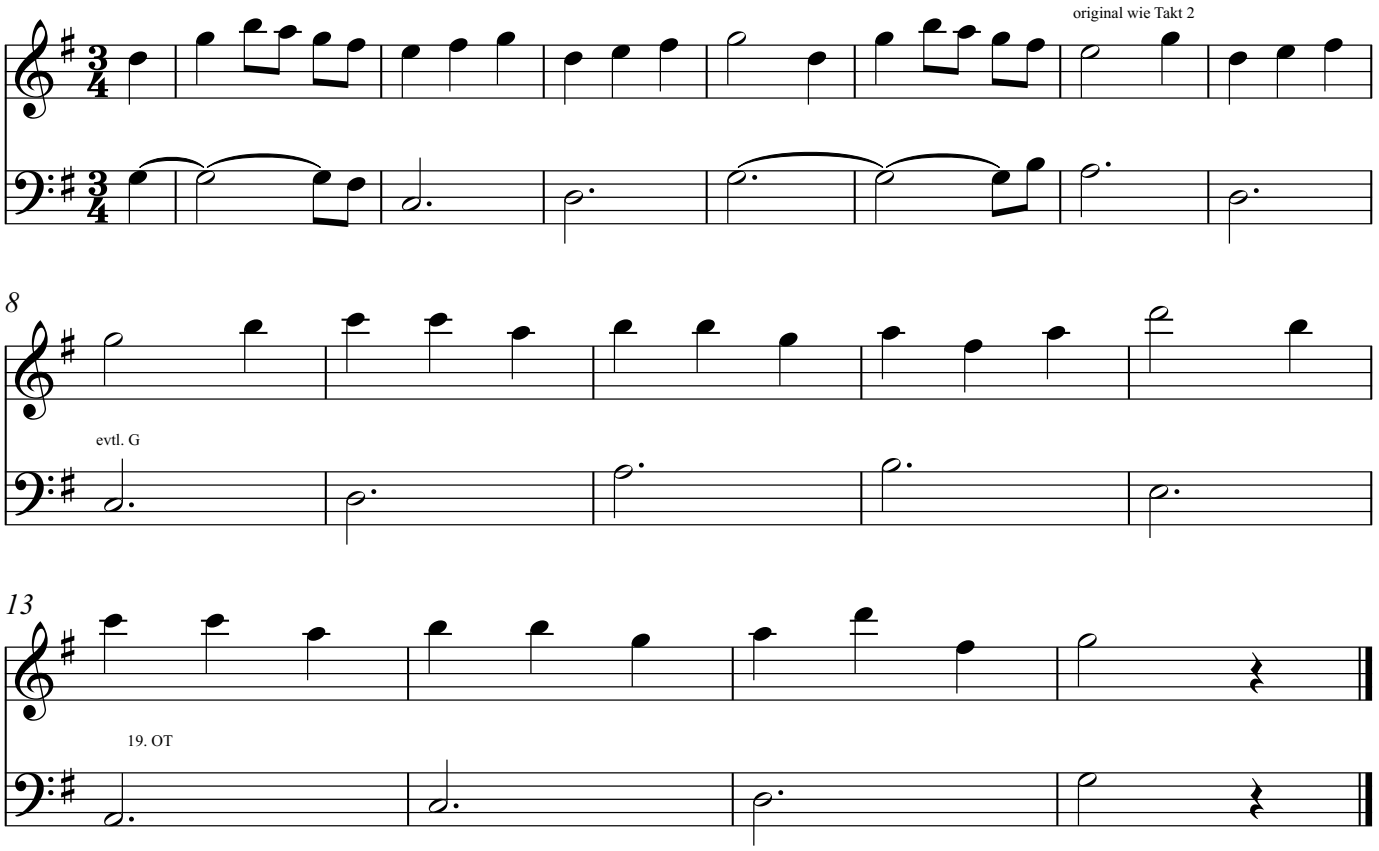
Och Jungfrun hon går dansen med röda gullband

Bearb.: Jan Heinke



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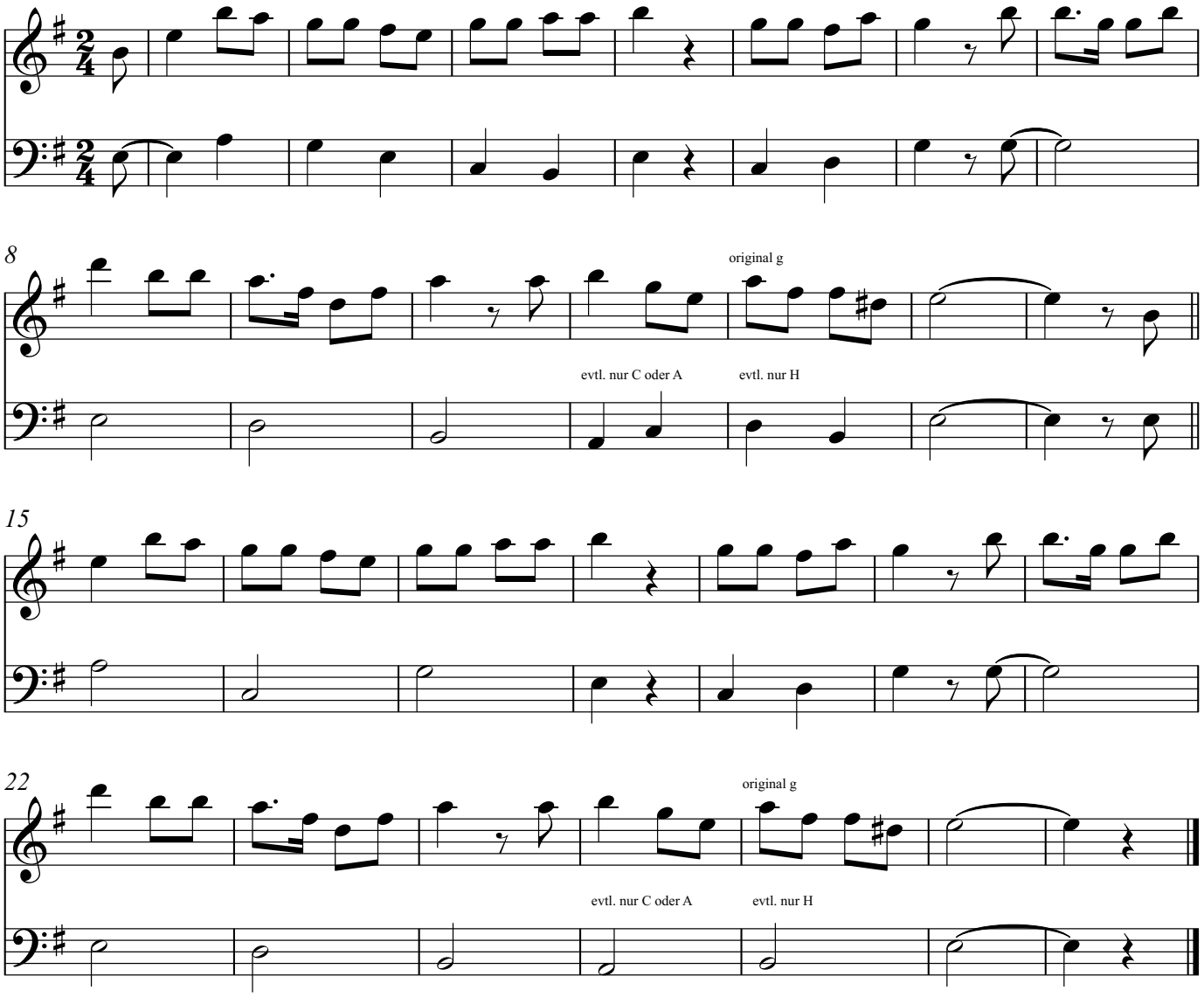
Och jungfrun skulle till ottesången gå

Bearb.: Jan Heinke

trad., schwedisch



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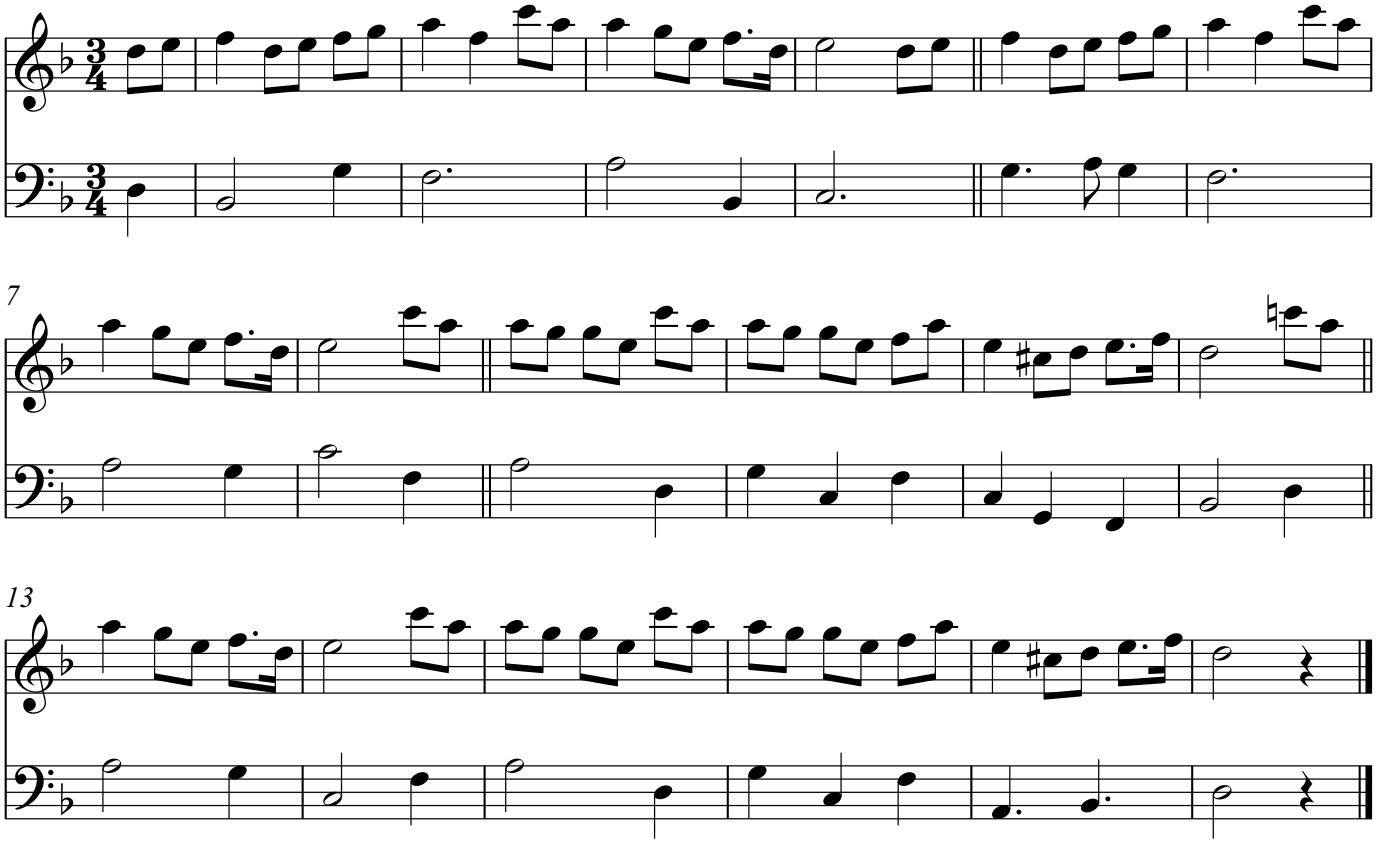
Över allt, överallt på jorden

Bearb.: Jan Heinke

trad., schwedisch



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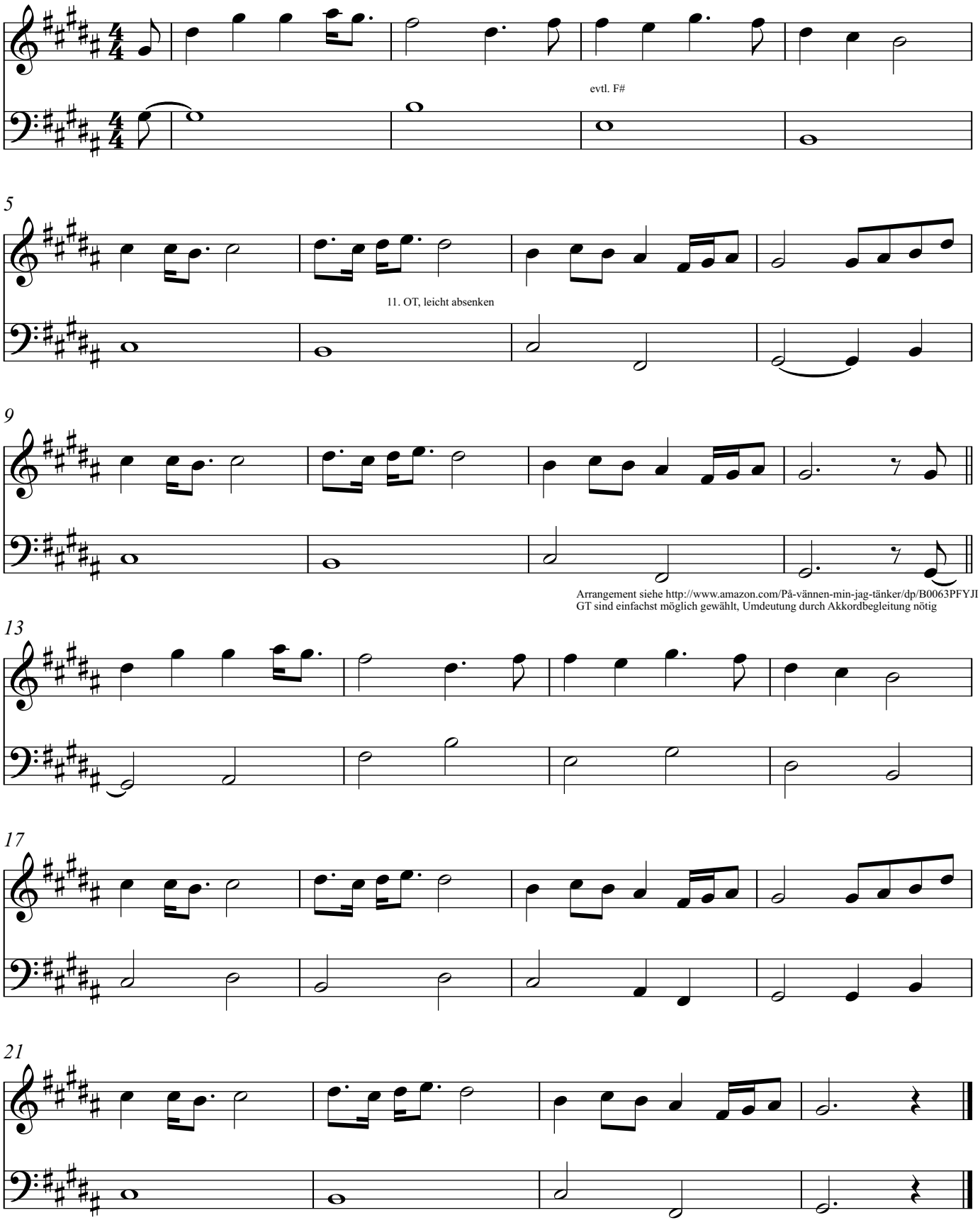
På vännen min jag tänker

Bearb.: Jan Heinke

schwedisch



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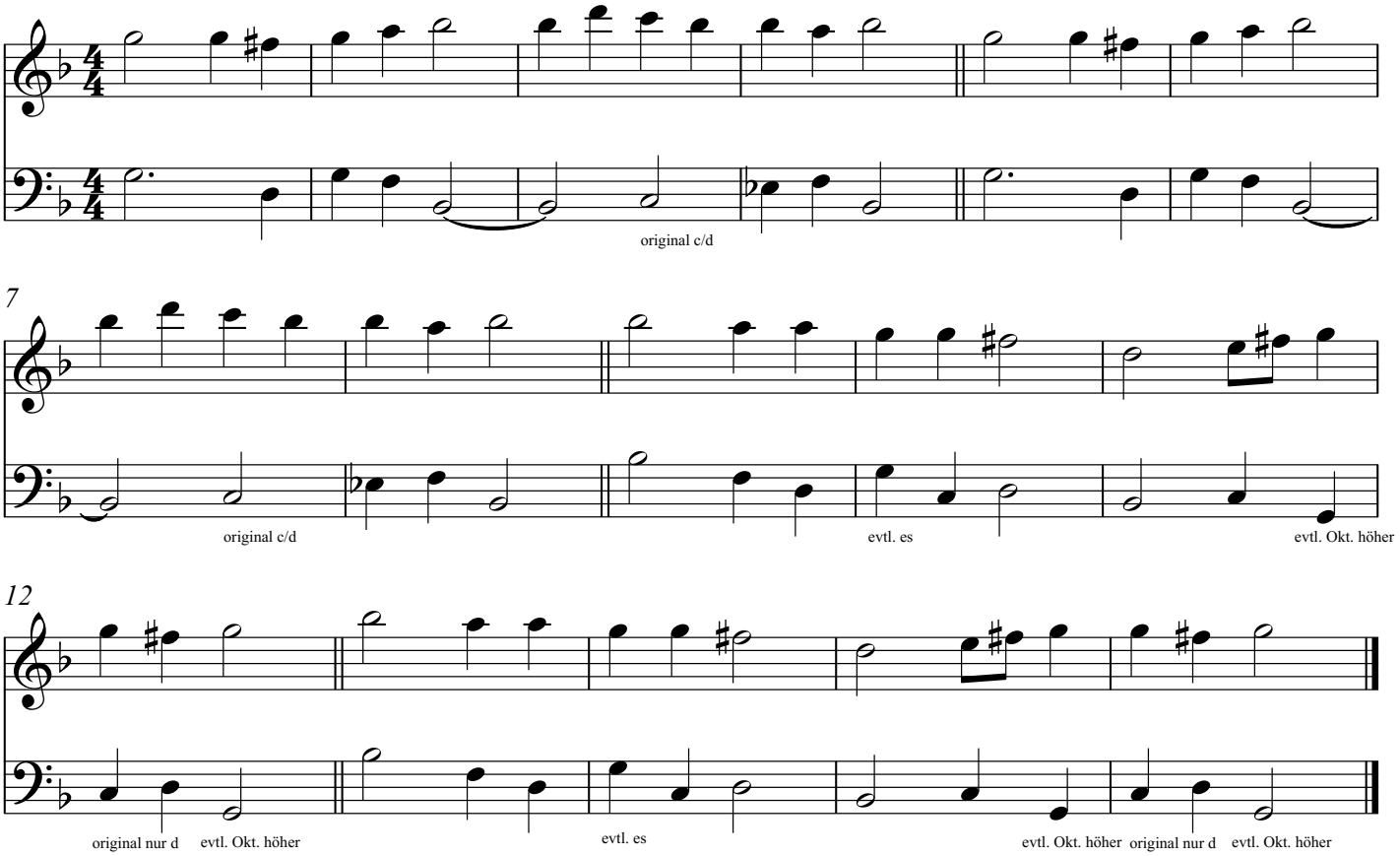
Pavanne (Belle, qui tiens ma vie)

Bearb.: Jan Heinke

Thoinot Arbeau



http://www.youtube.com/watch?v=Ro1eMDYVc9A

siehe auch 4-stimmigen Satz
Oberstimme nach unten oktavierbar für Frauenstimme (außer T11/15)

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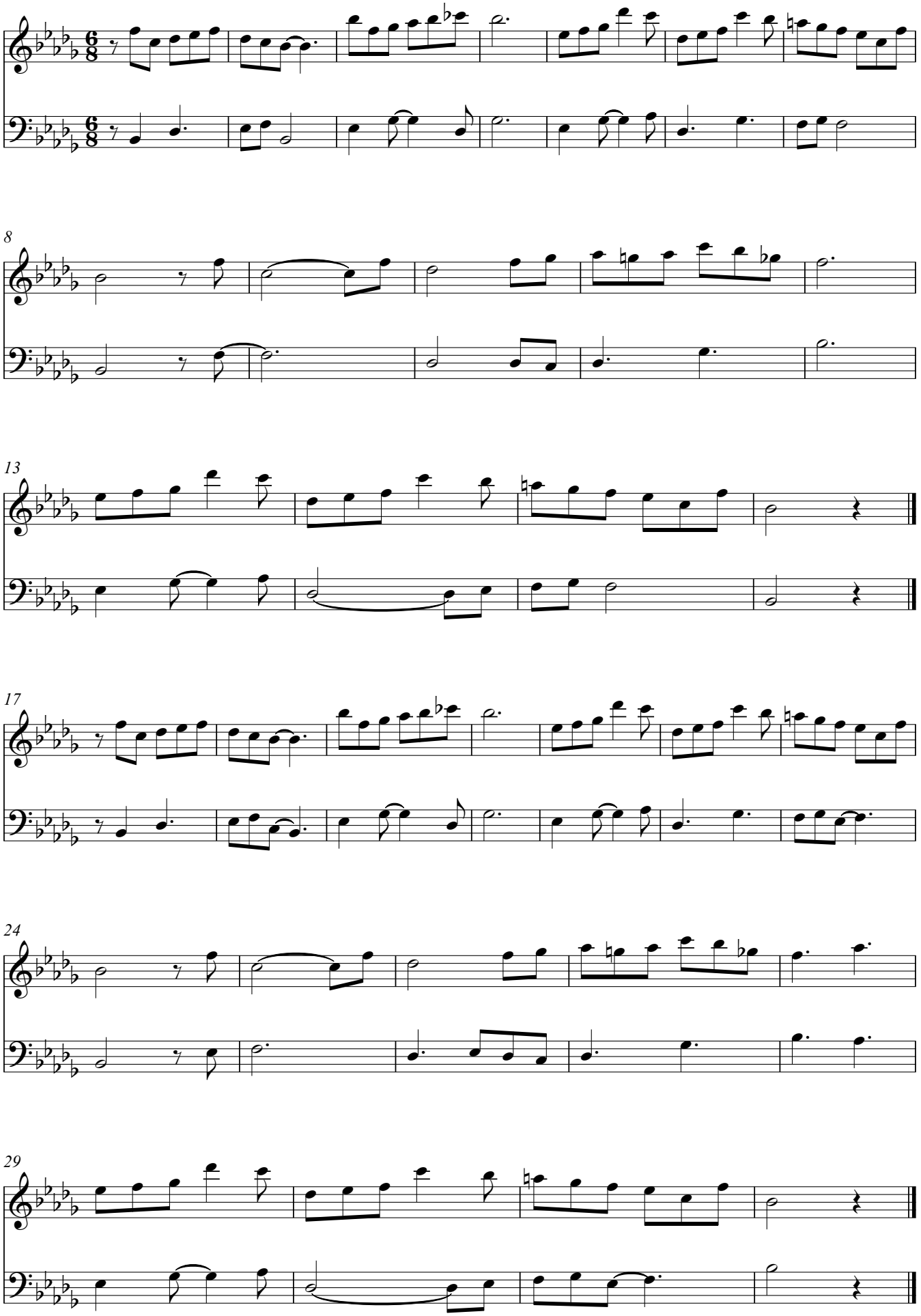
Bearb.: Jan Heinke

Russian Metro Song



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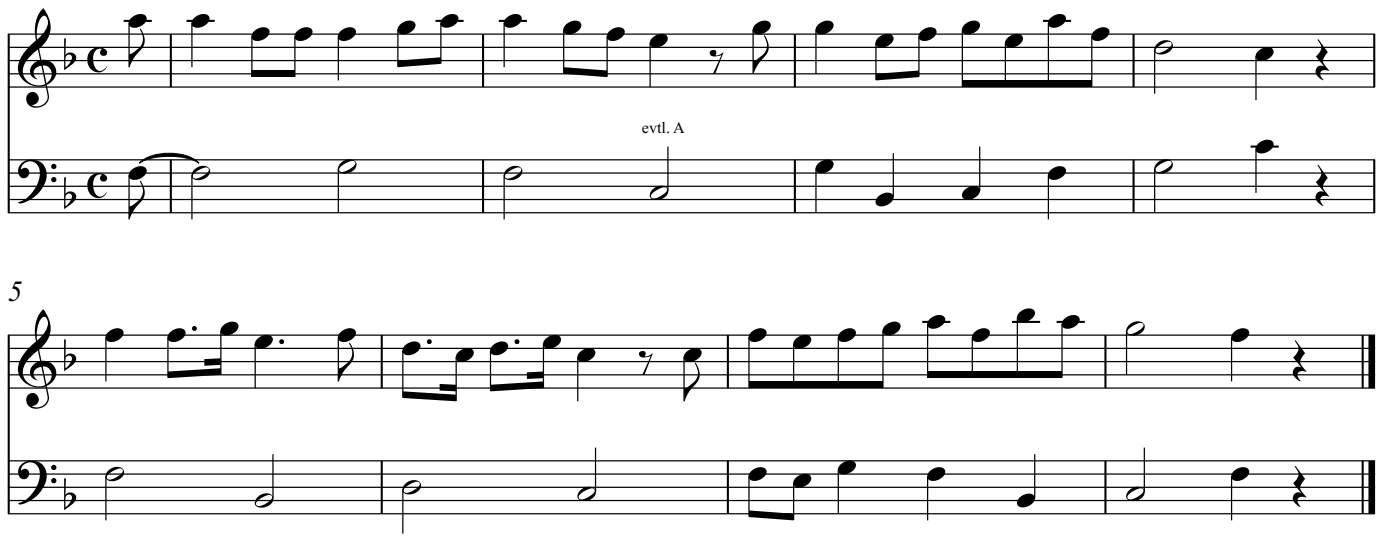
Så rider jag mig genom tolvmilaskog

Bearb.: Jan Heinke

trad., schwedisch



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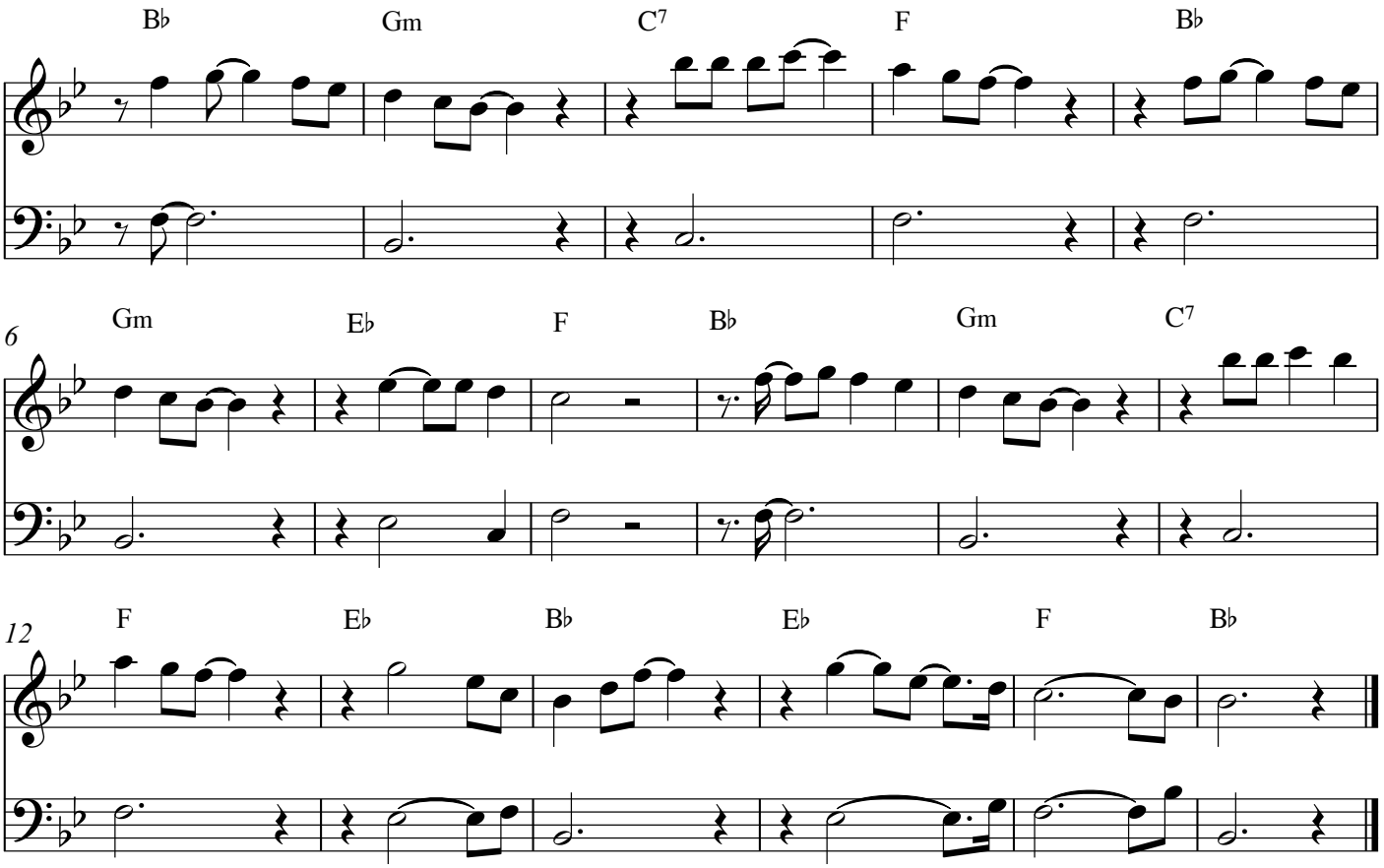
Sag mir, wo die Blumen sind

Pete Seeger



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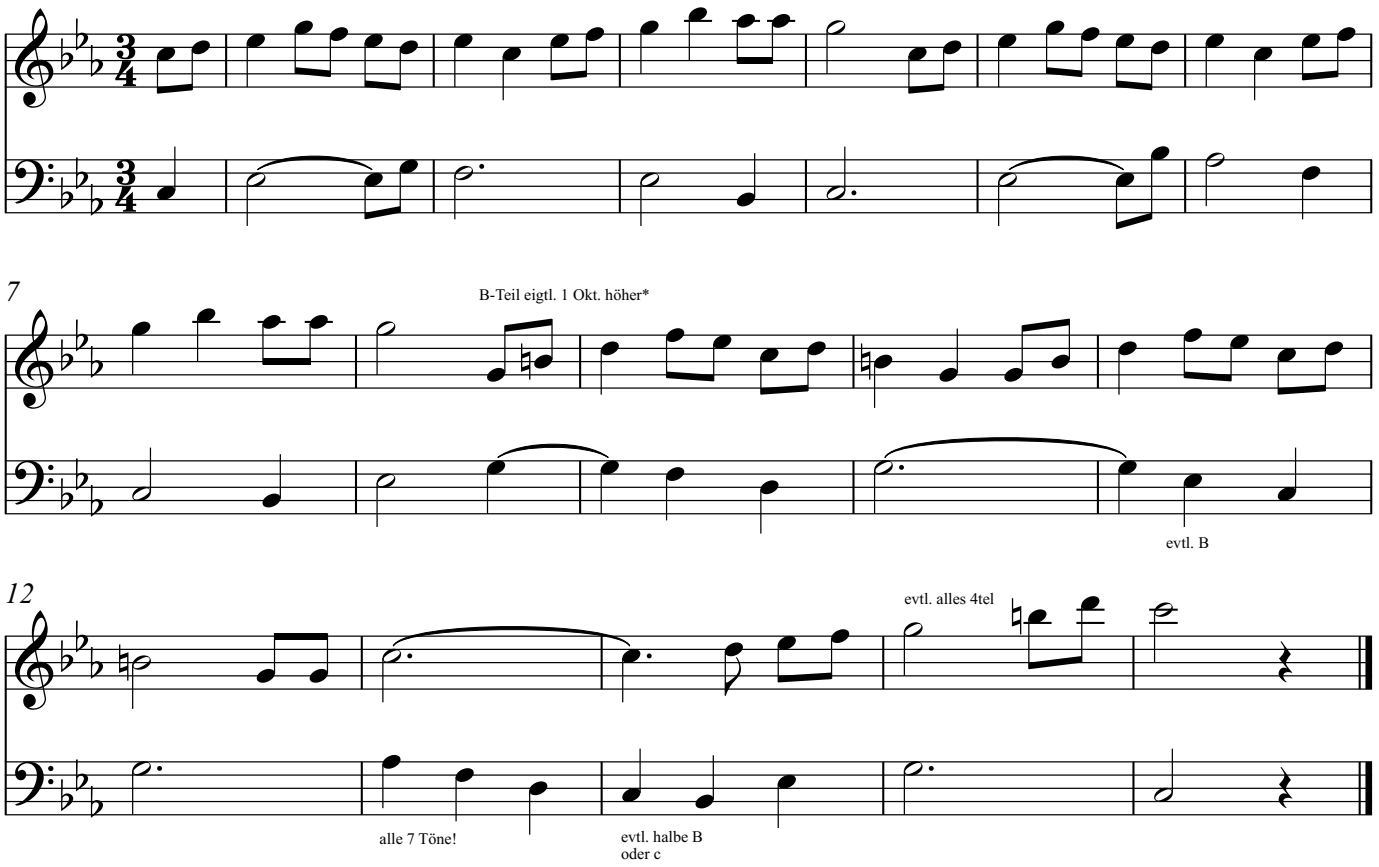
Säg, o minns du i tysta kvällen

Bearb.: Jan Heinke

August Melcher Myrberg



Mittelteil 1 Okt. tiefer als original, da Dreiklangsbrechung. Dadurch wird die Unterstimme insgesamt ruhiger, v.a. bei den Sekundbewegungen der A-Teile.

notiert von Wilhelm Peterson-Berger

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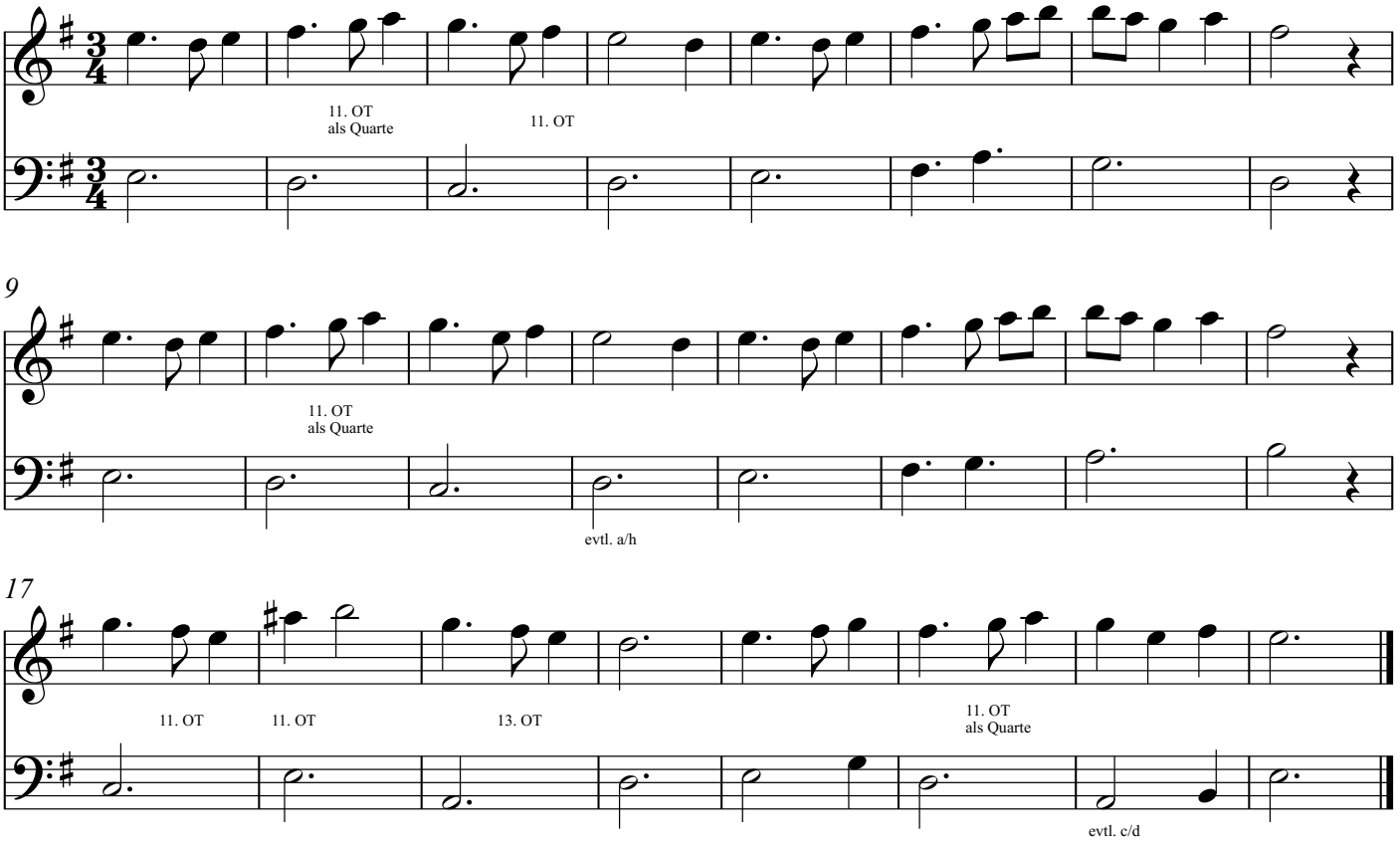
Salmetone frå Lom

Bearb.: Jan Heinke



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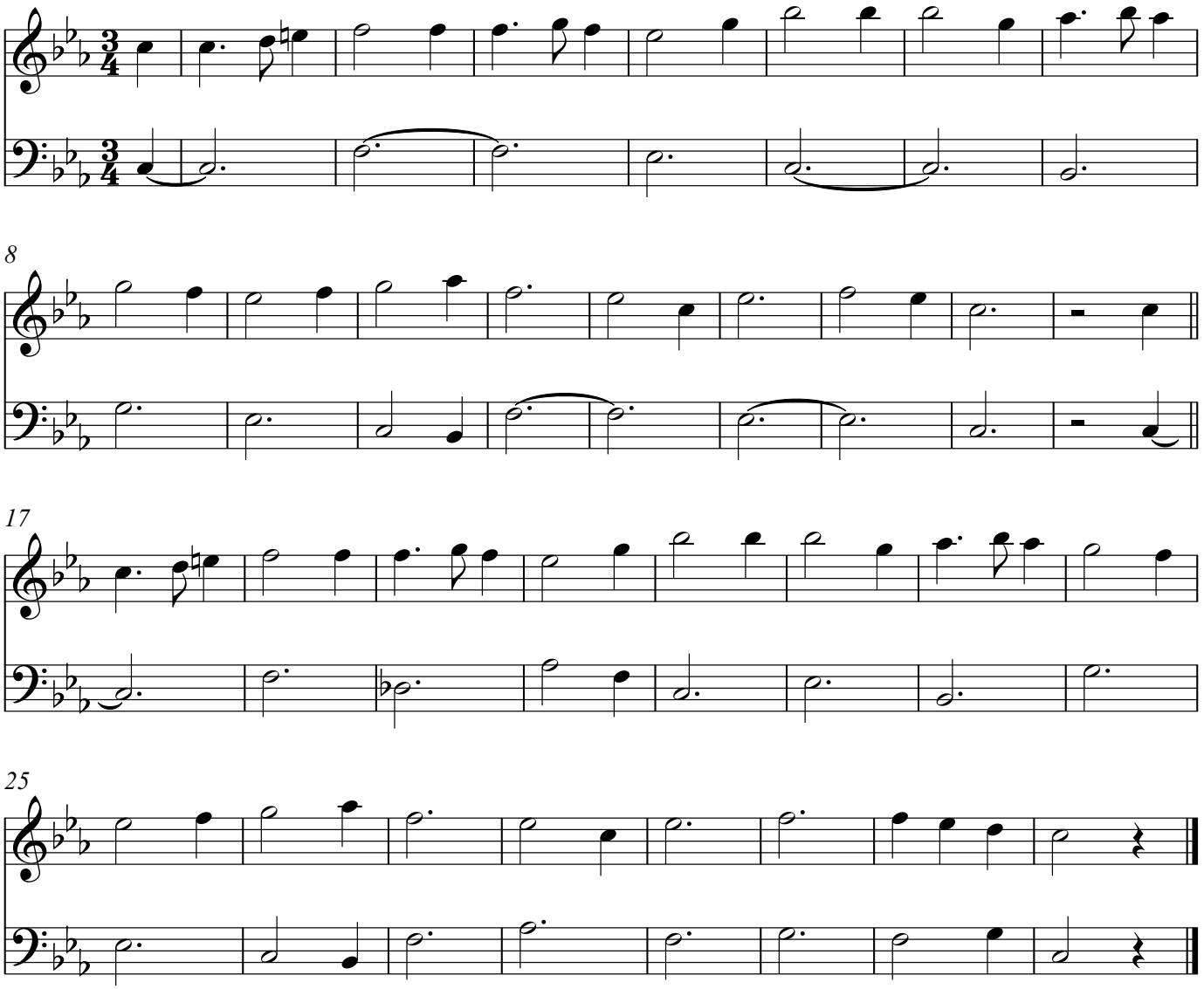
Samvittigheden dommer

Bearb.: Jan Heinke



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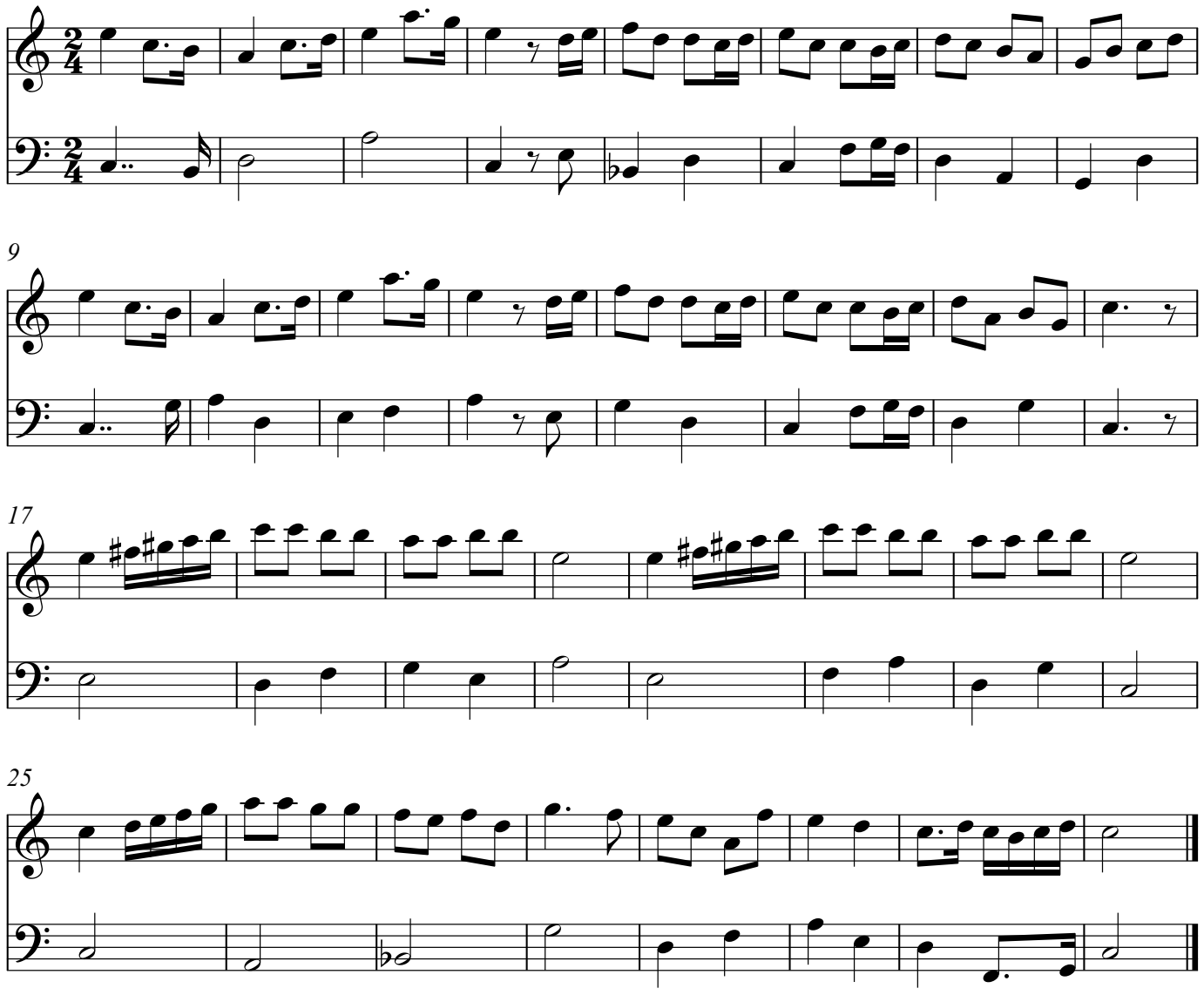
Sång till Hälsingland

Bearb.: Jan Heinke



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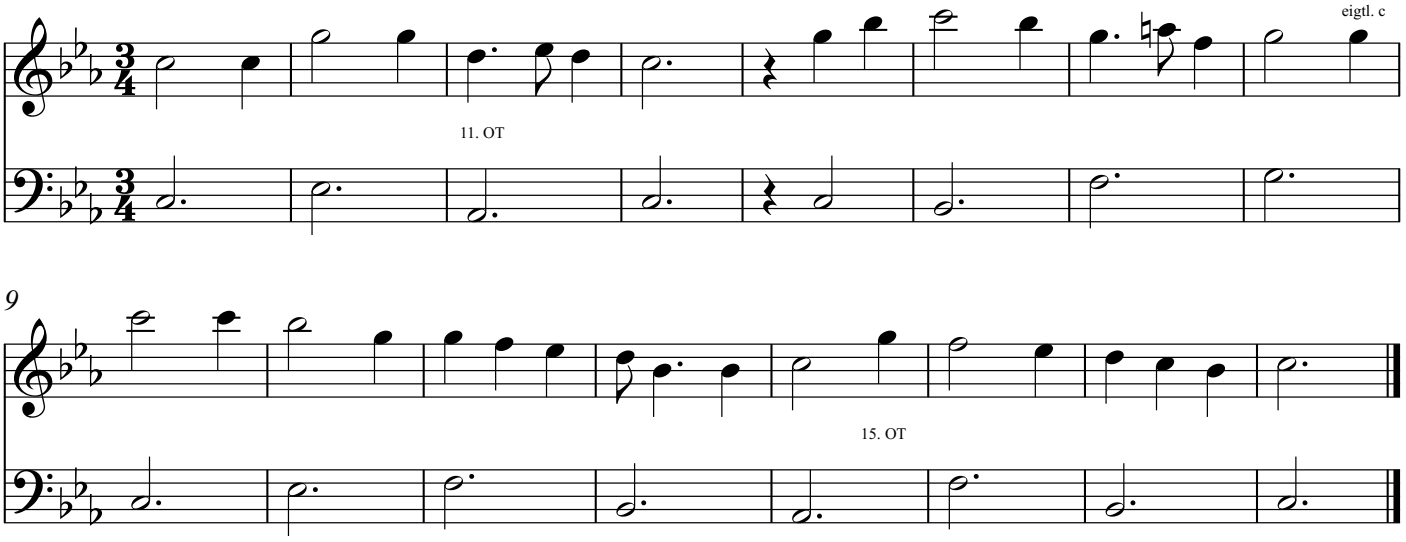
Scarborough Fair

Bearb.: Jan Heinke

trad., englisch



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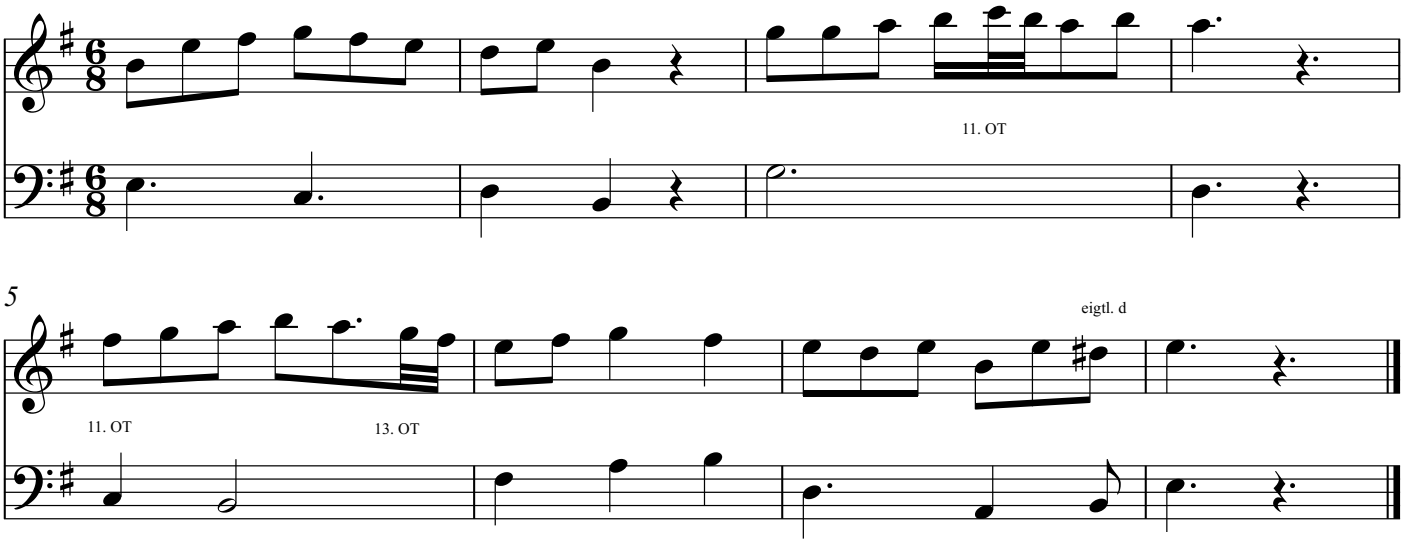
Searching for lambs

Bearb.: Jan Heinke

englisch, trad.



http://www.youtube.com/watch?v=1LRA6F7f3-k
http://www.youtube.com/watch?v=Fbxst0amDdM
http://www.youtube.com/watch?v=zhjAQe4n4DE

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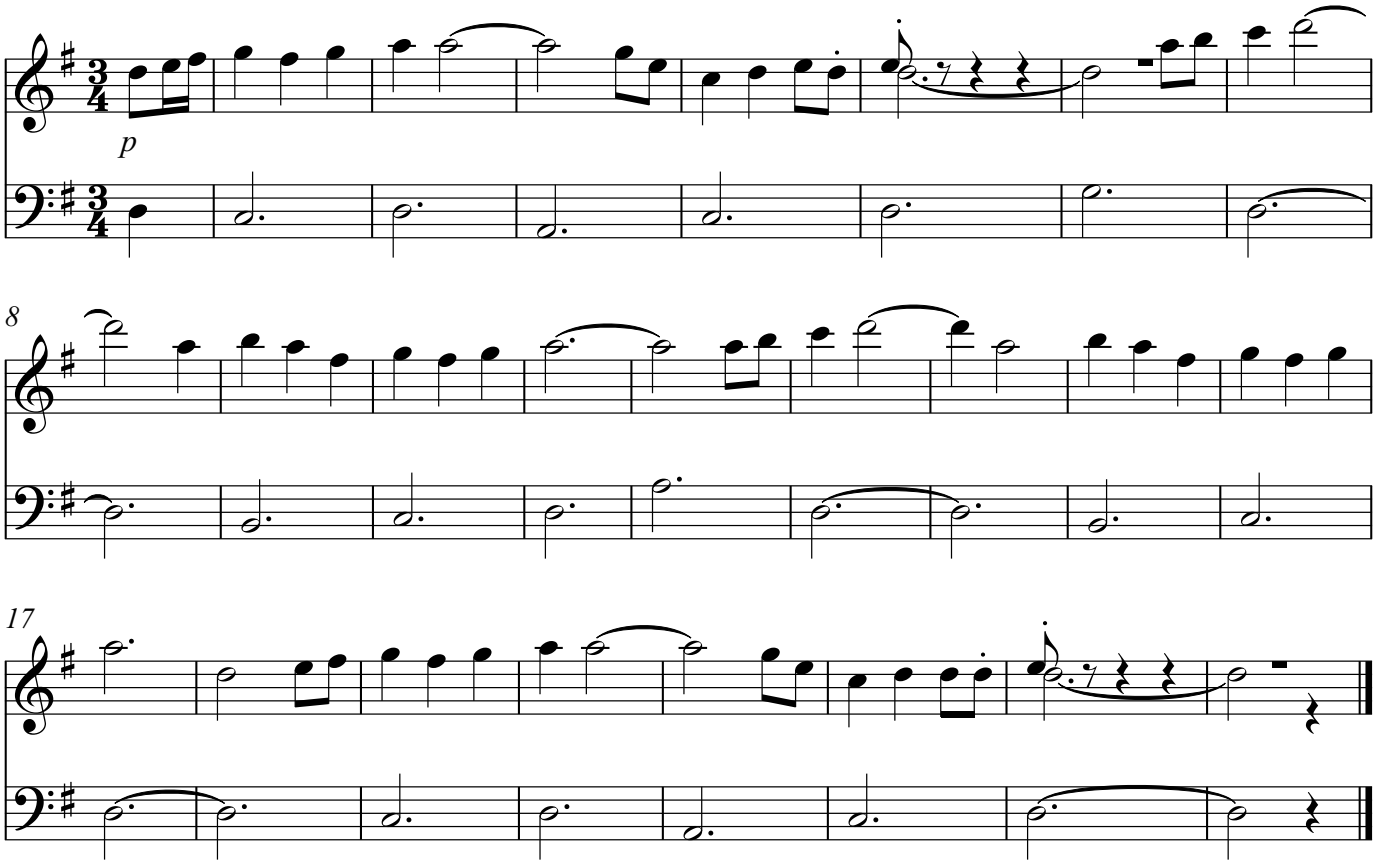
She Moved Through the Fair

Bearb.: Jan Heinke



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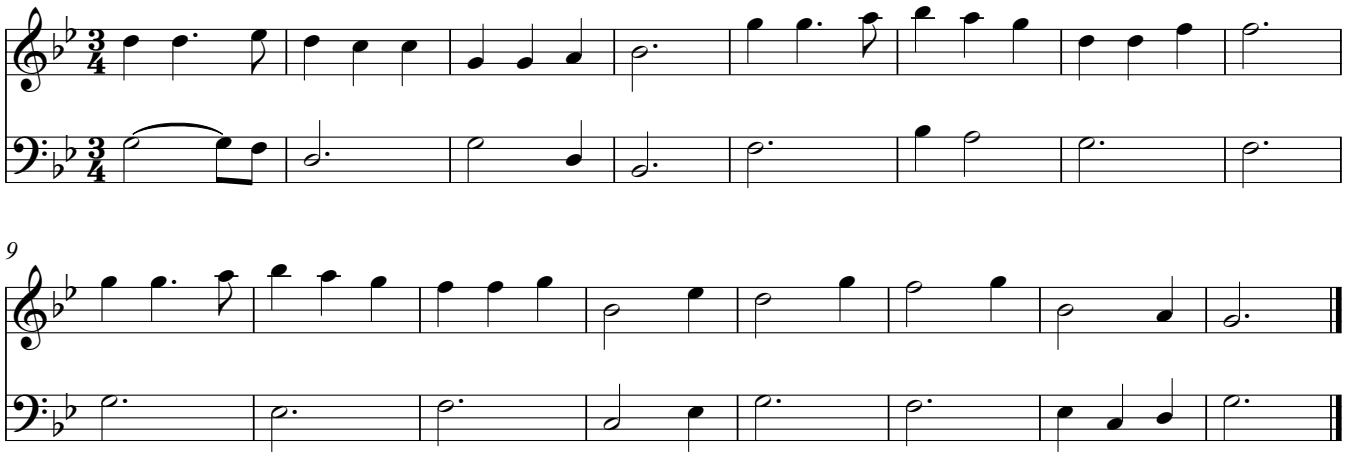
Bearb.: Jan Heinke

She's like a Swallow



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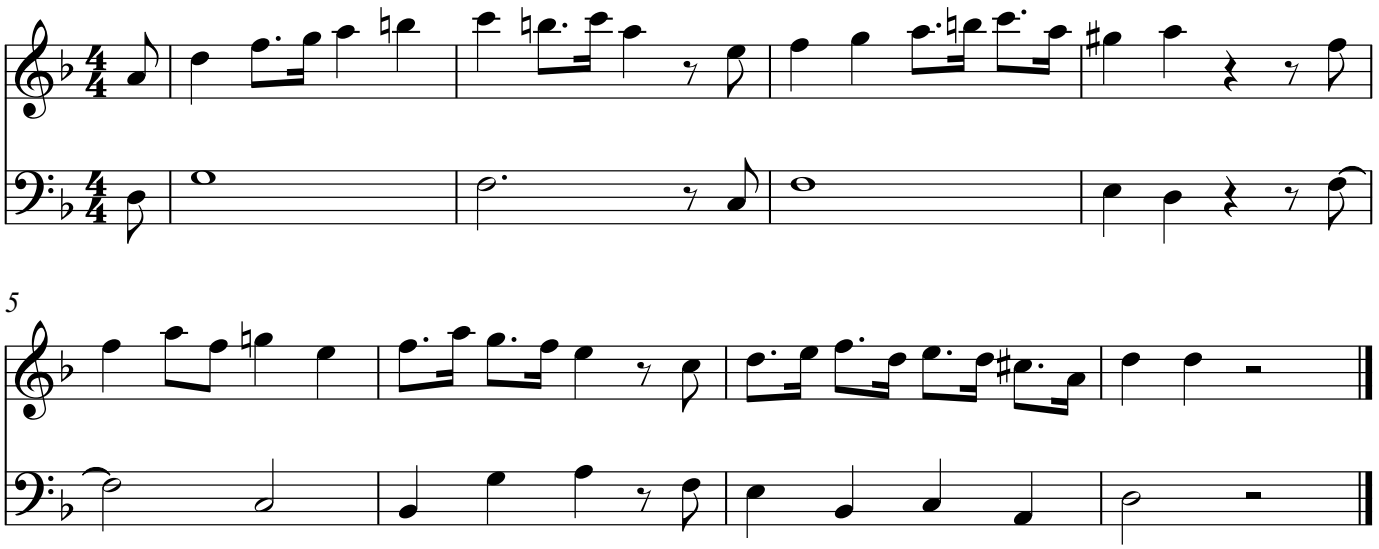
Skön Anna hon går till sjöastrand

Bearb.: Jan Heinke

trad., schwedisch



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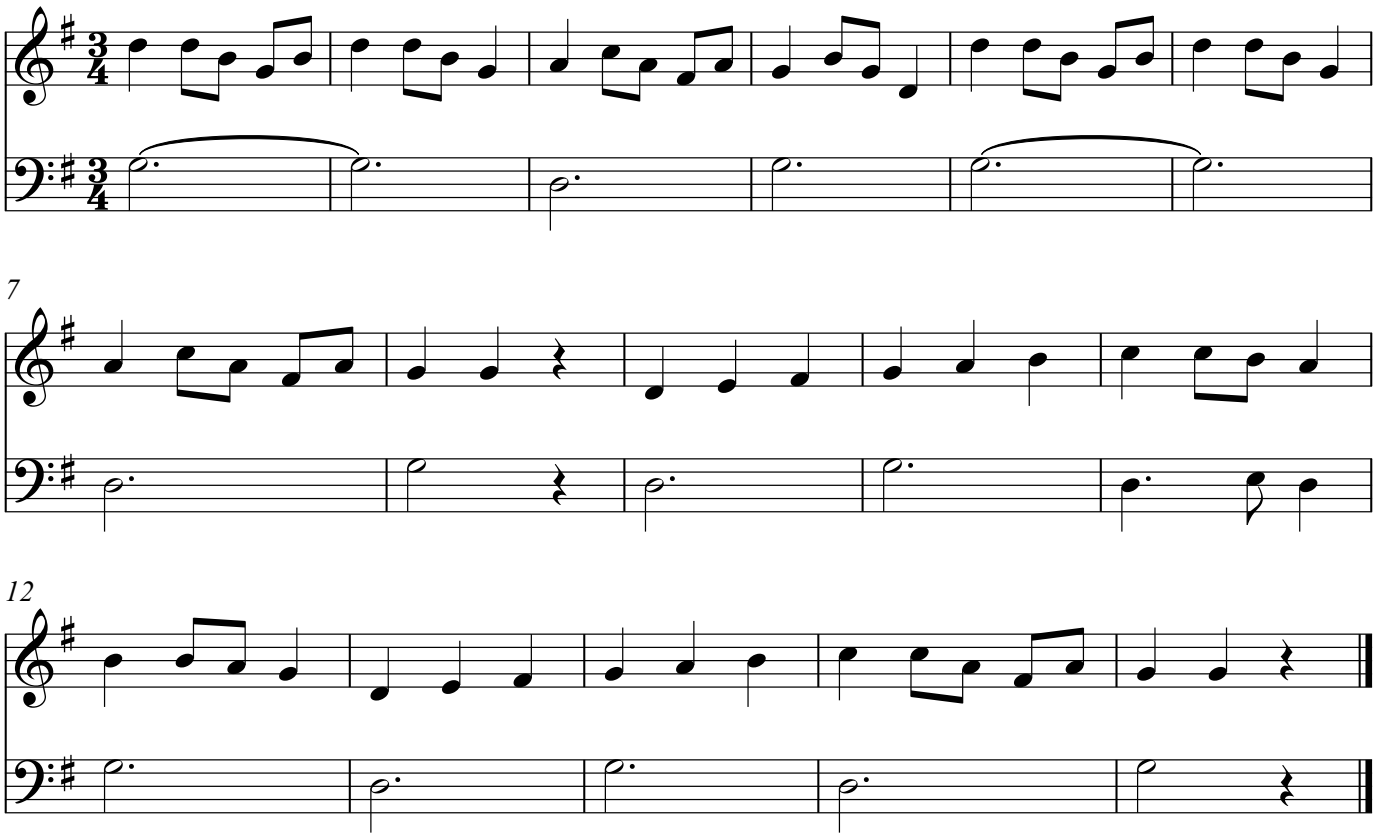
Skörda linet

Bearb.: Jan Heinke

trad. sånglek



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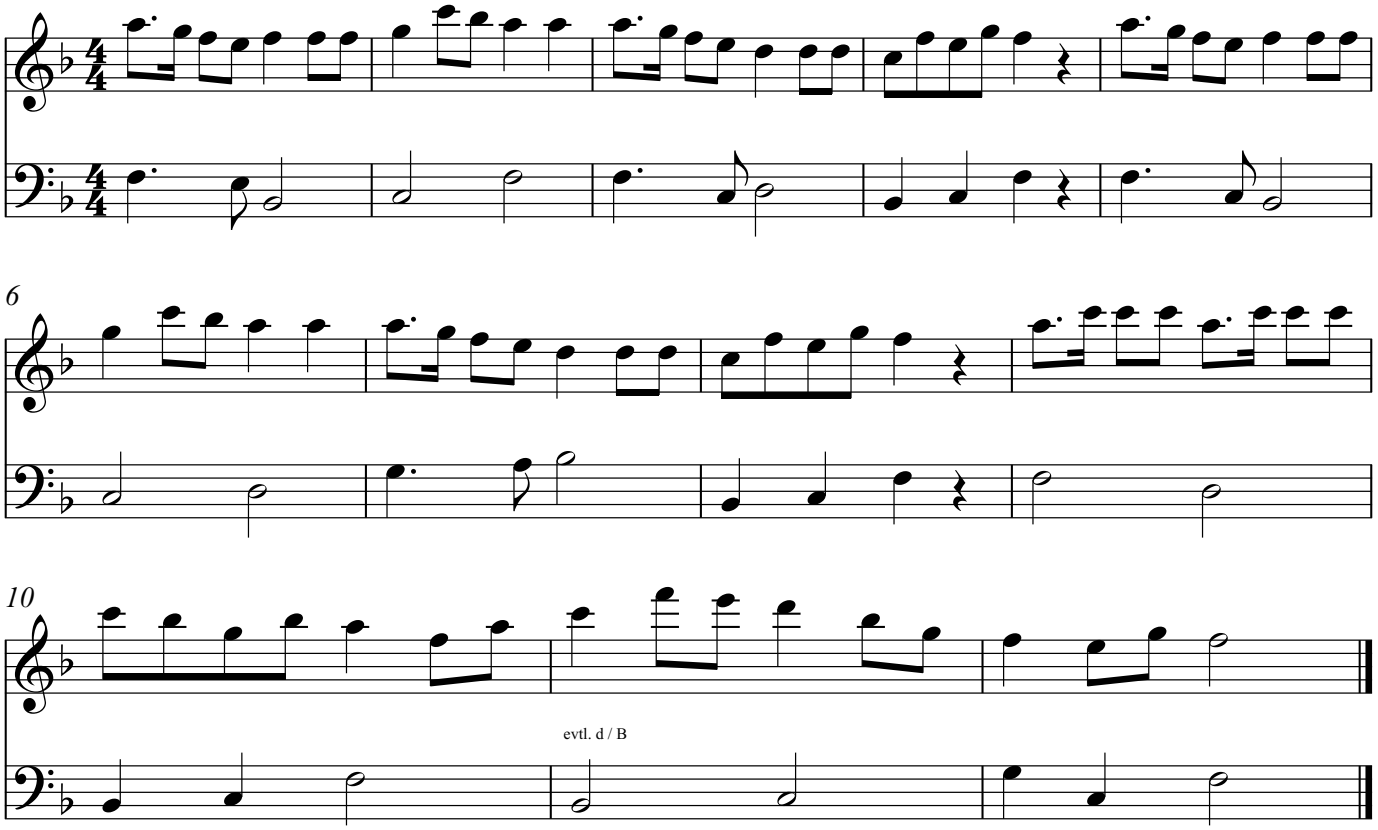
Slumrande toner

Bearb.: Jan Heinke



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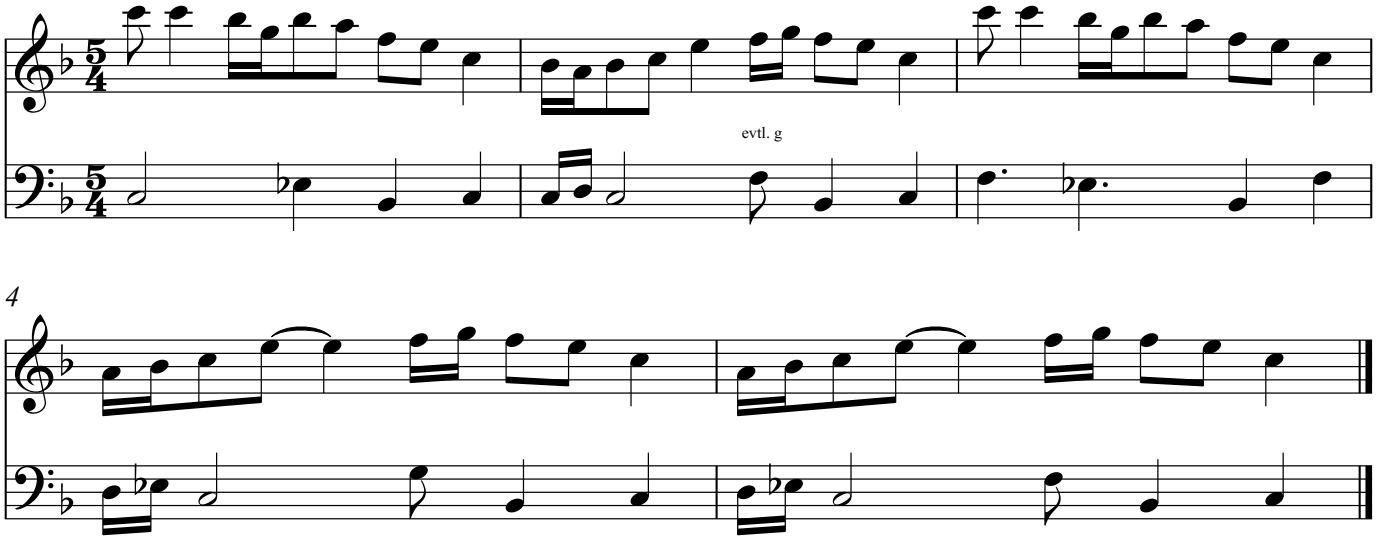
Som blomen upp

Bearb.: Jan Heinke



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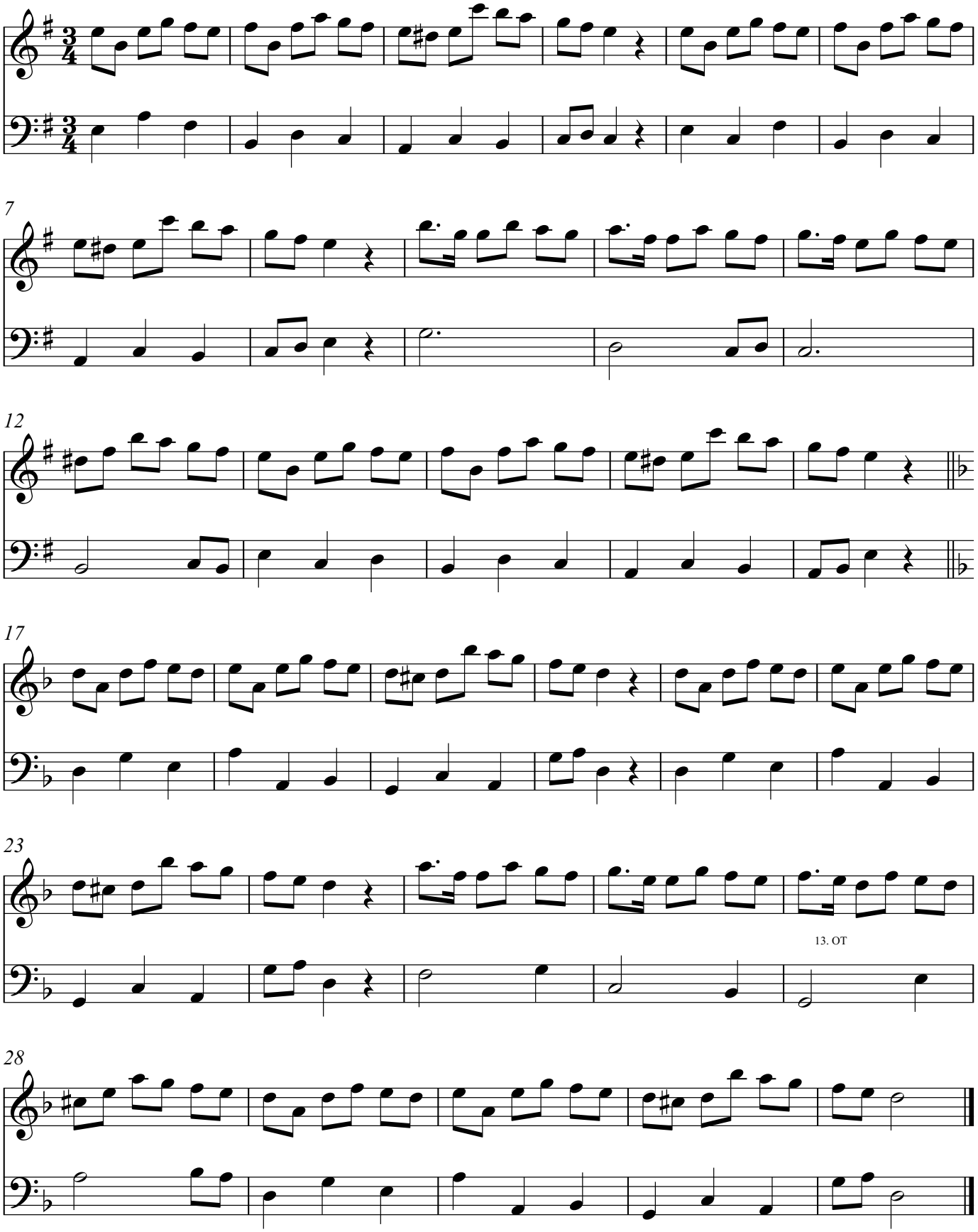
Hör du sparven lilla (Sparvens visa)

Bearb.: Jan Heinke

trad., schwedisch



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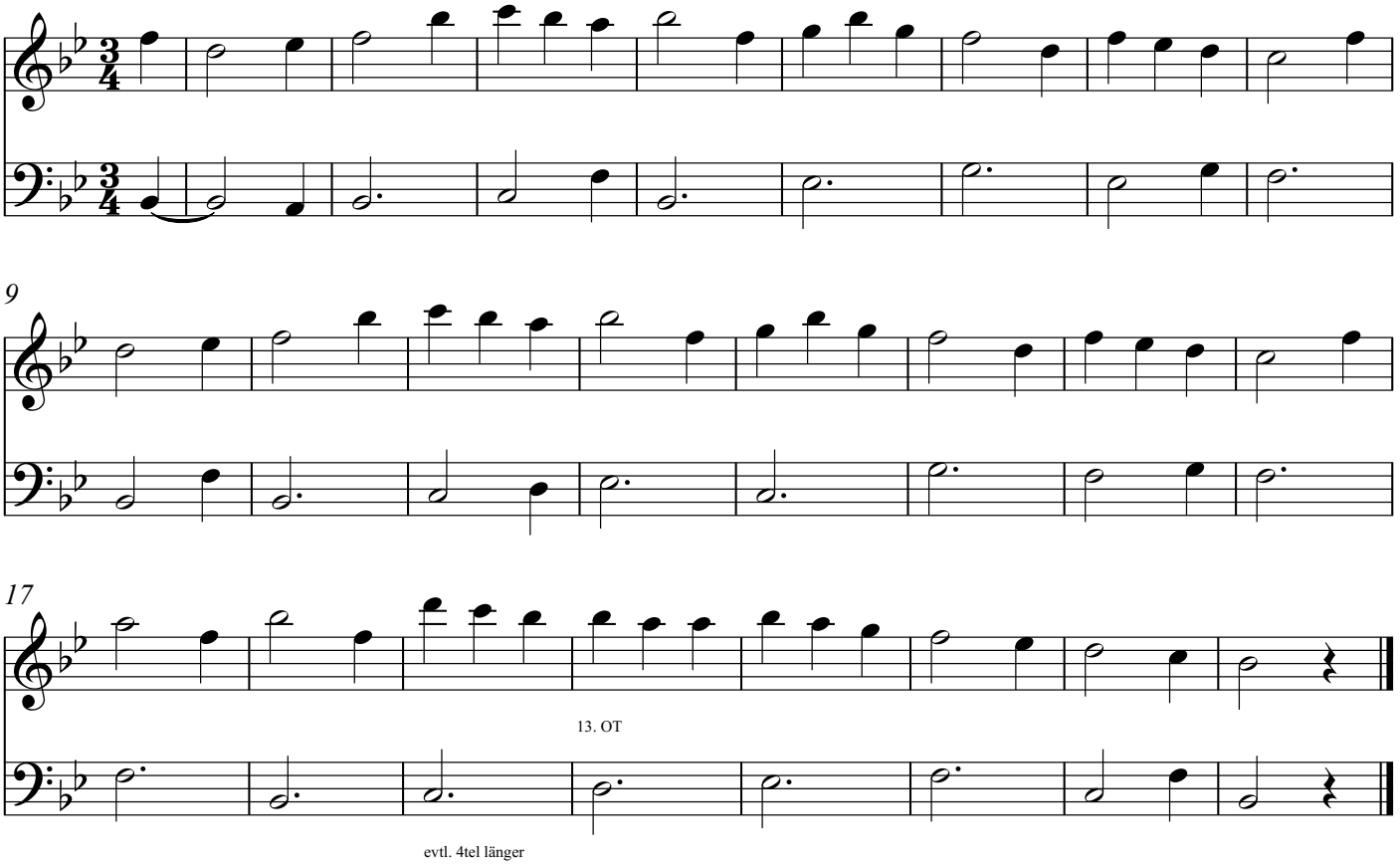
St. Petersburg

Bearb.: Jan Heinke

Dimitri Bortniansky (1822)



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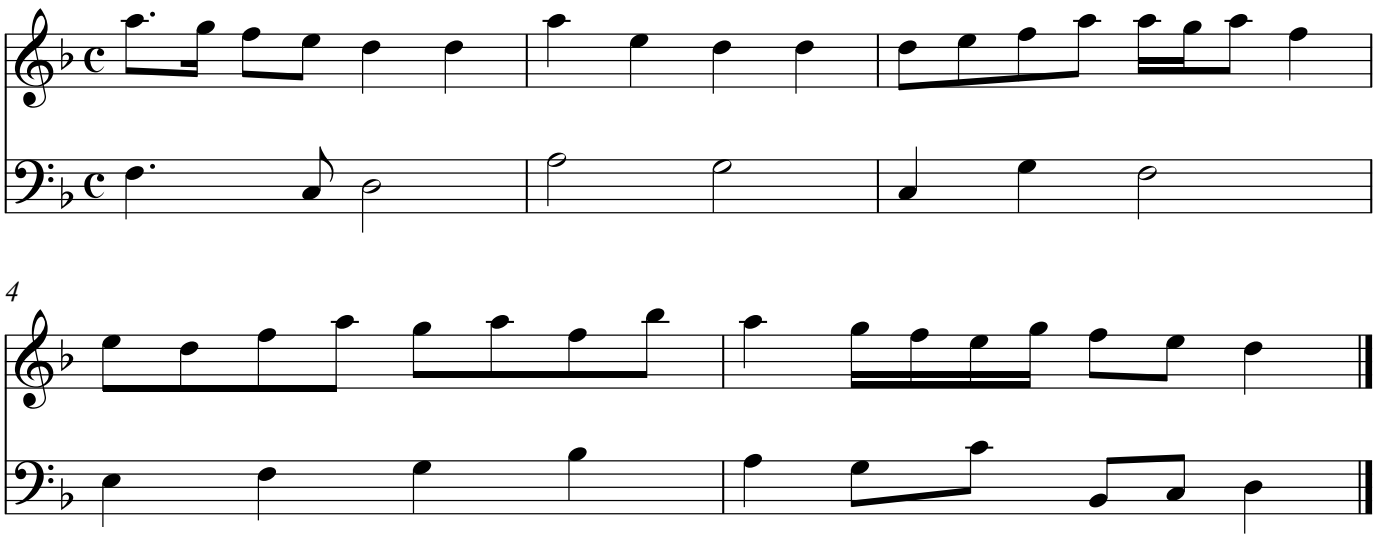
Suli, luli godt bån

Bearb.: Jan Heinke

norwegisch



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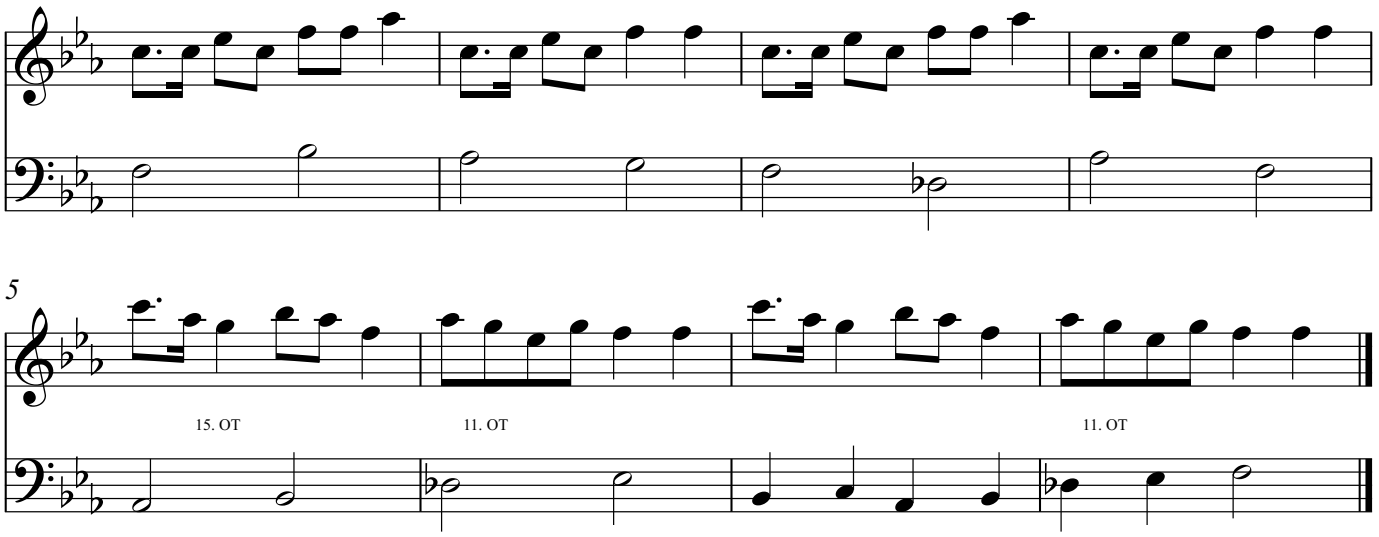
Sulla lulla lite ban

Bearb.: Jan Heinke



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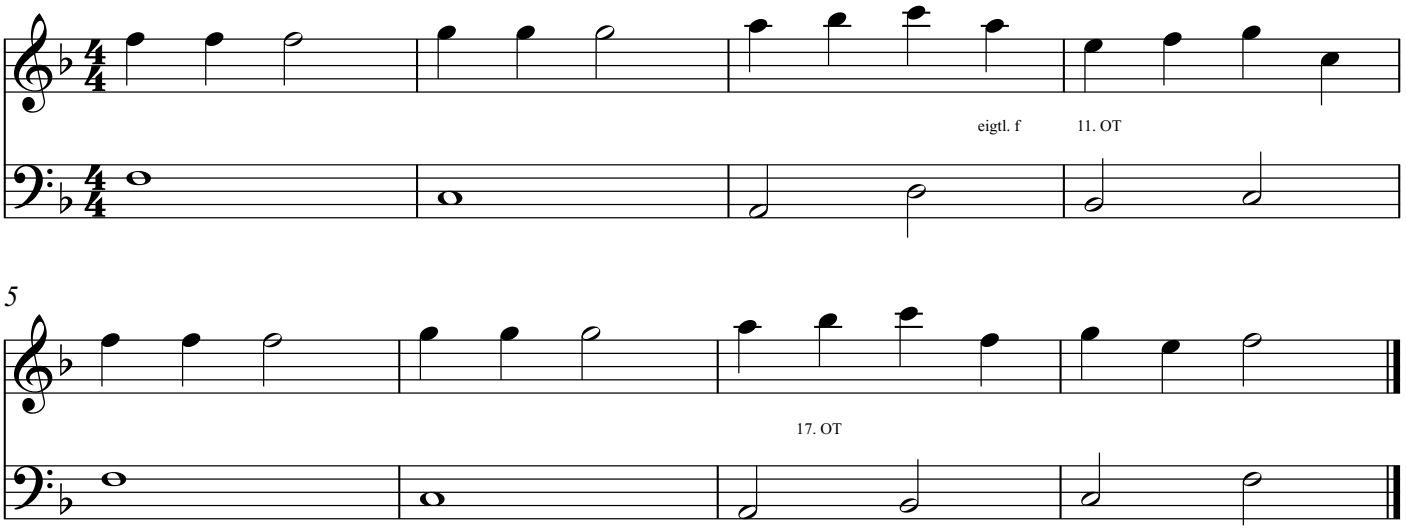
Sur le pont d'Avignon

Bearb.: Jan Heinke

trad., französisch



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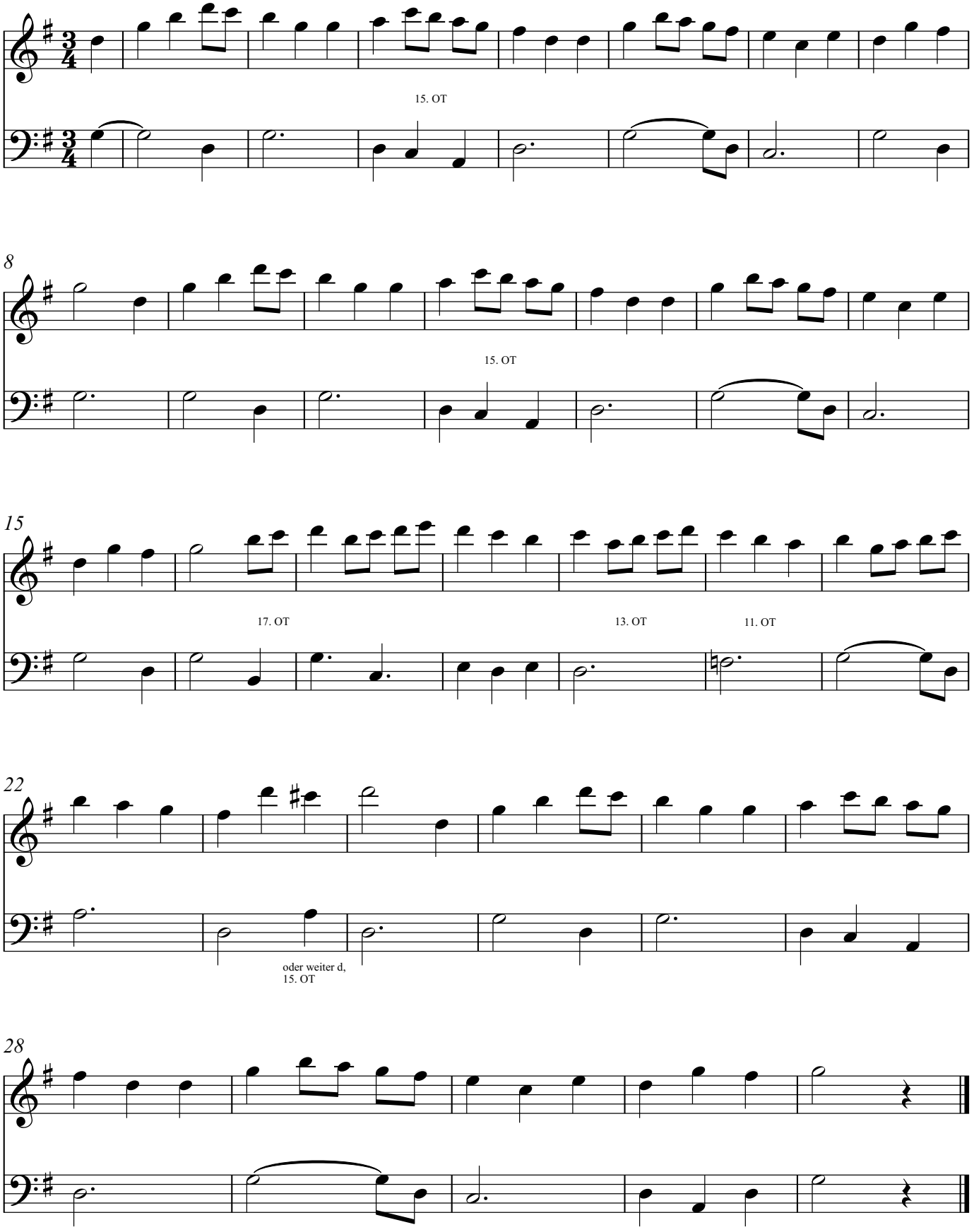
The Ash Groove

Bearb.: Jan Heinke

traditionell, Wales



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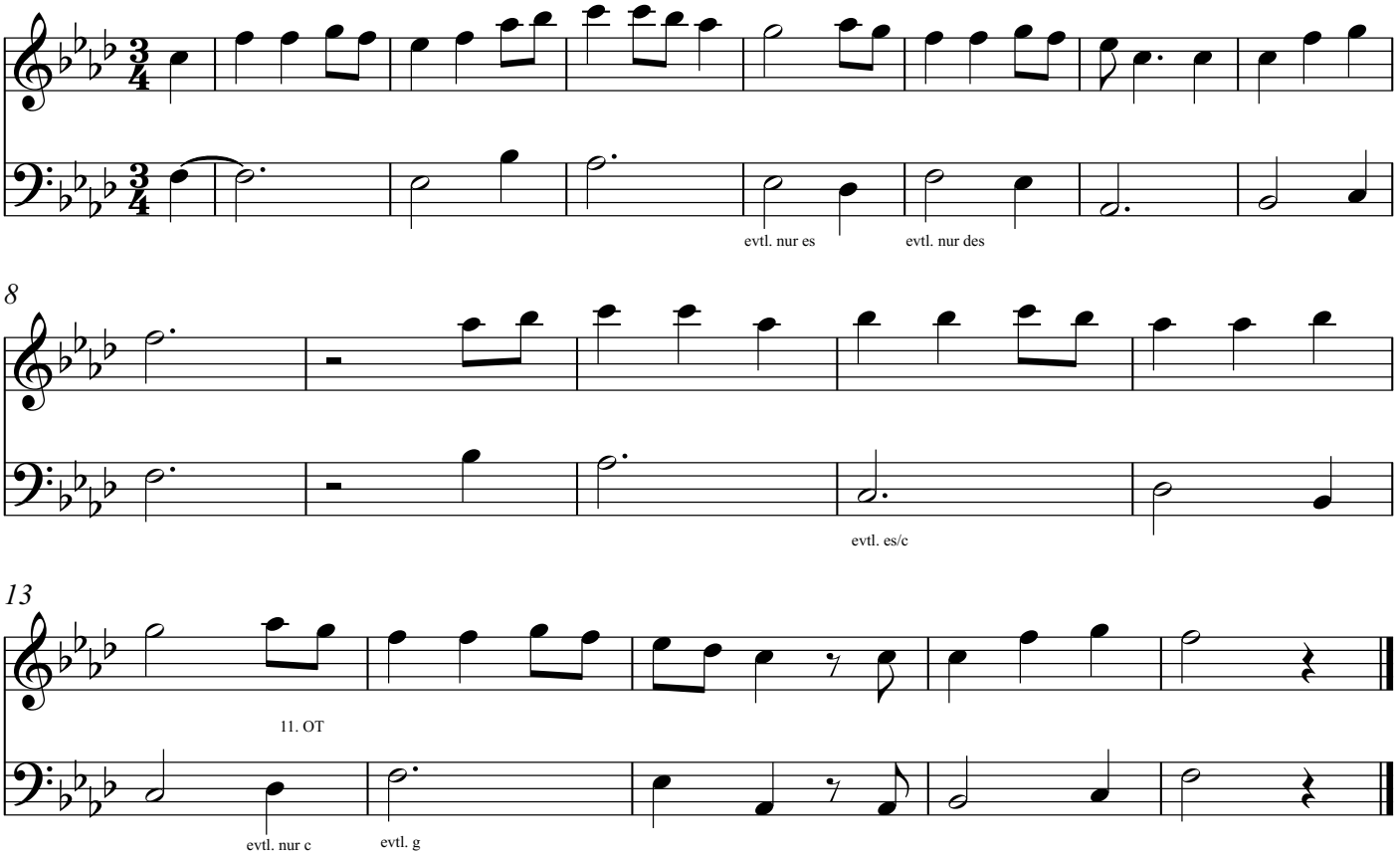
The Bold Grenadier

Bearb.: Jan Heinke

trad., englisch



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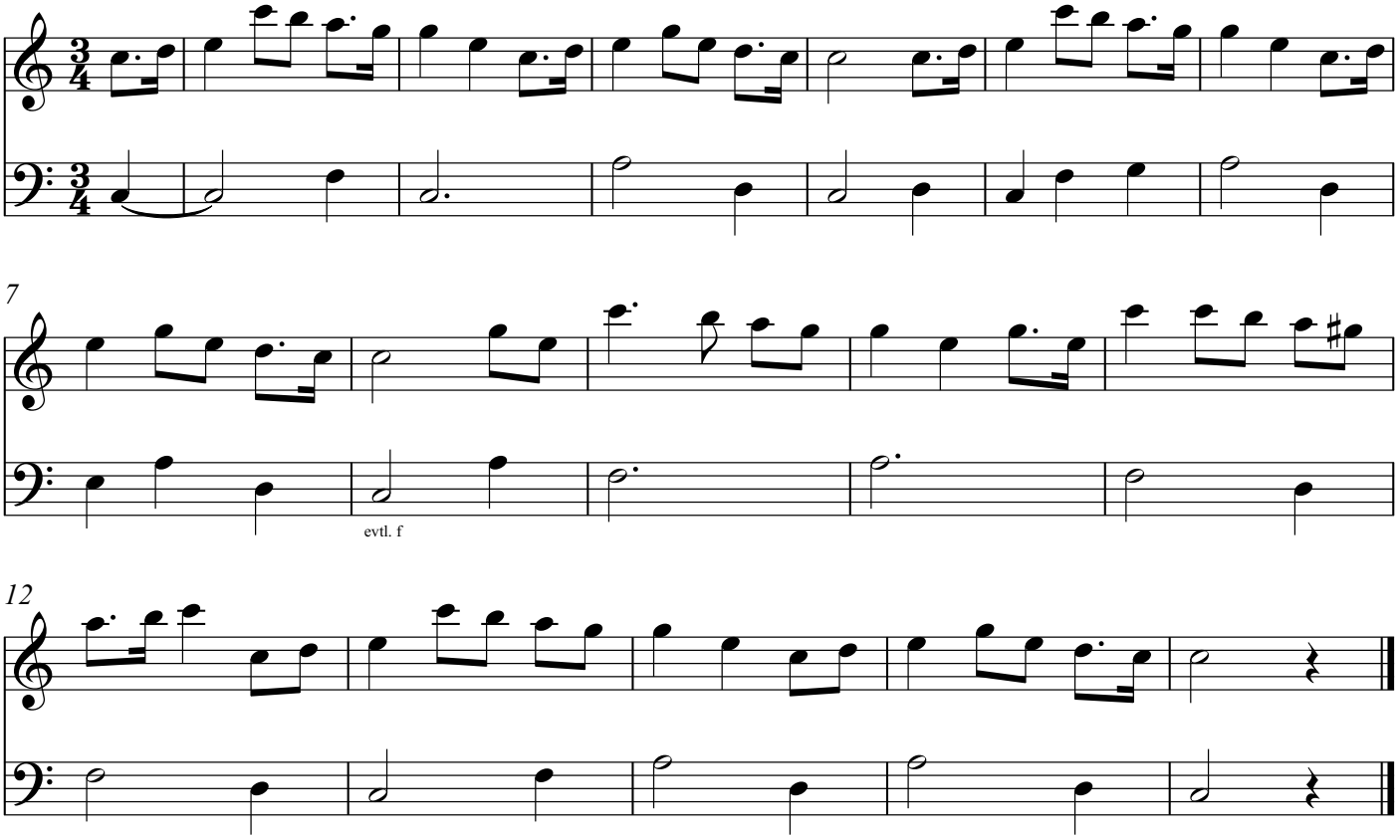
The Last Rose of Summer

Bearb.: Jan Heinke

Thomas Moore



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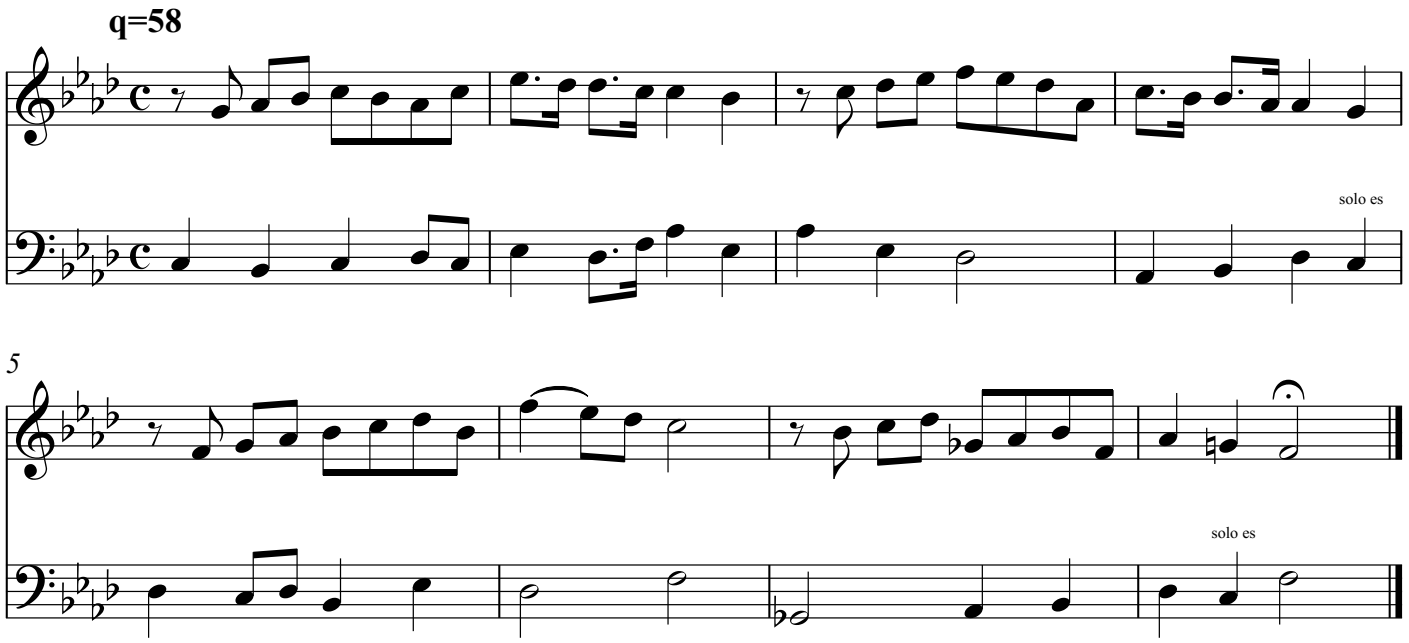
Tidt er jeg glad

Carl Nielsen



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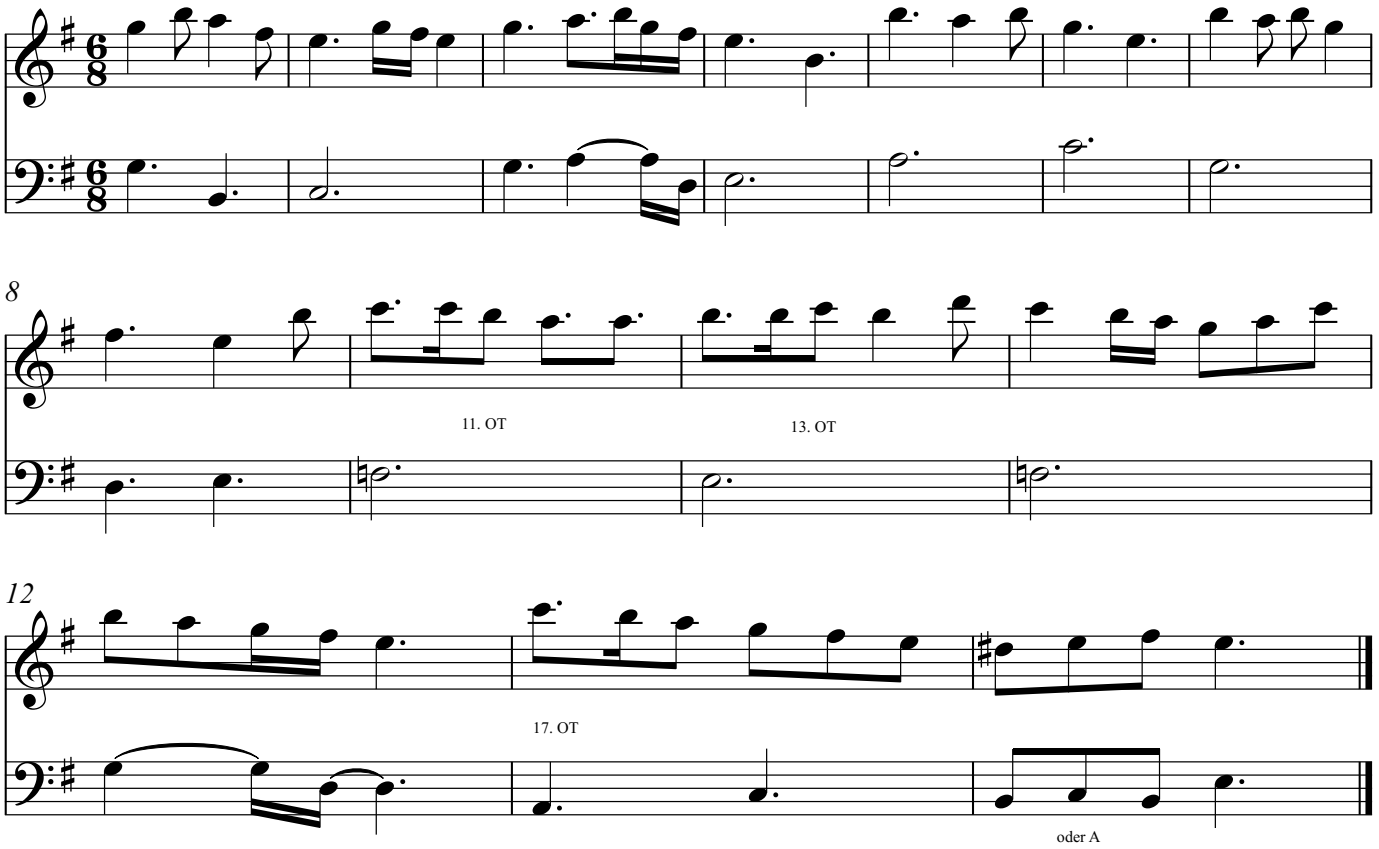
Till, till tove

Bearb.: Jan Heinke

norwegisch



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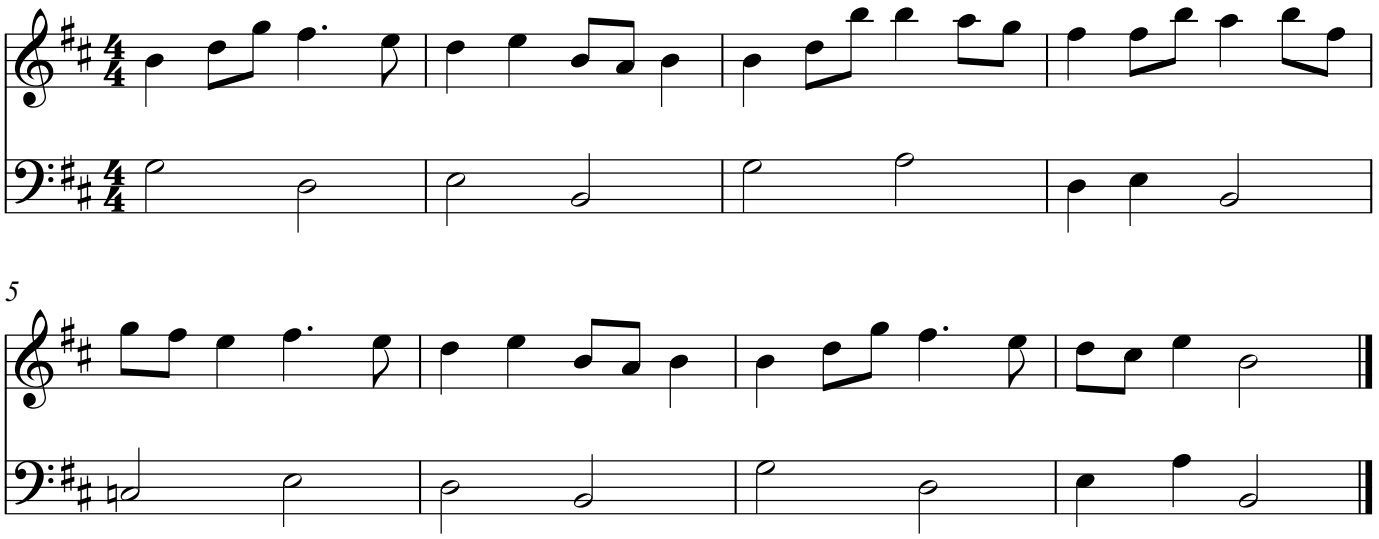
Tumsa nakte, zala zale

Bearb.: Jan Heinke

traditionell, Lettland



http://www.youtube.com/watch?v=49TN6jyog08

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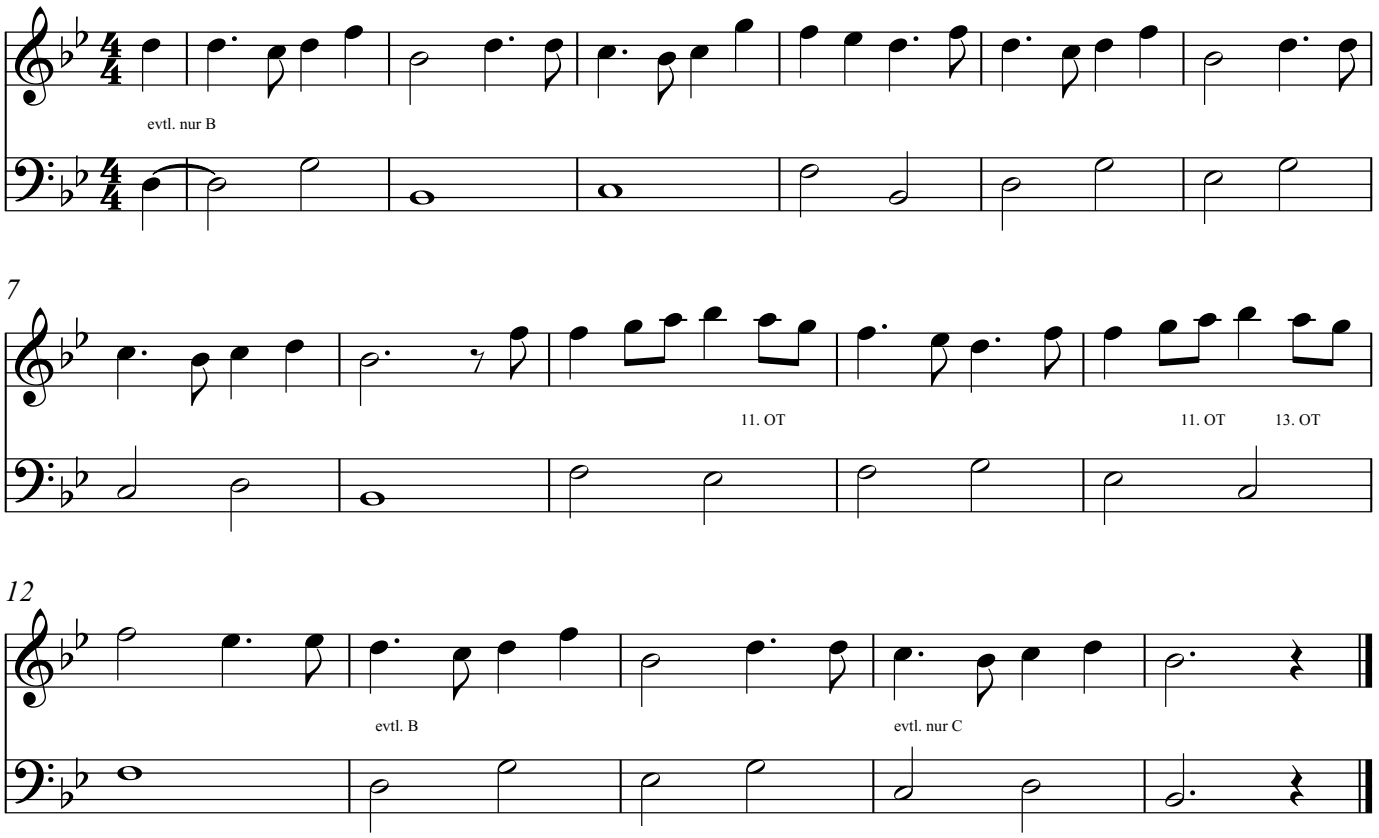
(Jag går i)Tusen tankar

Bearb.: Jan Heinke

trad., schwedisch



http://www.youtube.com/watch?v=1HE1E1LwaxY

http://www.youtube.com/watch?v=4eEosaOIzxQ

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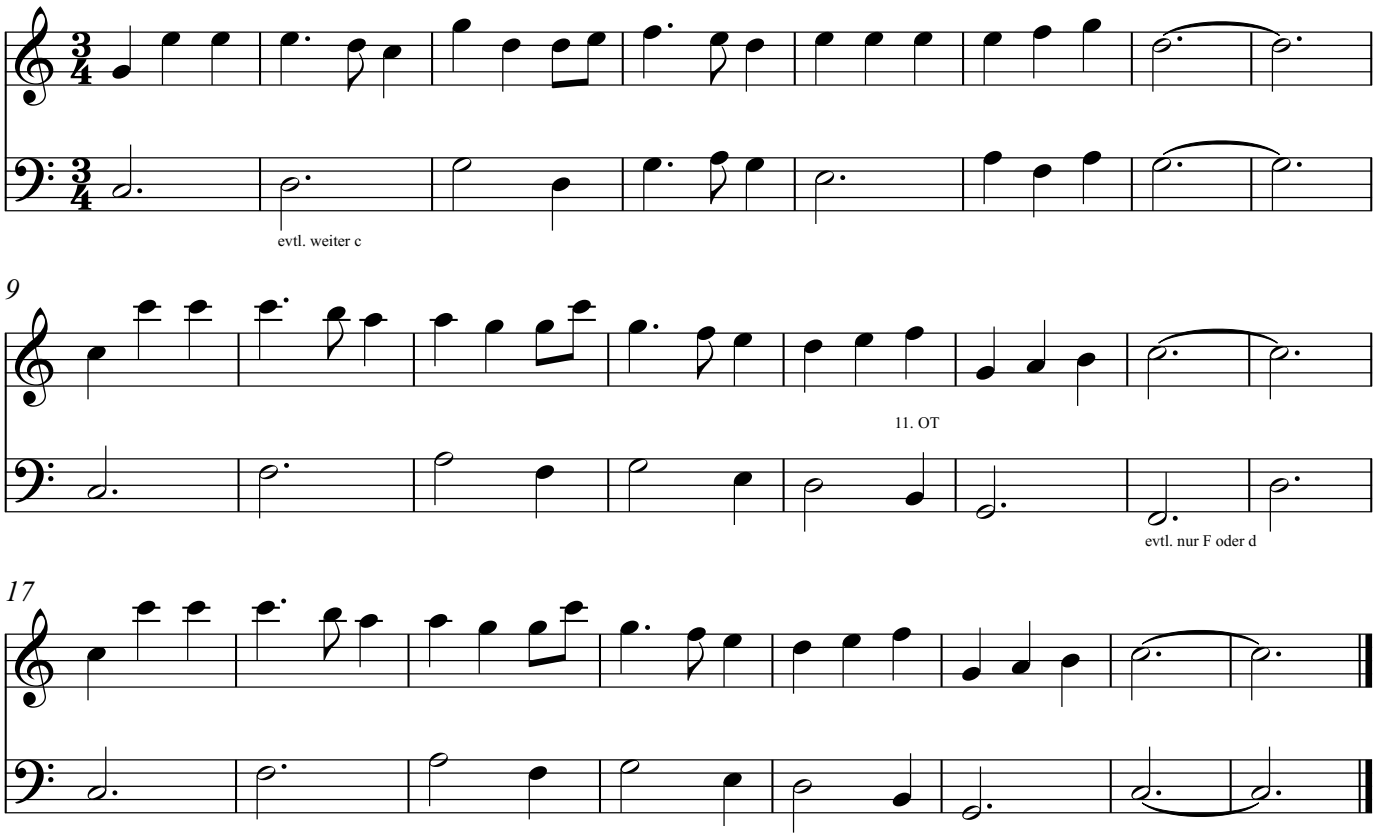
U panskéhо dvora

Bearb.: Jan Heinke

trad., tchechisch



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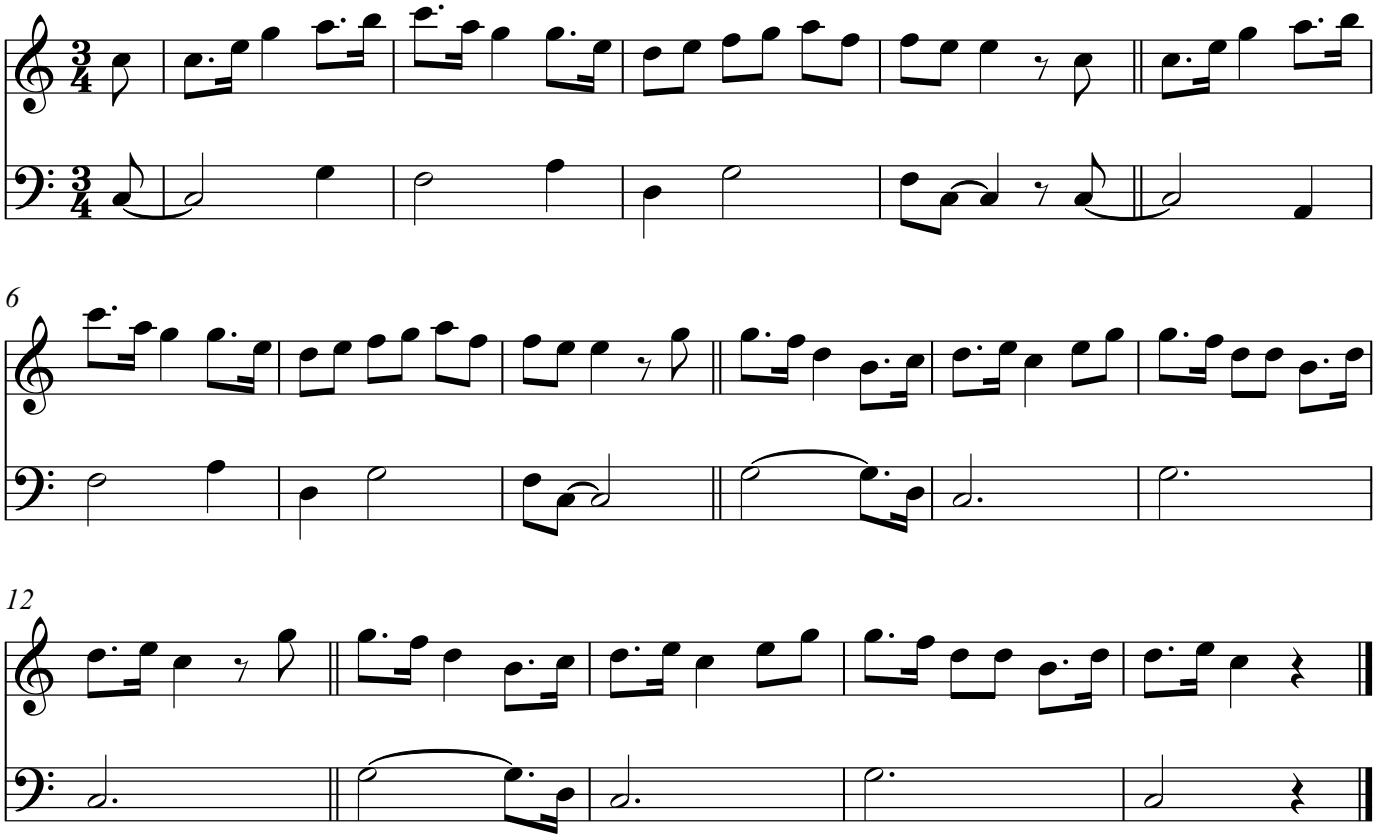
Vad jag har lovat, det skall jag hålla

Bearb.: Jan Heinke

trad., Södertörn



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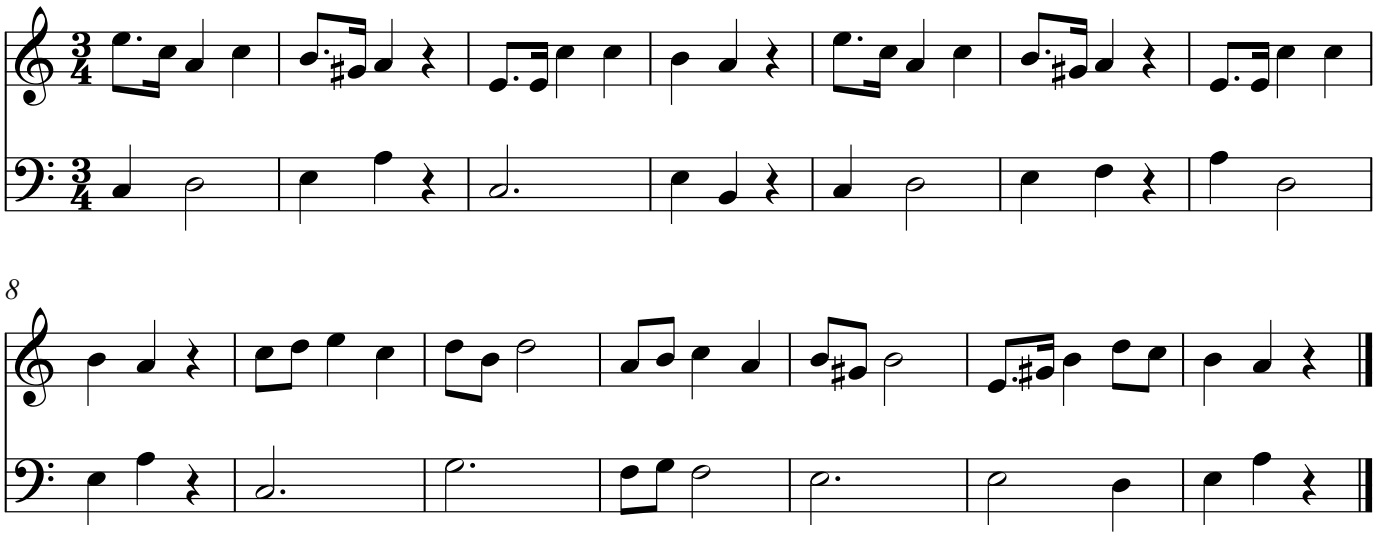
Vallvisa (Tula hem och tula vall)

Bearb.: Jan Heinke

trad., schwedisch



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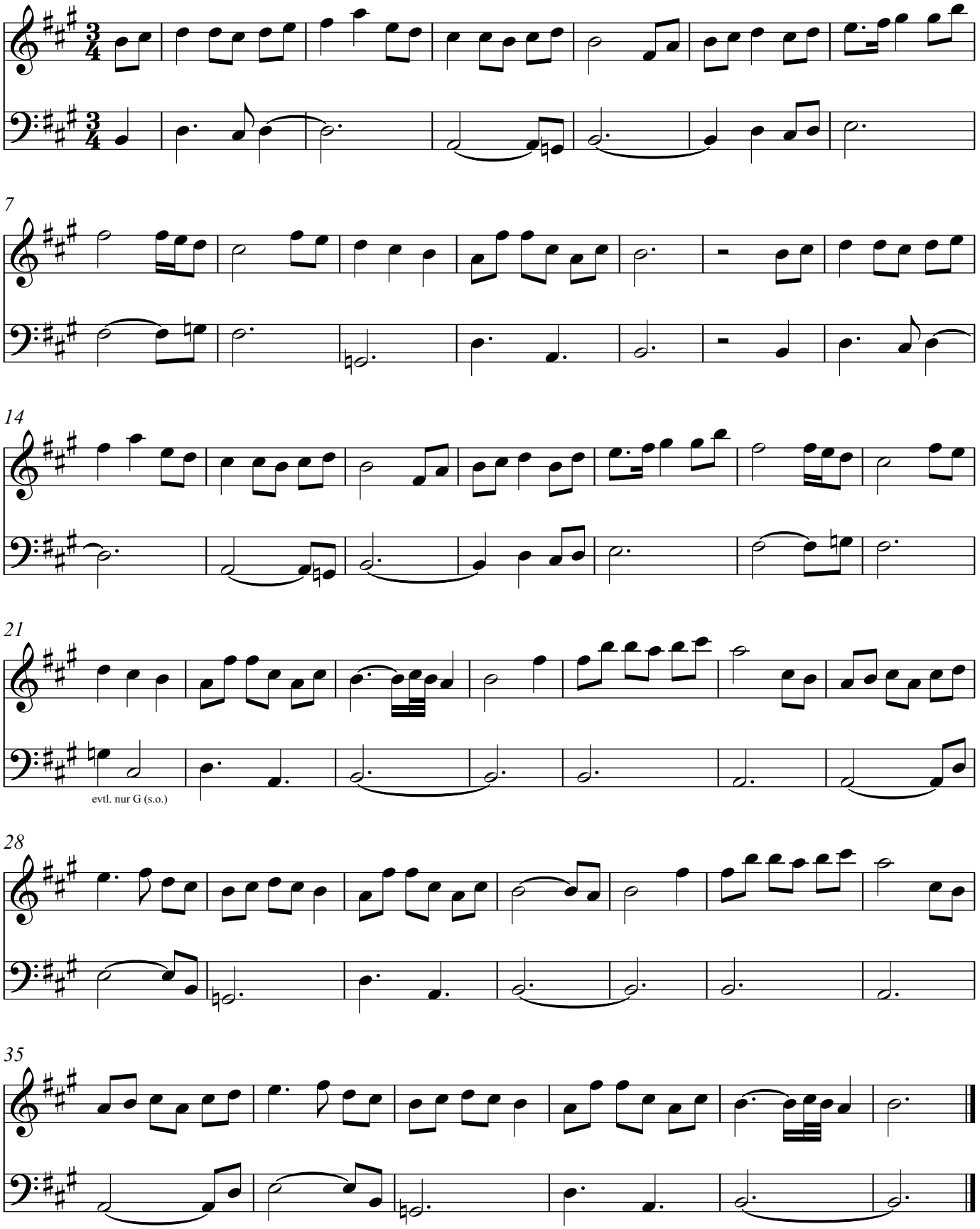
Valvotun yön valssi

Bearb.: Jan Heinke

Arto Järvelä



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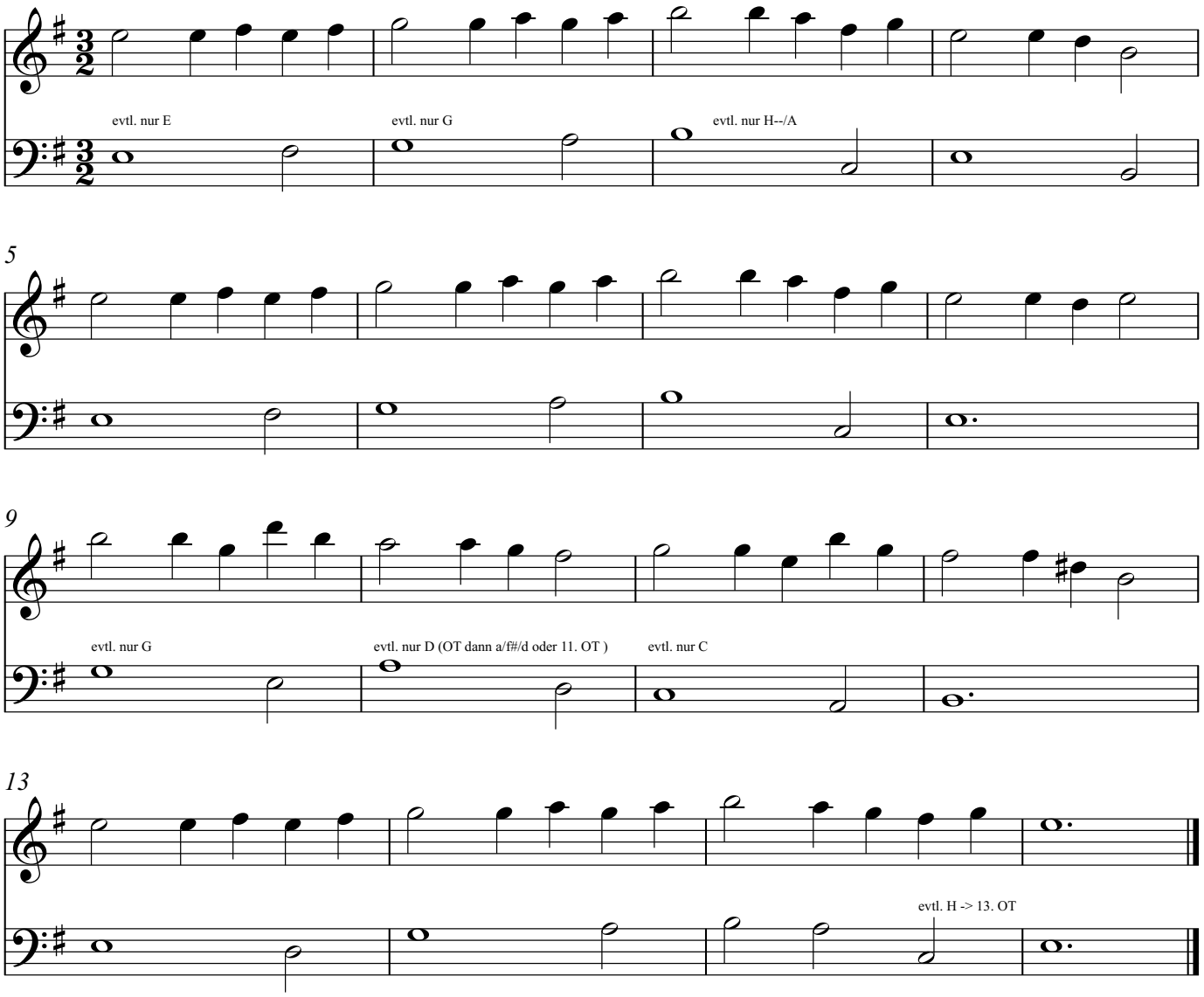
Varvindar Friska

Bearb.: Jan Heinke

traditionell, Schweden



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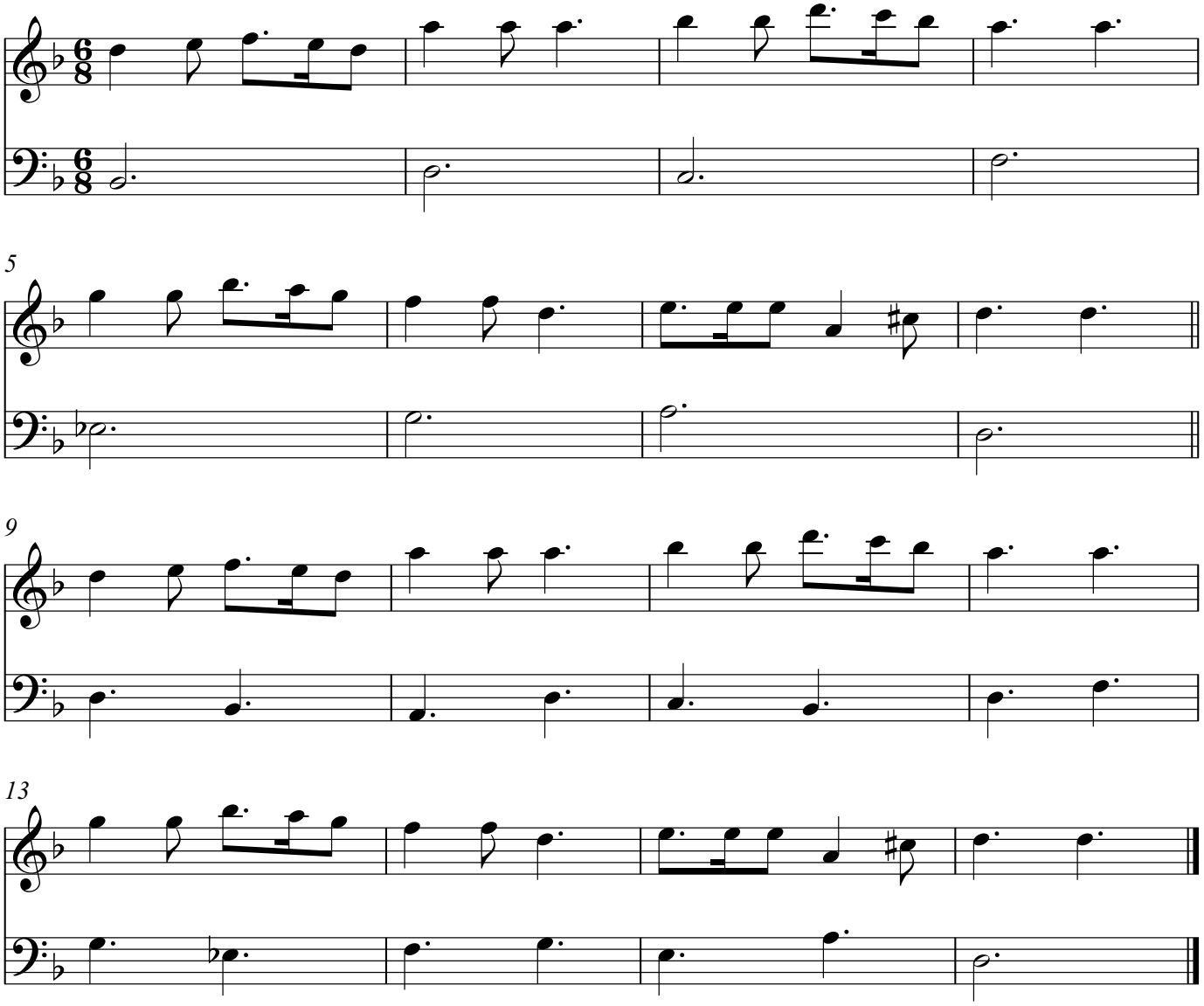
Vem kan segla förutan vind

Bearb.: Jan Heinke

traditionell, Schweden



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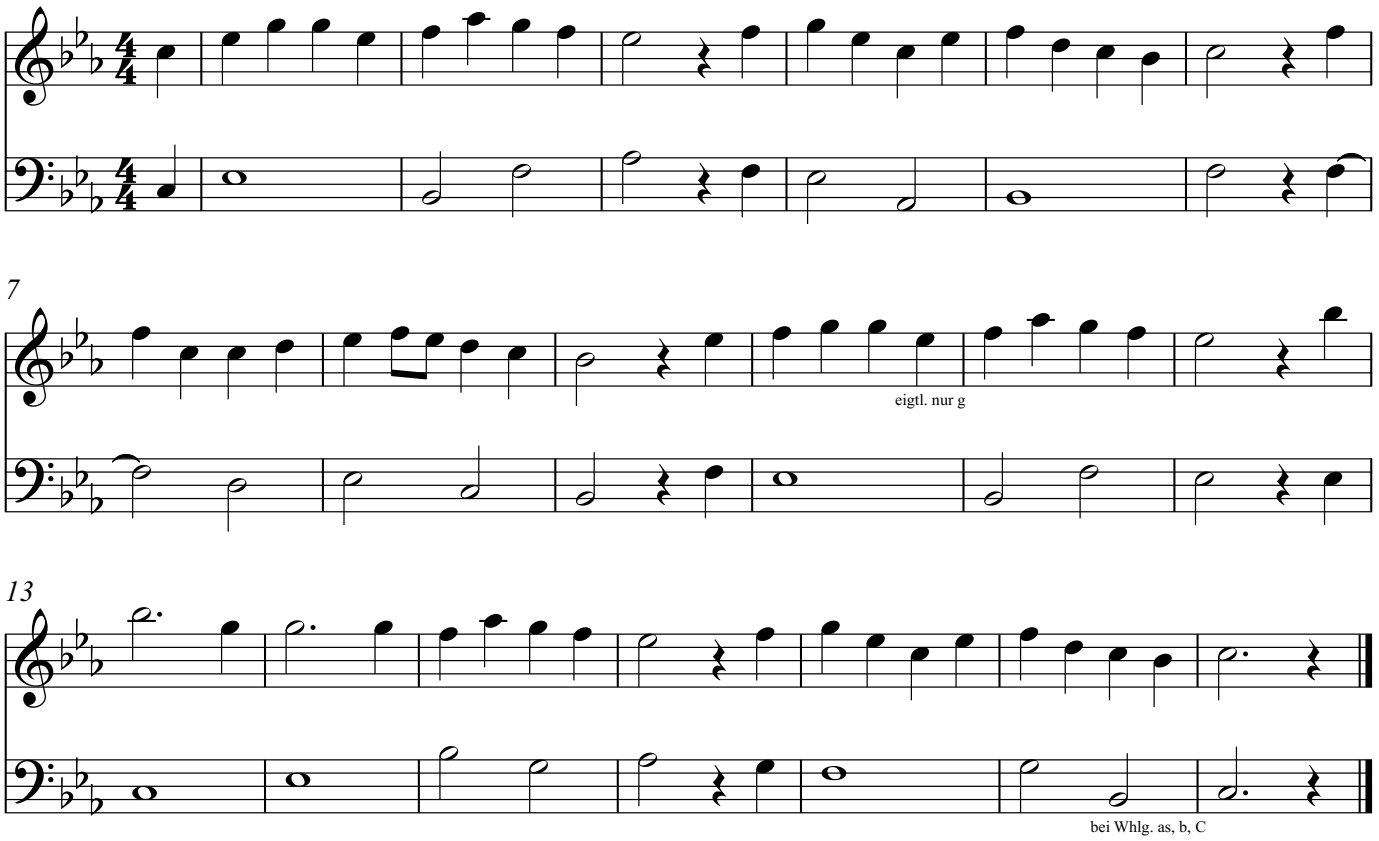
Veni, veni Emmanuel

Bearb.: Jan Heinke

Lissabon, 15. Jhdt.



http://www.youtube.com/watch?v=16e4Adzagyk

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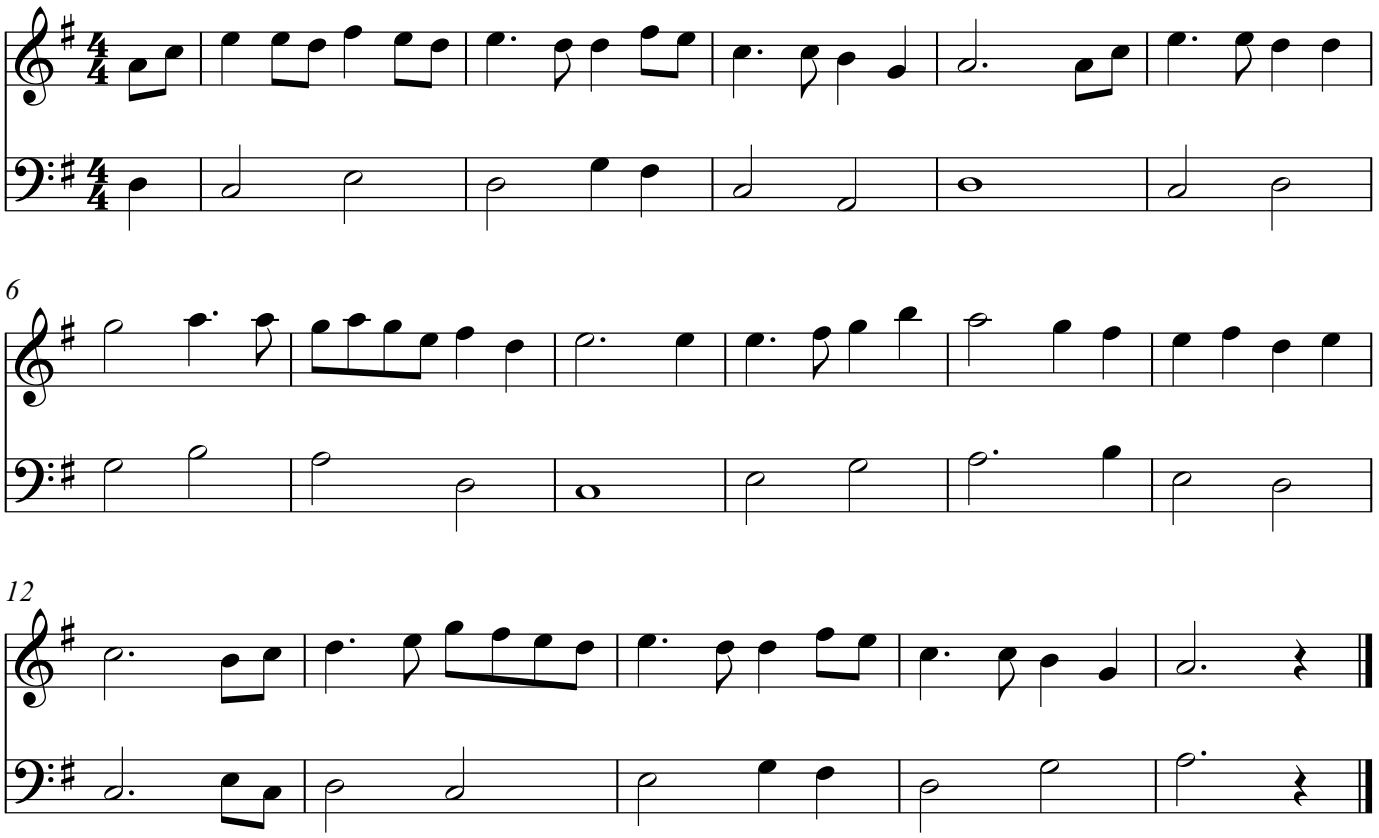
Vi sålde våra hemman

Bearb.: Jan Heinke

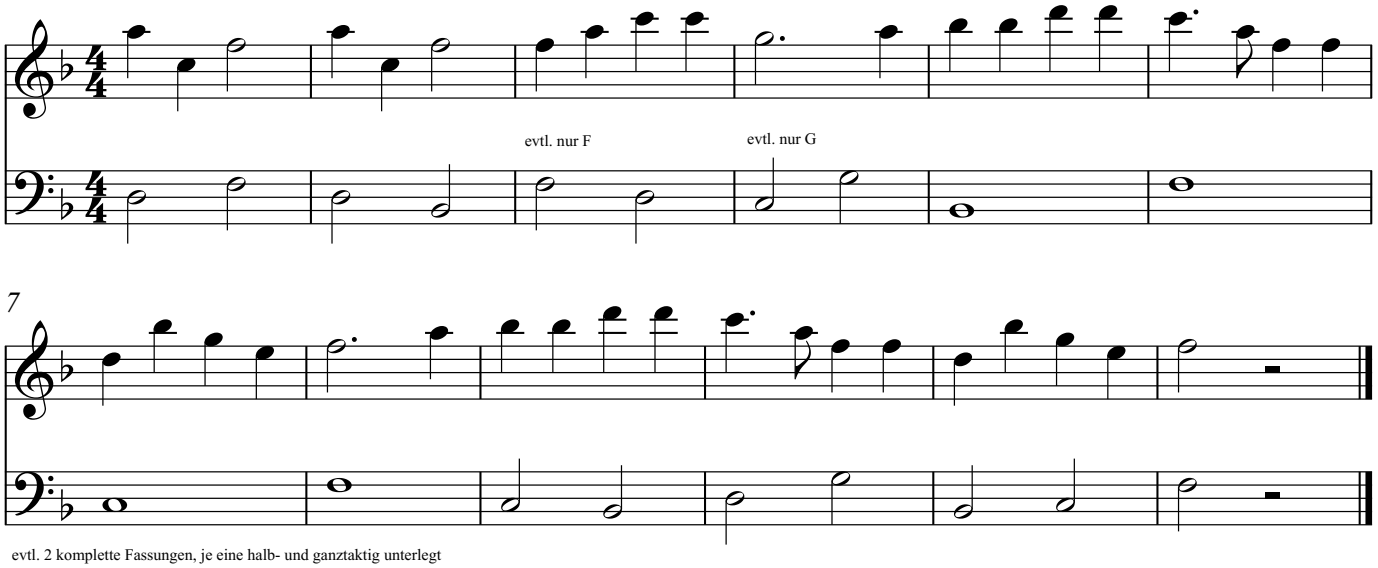
trad., Emmigrantvisa



Vinden drar

Bearb.: Jan Heinke

traditionell, Schweden



evtl. 2 komplette Fassungen, je eine halb- und ganztaktig unterlegt

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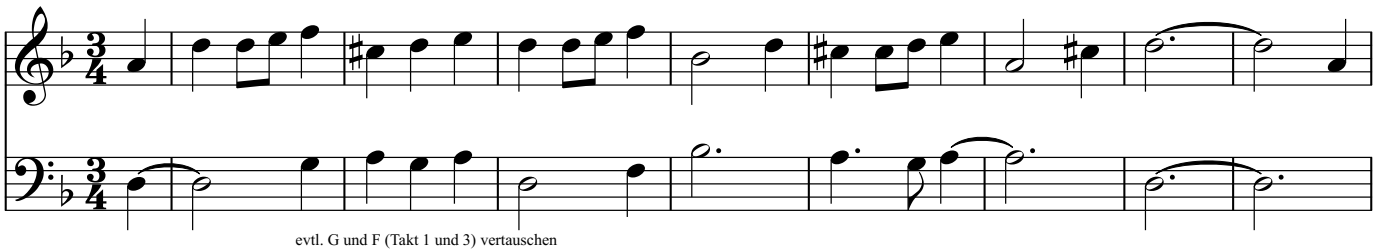
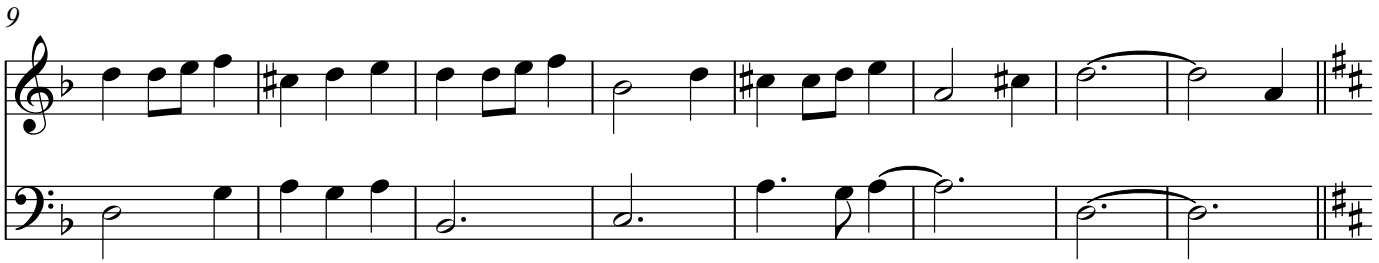
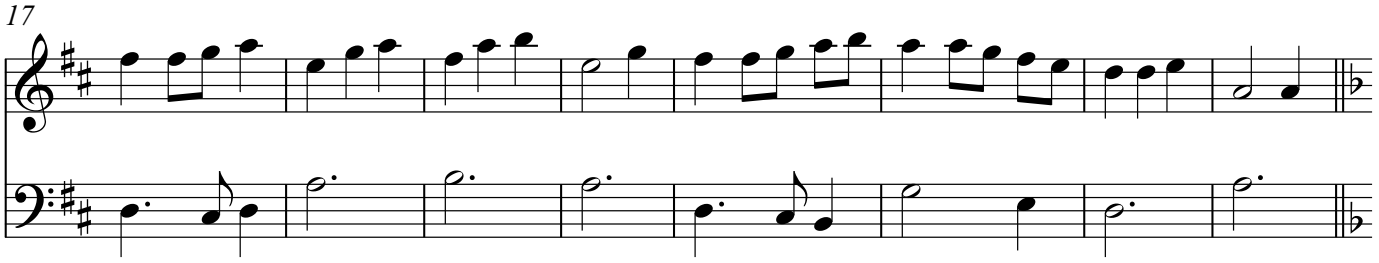
Visa vid midsommartid

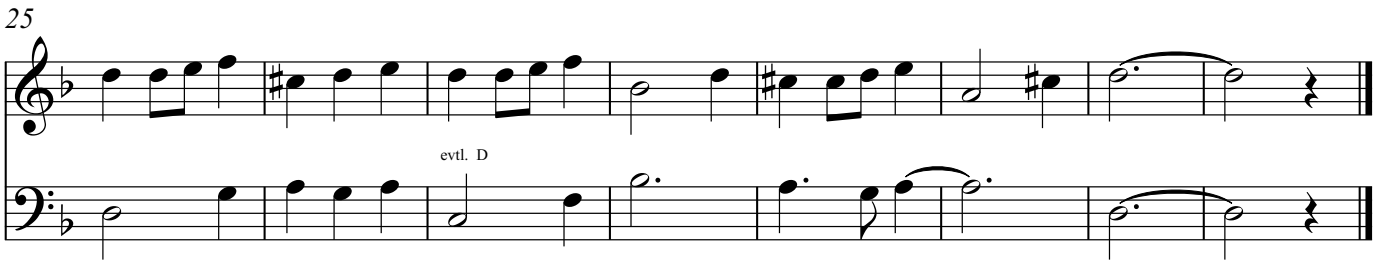
Bearb.: Jan Heinke

Håkan Norlén

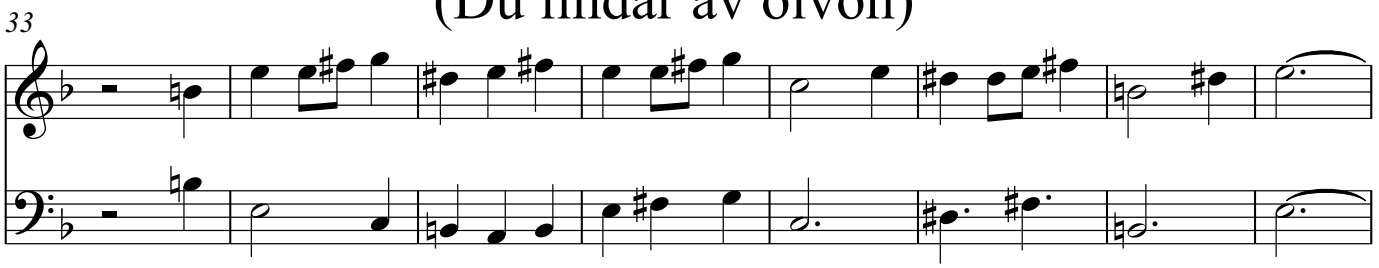


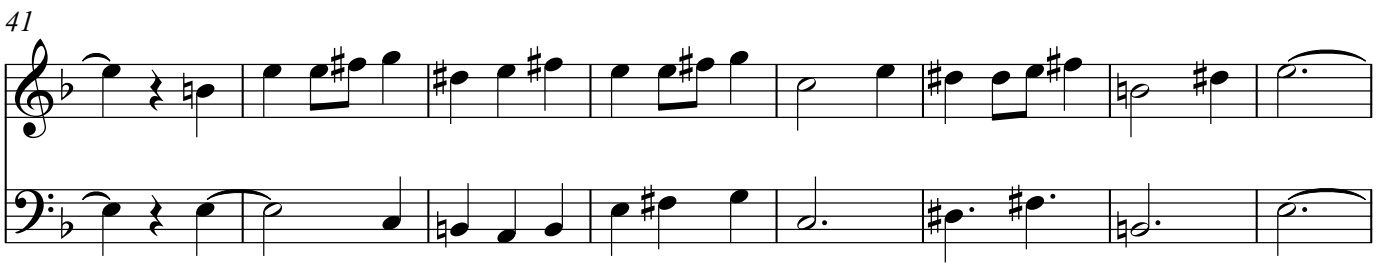






(Du lindar av olvon)





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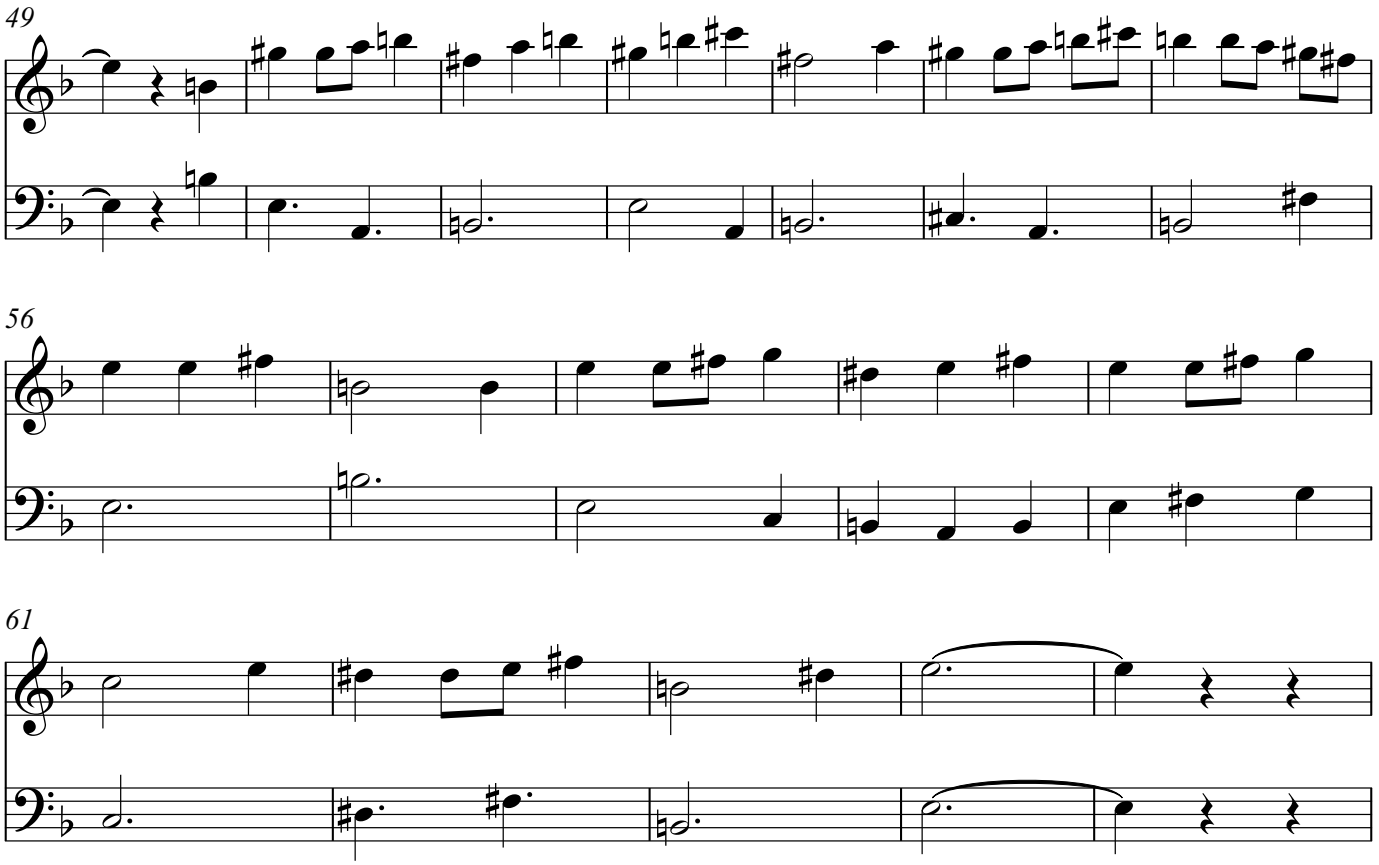

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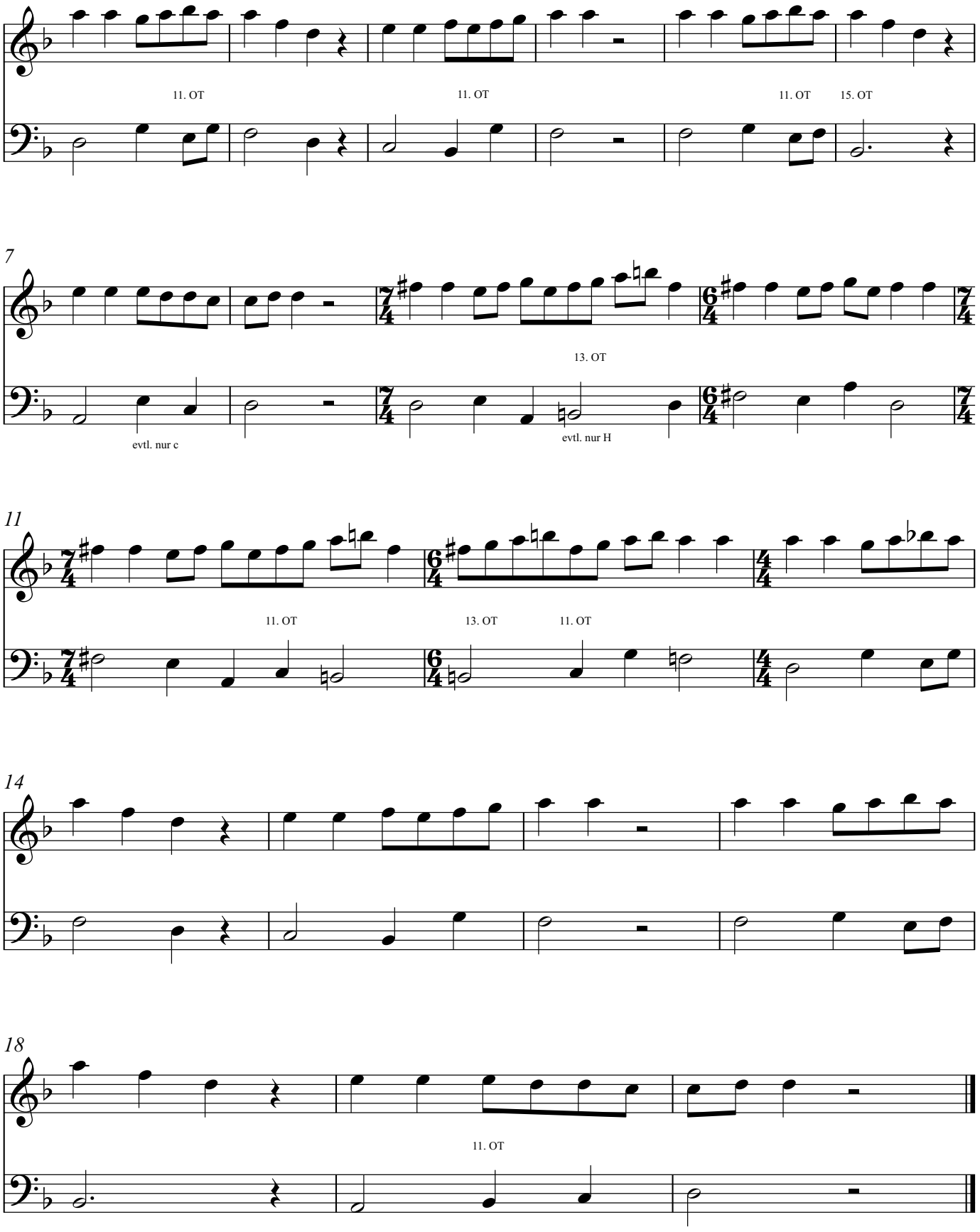
Vísur Vatnsenda-Rósu

Bearb.: Jan Heinke

Lullaby, Island



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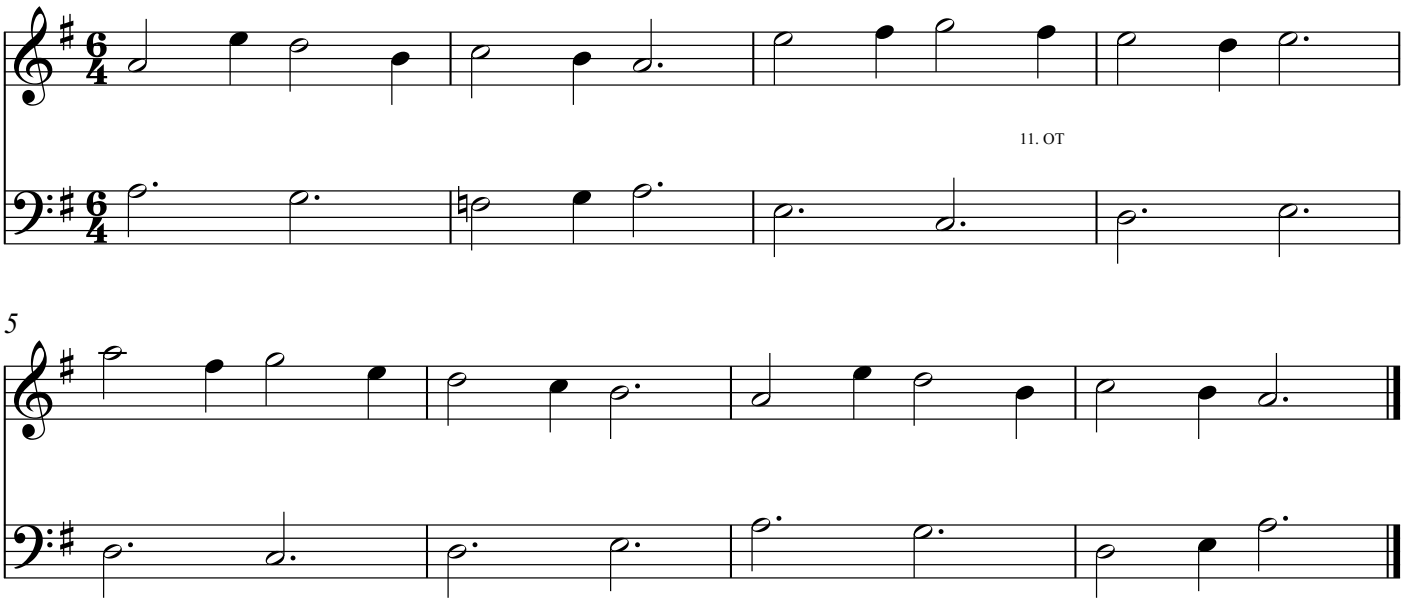
Weicht der Tag

Bearb. Jan Heinke

trad. dänisch



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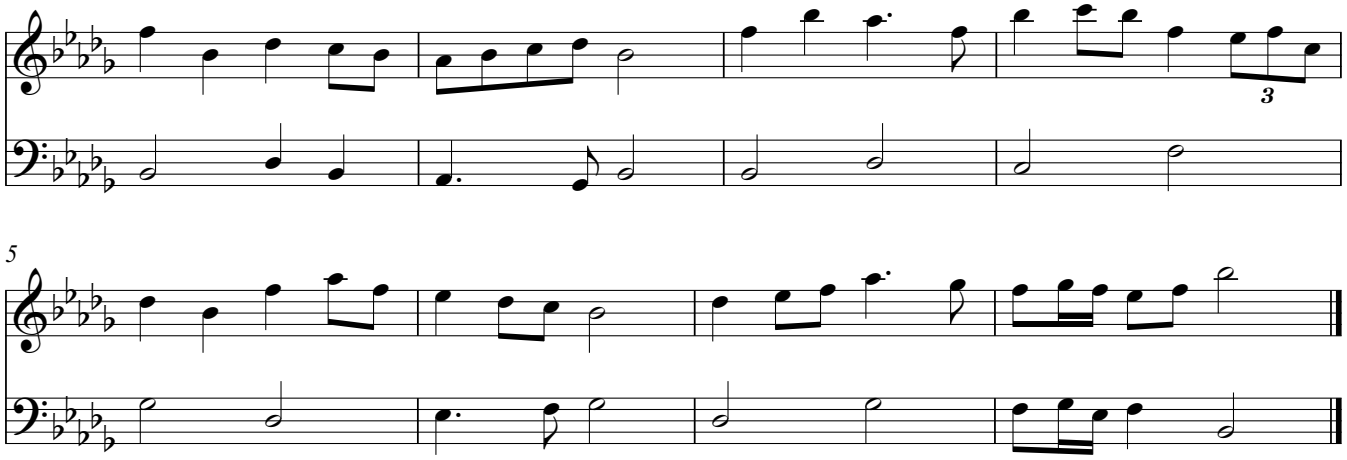
Bearb.: Jan Heinke

Wie liegt das Feld so still

Ничто в полюшке не колышется



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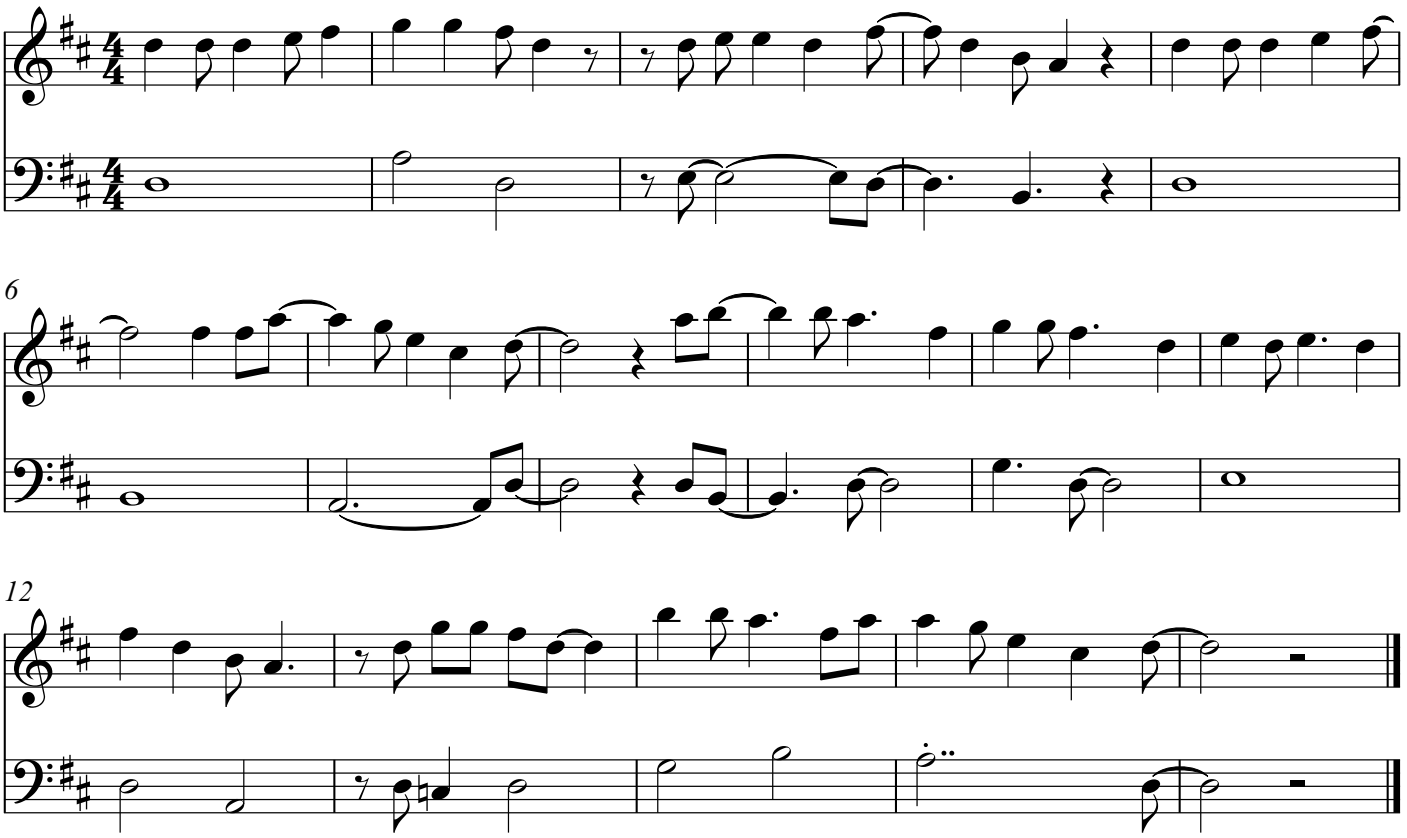
Will, the Weaver

Bearb.: Jan Heinke

trad., englisch



http://www.youtube.com/watch?v=9_ZtstBgMjA

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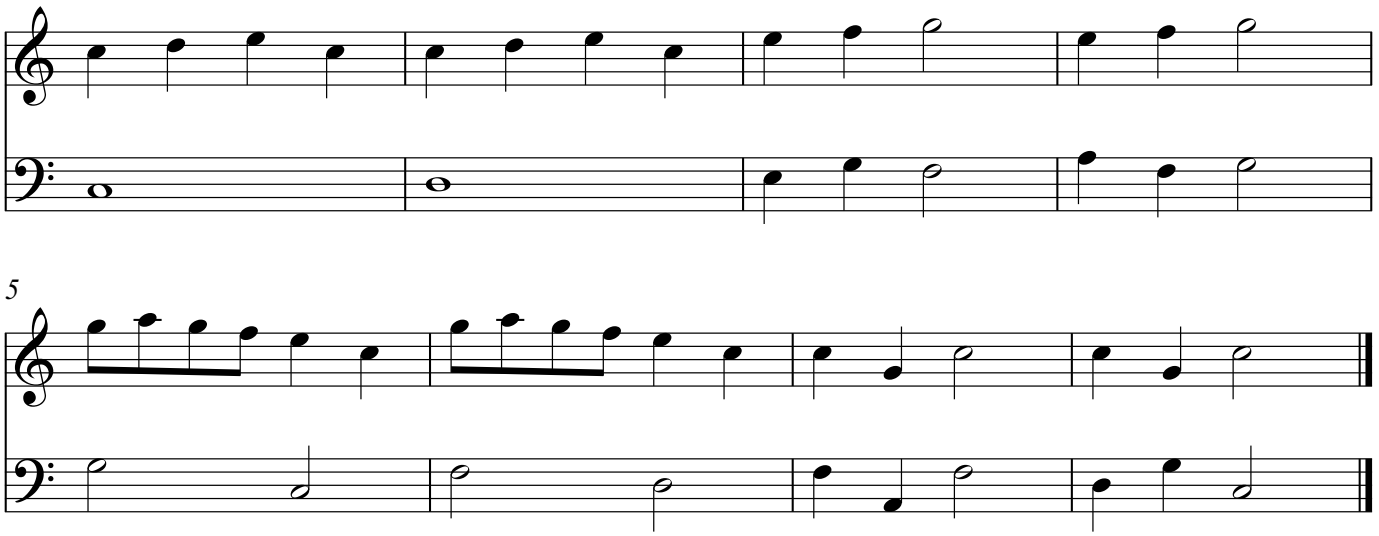
Bruder Jakob

Bearb.: Jan Heinke



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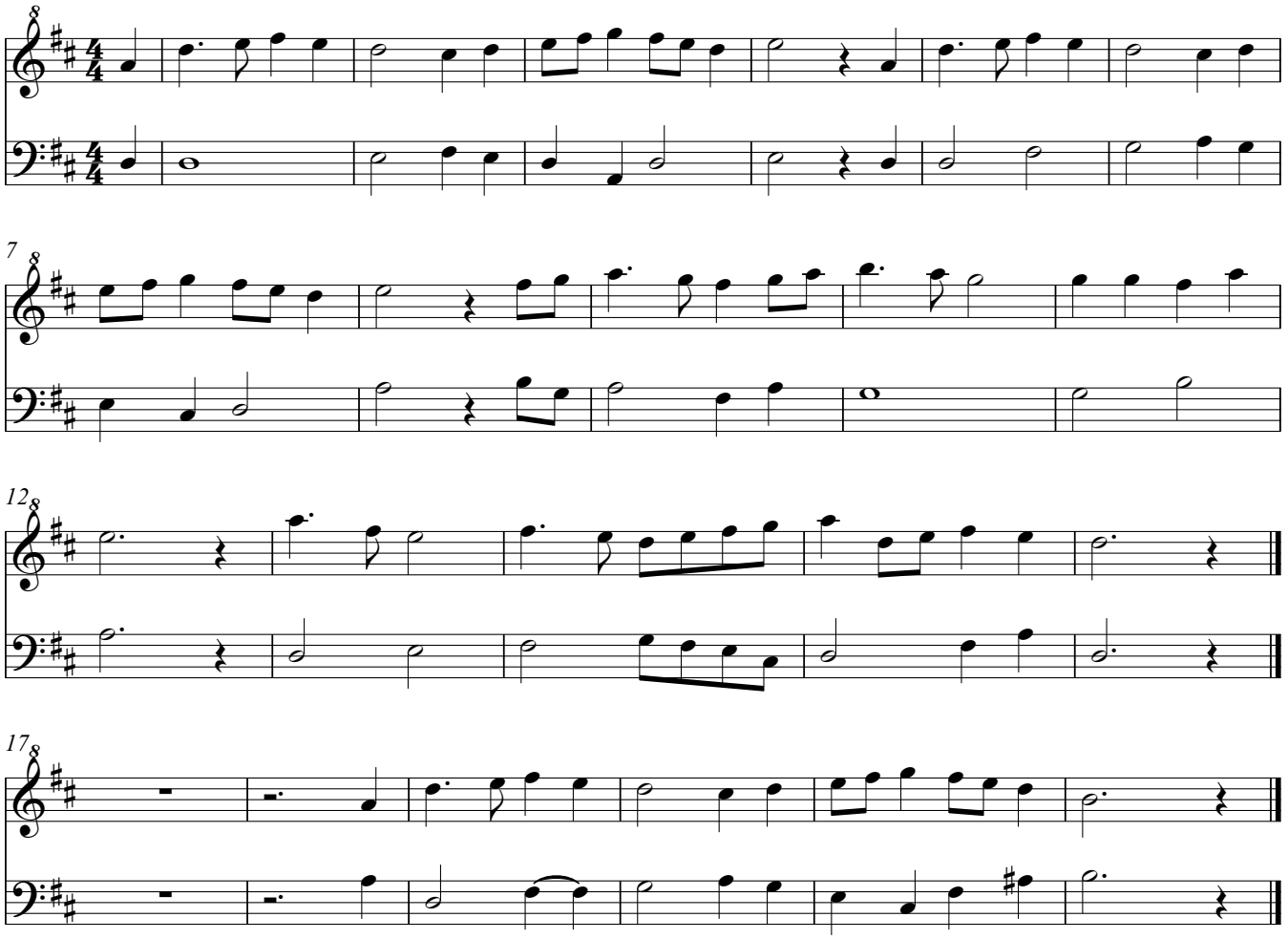
Bearb.: Jan Heinke

Die Blümelein, sie schlafen



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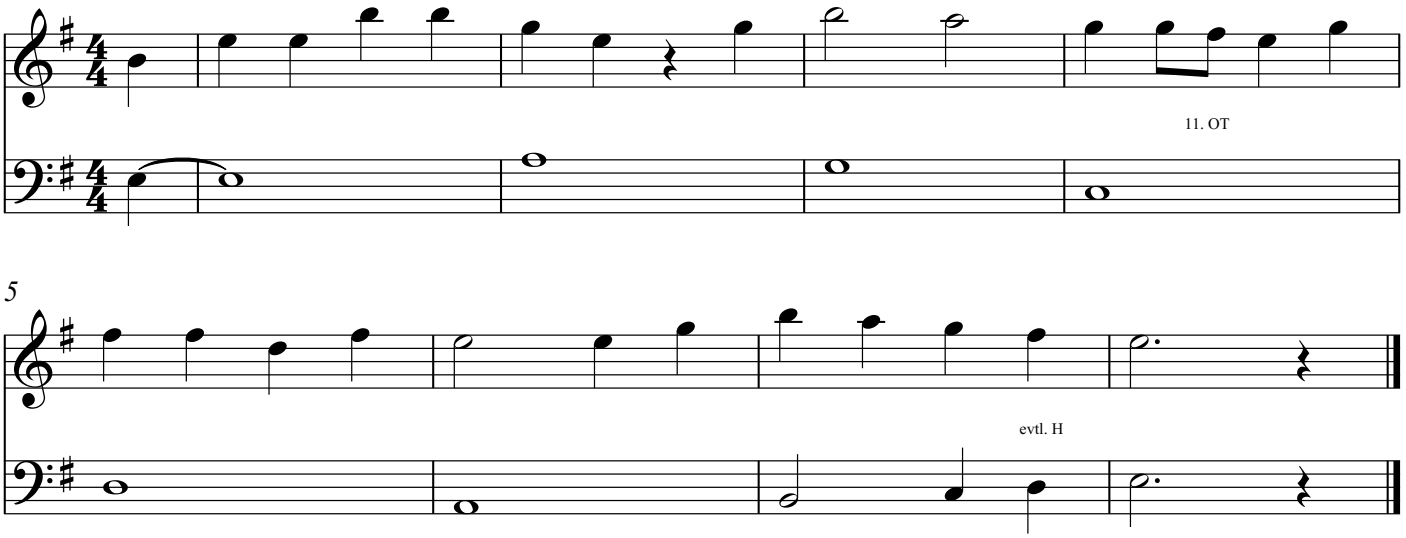
Die kleinen Weidenkätzchen

Bearb.: Jan Heinke



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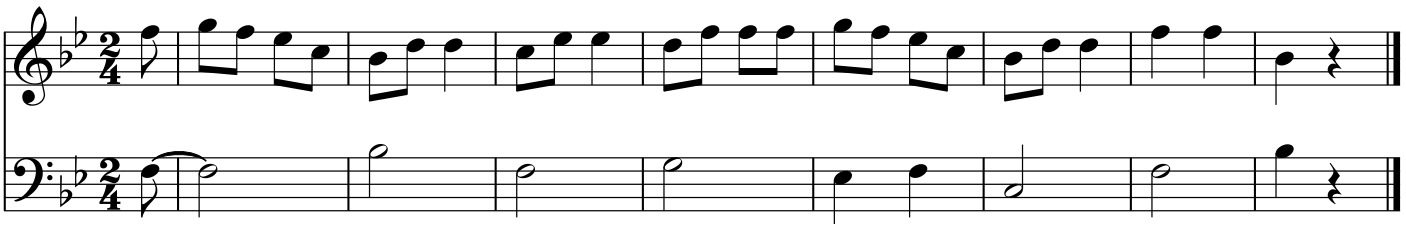
Dornröschen

Bearb.: Jan Heinke



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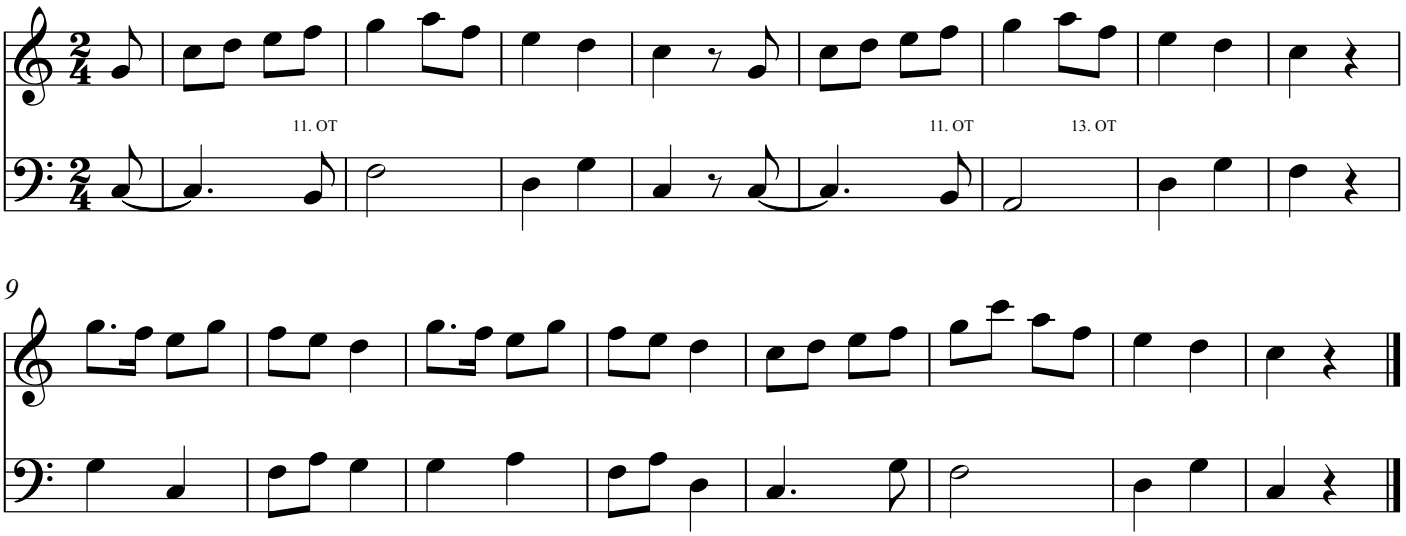
Ein Männlein steht im Walde

Bearb.: Jan Heinke



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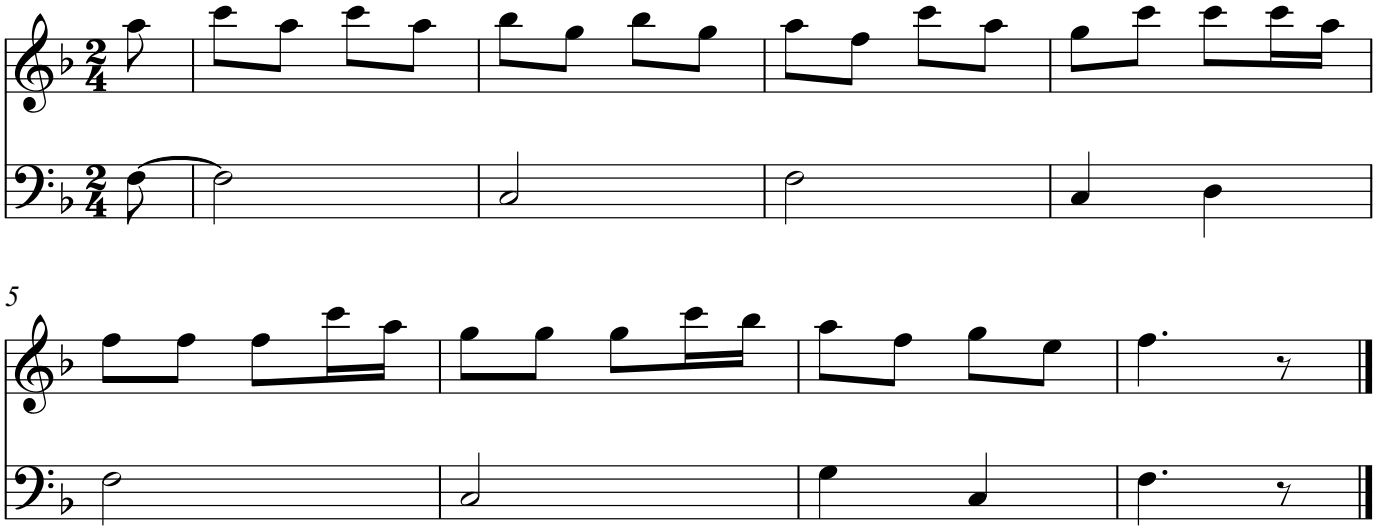
Ein Vogel wollte Hochzeit machen

Bearb.: Jan Heinke



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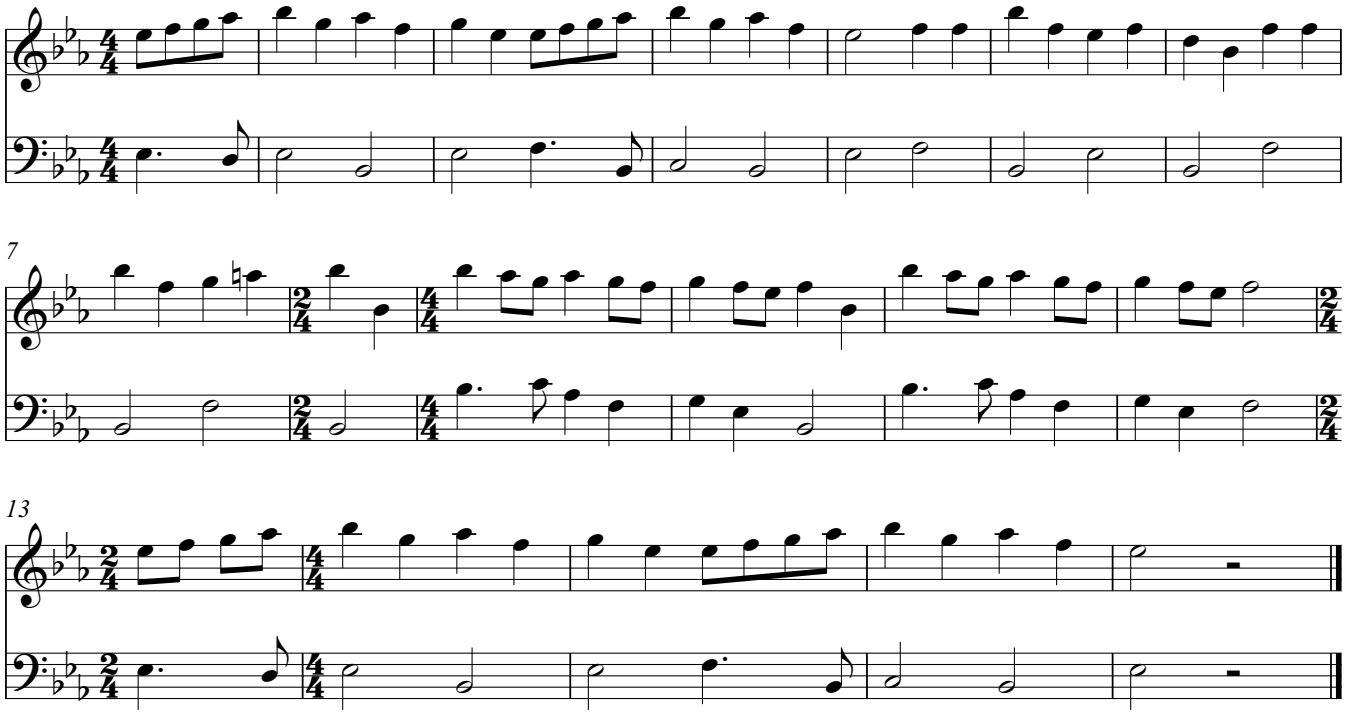
Bearb.: Jan Heinke

Eine kleine Geige möcht ich haben



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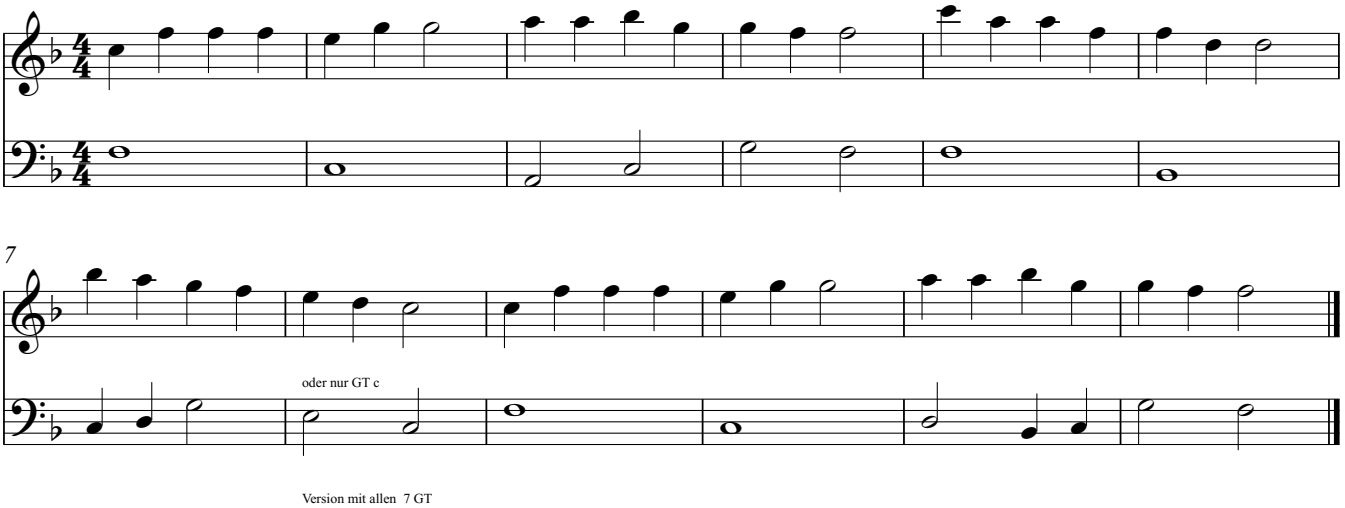
Bearb.: Jan Heinke

Gestern Abend ging ich aus



7

oder nur GT c

Version mit allen 7 GT

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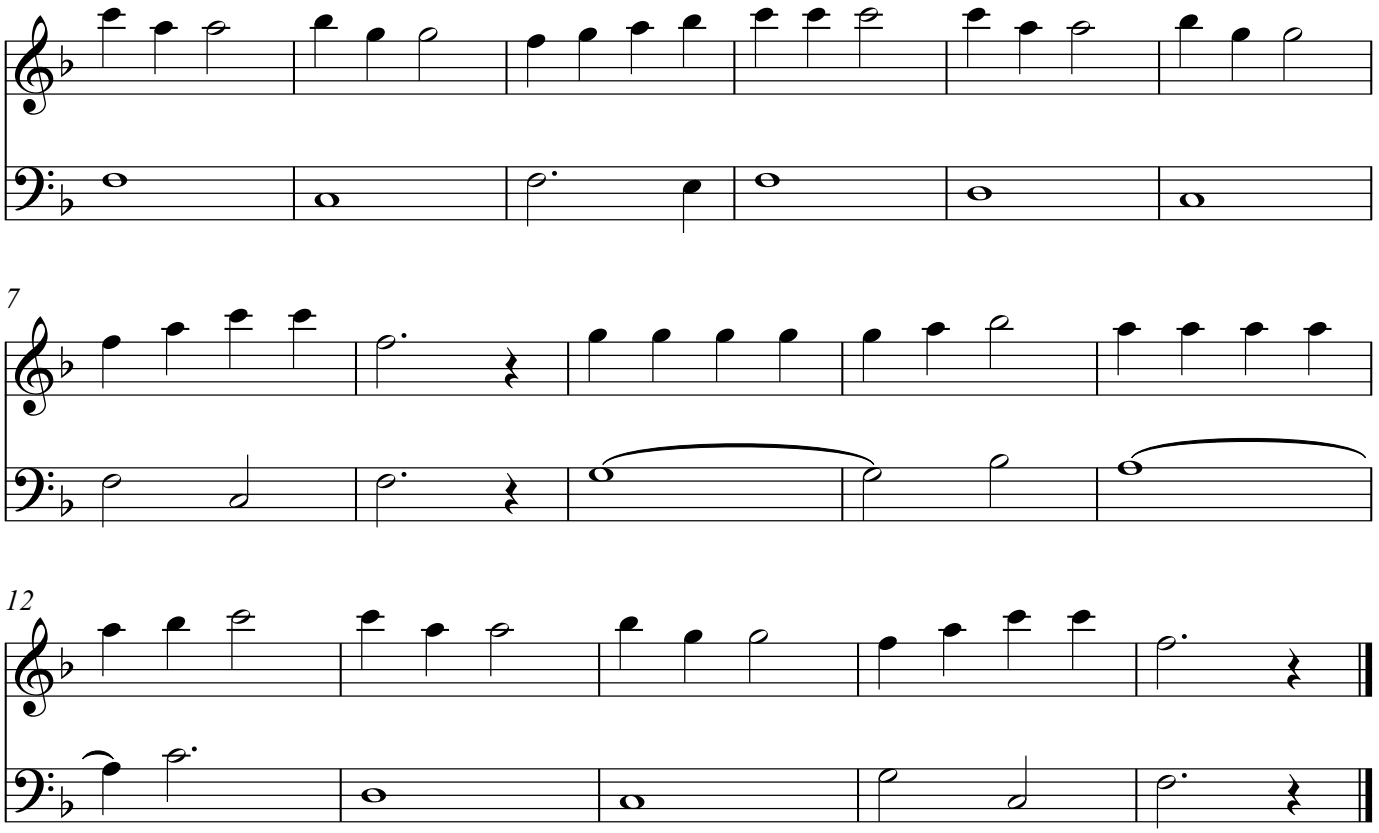
Hänschen klein

Bearb.: Jan Heinke



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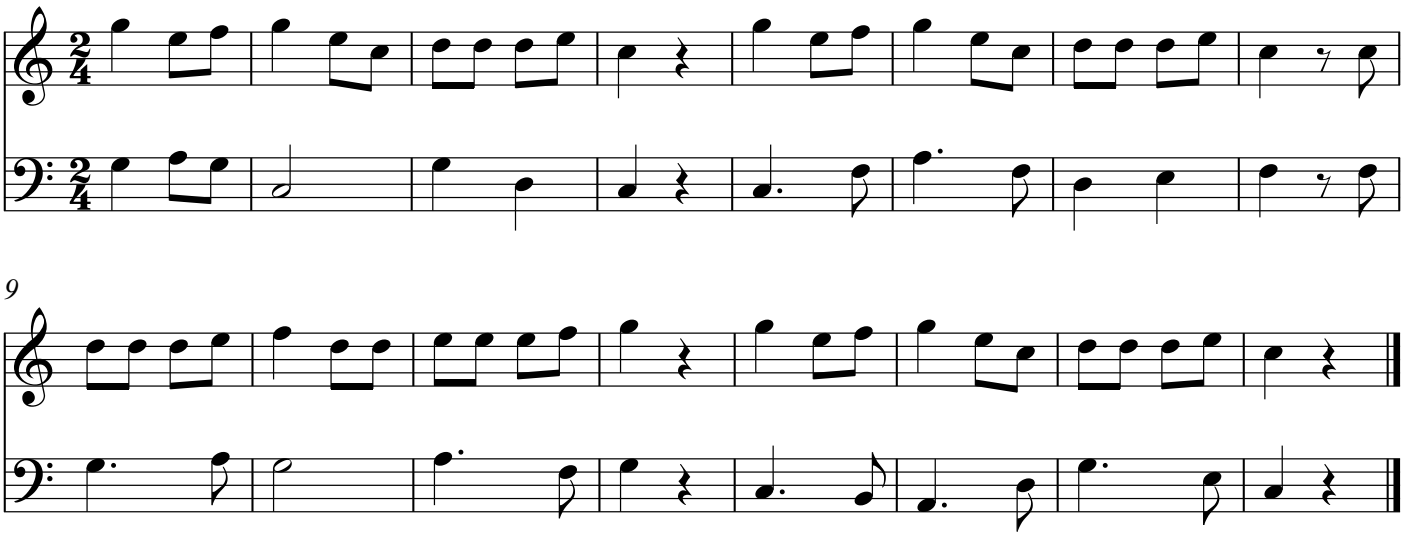
Hänsel und Gretel

Bearb.: Jan Heinke



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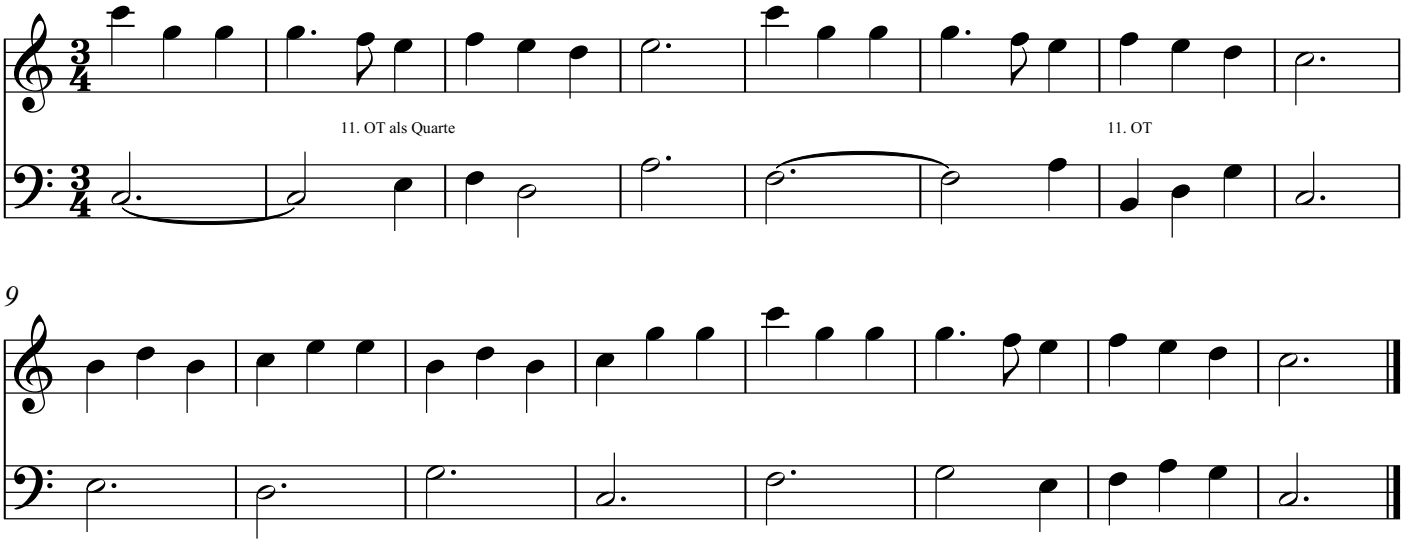
Heißa, Kathreinerle

Bearb.: Jan Heinke



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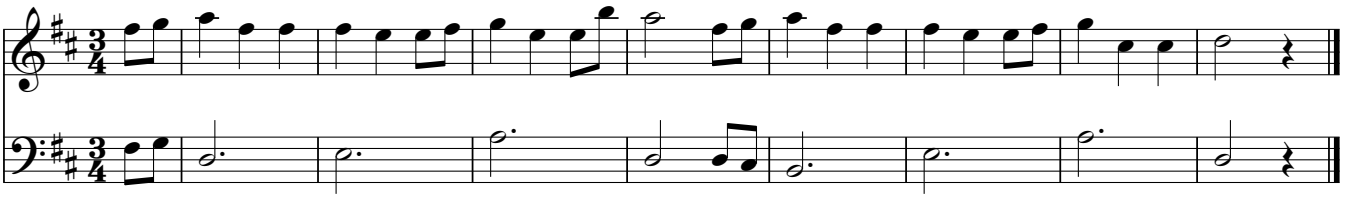
Bearb.: Jan Heinke

Kommt ein Vogel geflogen



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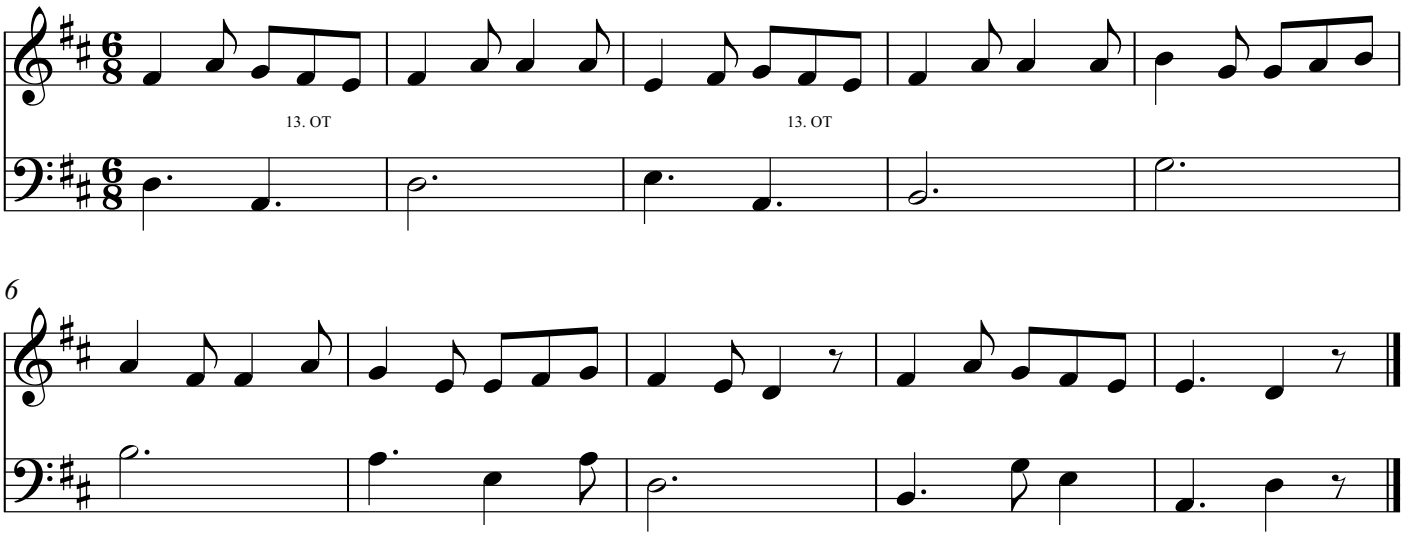
Leise Peterle, leise

Bearb.: Jan Heinke



Leise, Peterle, leise, der Mond geht auf die Reise.
Er hat ein weißes Pferd gezäumt, das geht so still, als ob es träumt.
Leise, Peterle, leise.

Stille, Peterle, stille, der Mond hat eine Brille.
Ein graues Wölkchen schob sich vor, das sitz ihm grad auf Nas und Ohr.
Stille, Peterle, stille.

Träume, Peterle, träume, der Mond schaut durch die Bäume.
Ich glaube gar, nun bleibt er stehn, um Peterle im Schlaf zu sehn.
Träume, Peterle, träume.

Schlafe, Peterle, schlafe, der Mond hat goldene Schafe.
Sie gehn am Himmel still und sacht und sagen Peterle "Gute Nacht".
Schlafe, Peterle, schlafe.

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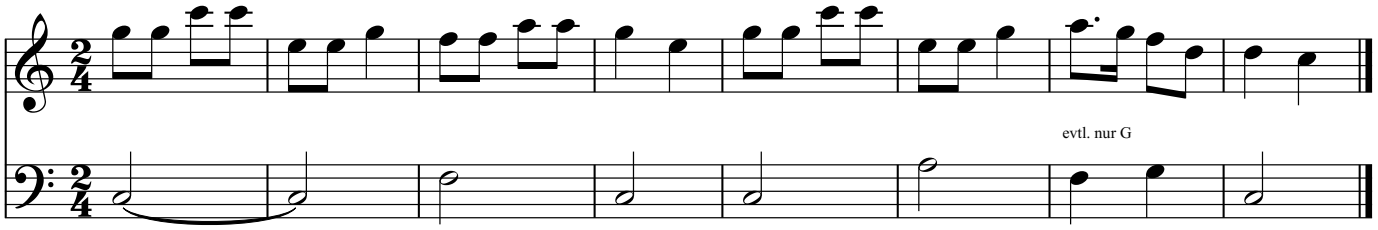
Meine Blümchen haben Durst

Bearb.: Jan Heinke



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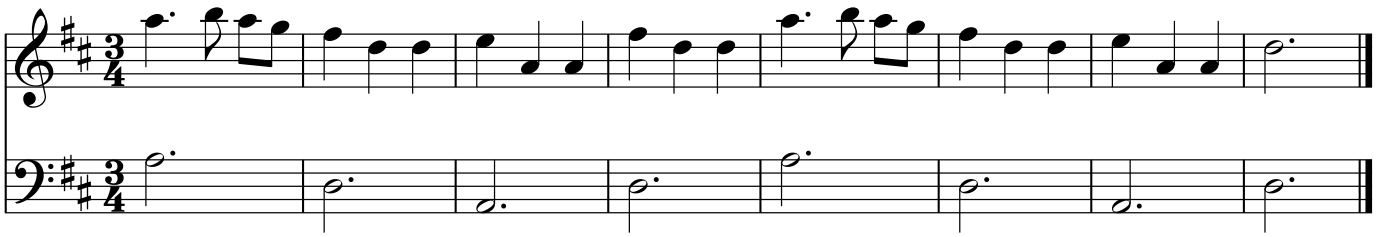
Oh, du lieber Augustin

Bearb.: Jan Heinke



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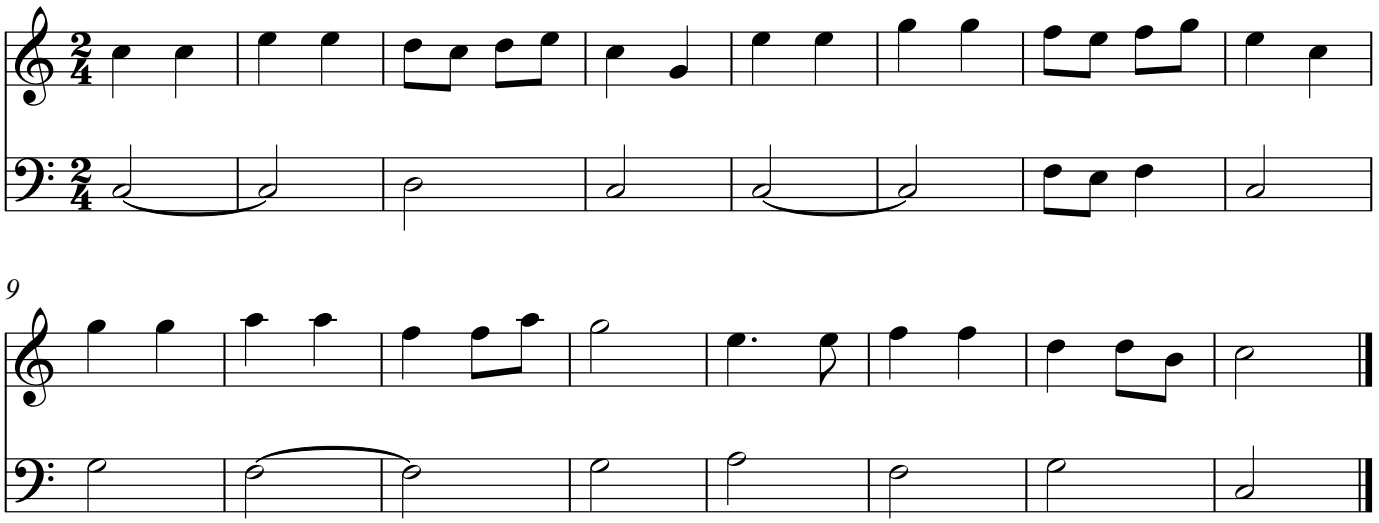
Ringlein, Ringlein du mußt wandern

Bearb.: Jan Heinke



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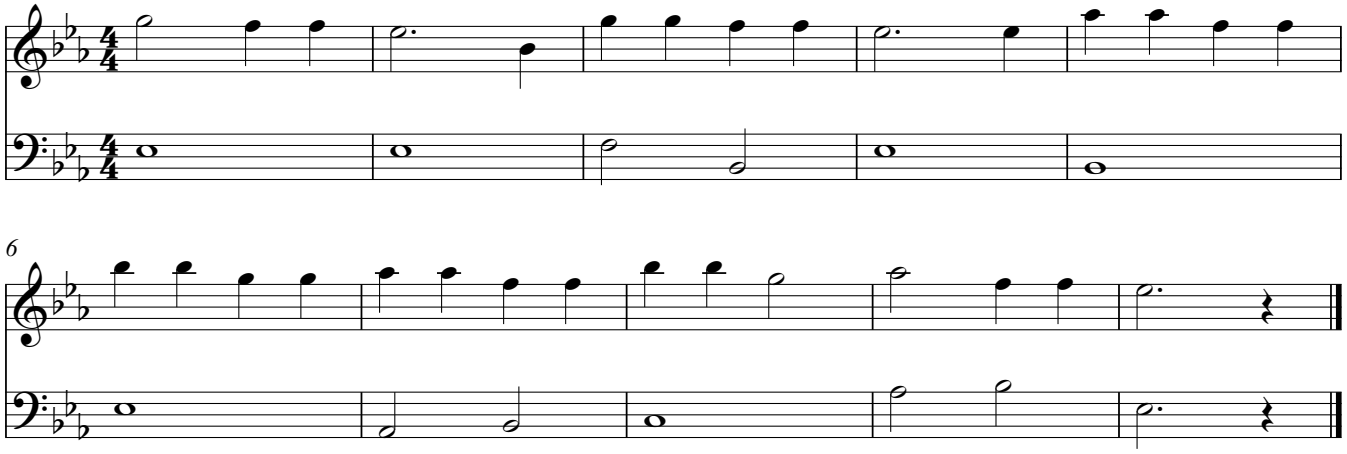
Bearb.: Jan Heinke

Schlaf Kindchen, schlaf



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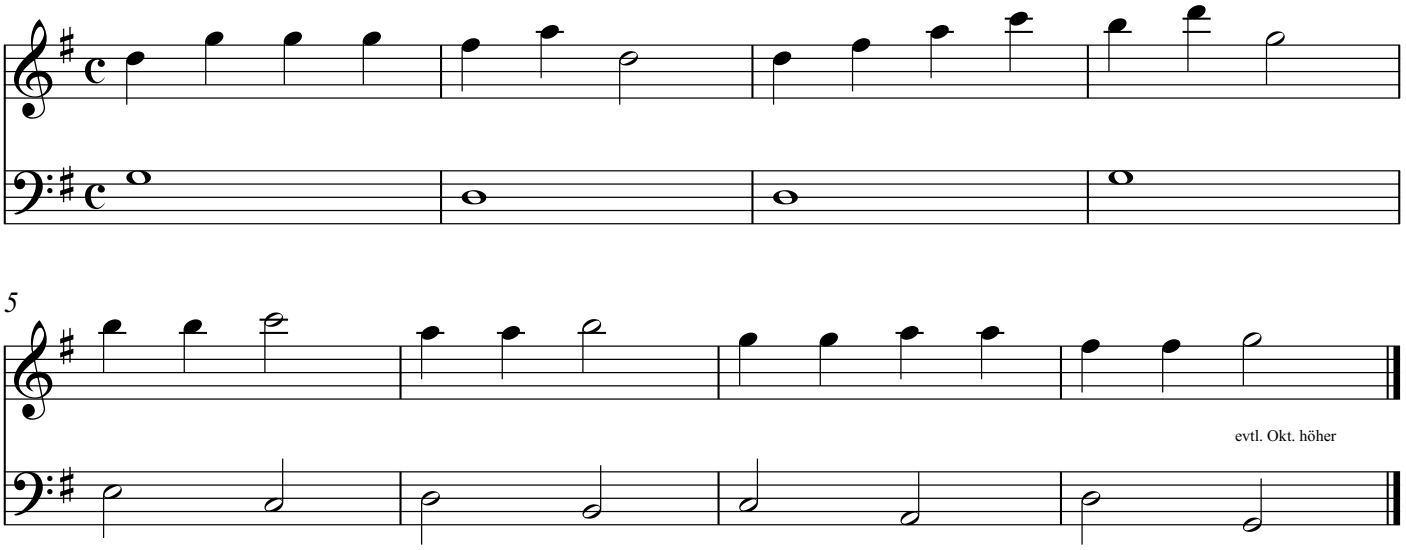
Schwesterlein, komm tanz mit mir

Bearb.: Jan Heinke



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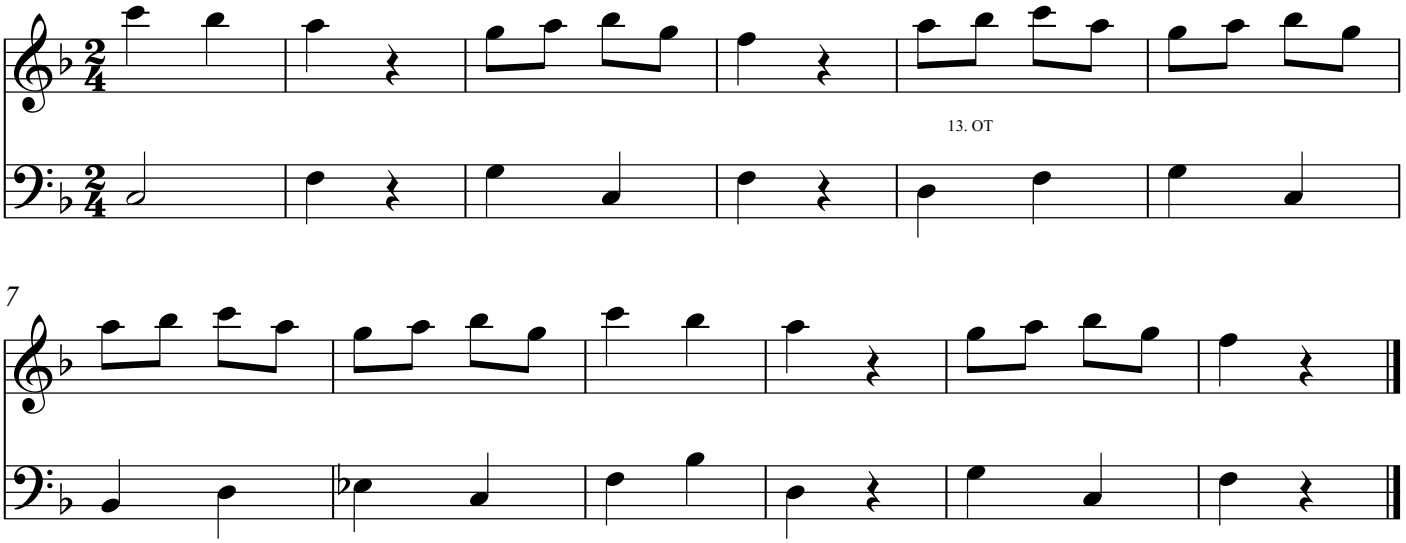
Summ, summ, summ

Bearb.: Jan Heinke



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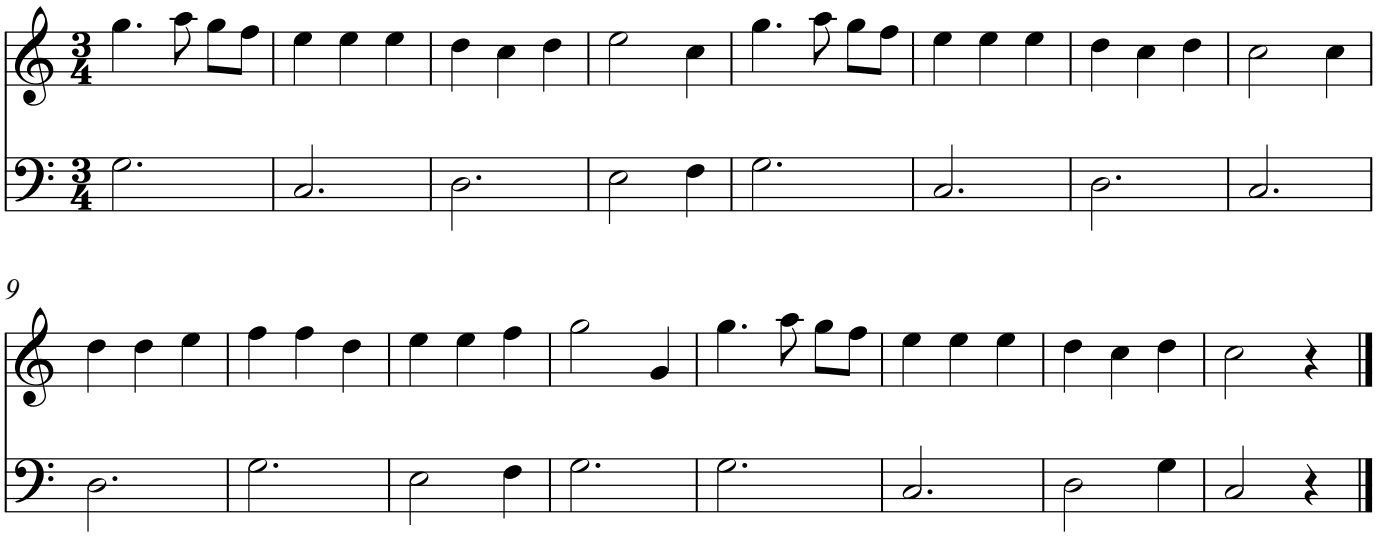
Suse, liebe Suse

Bearb.: Jan Heinke



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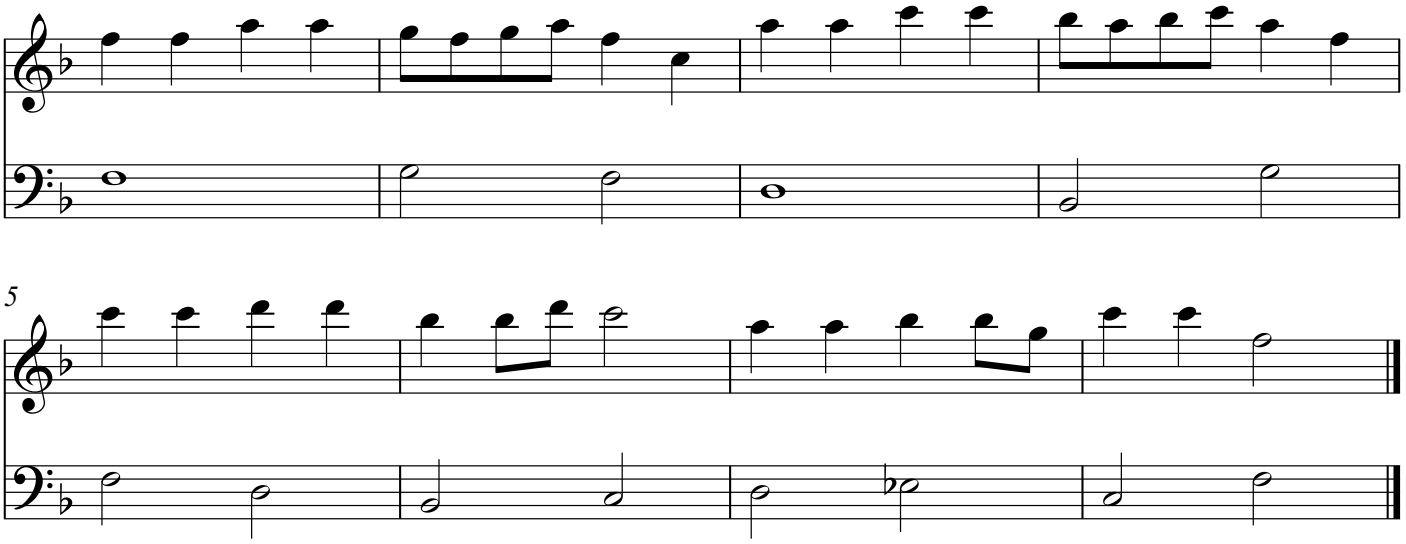
Ward ein Blümchen mir geschenket

Bearb.: Jan Heinke



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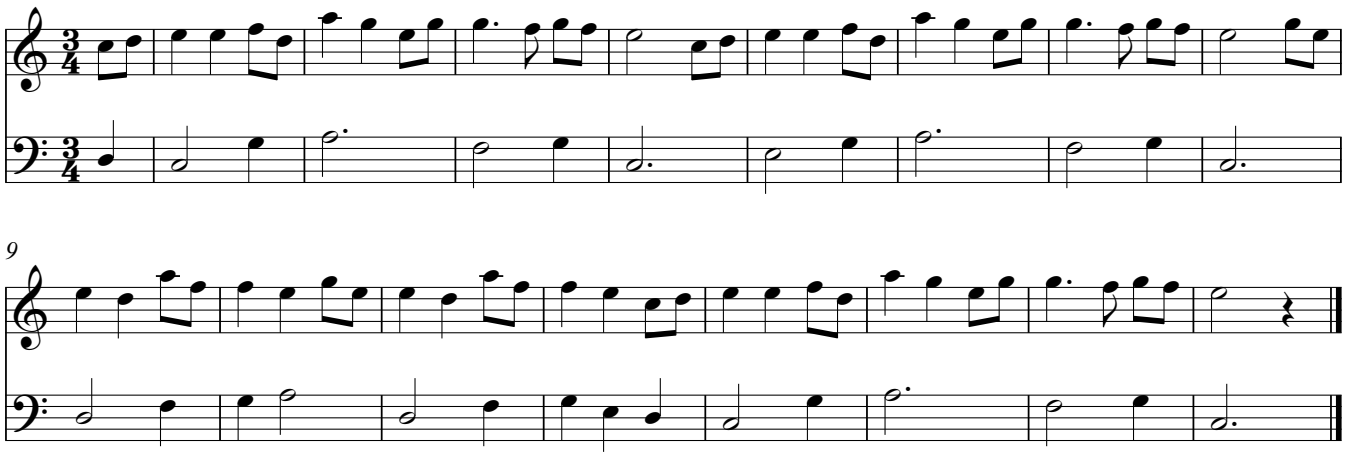
Bearb.: Jan Heinke

Weißt du, wieviel Sternlein stehen



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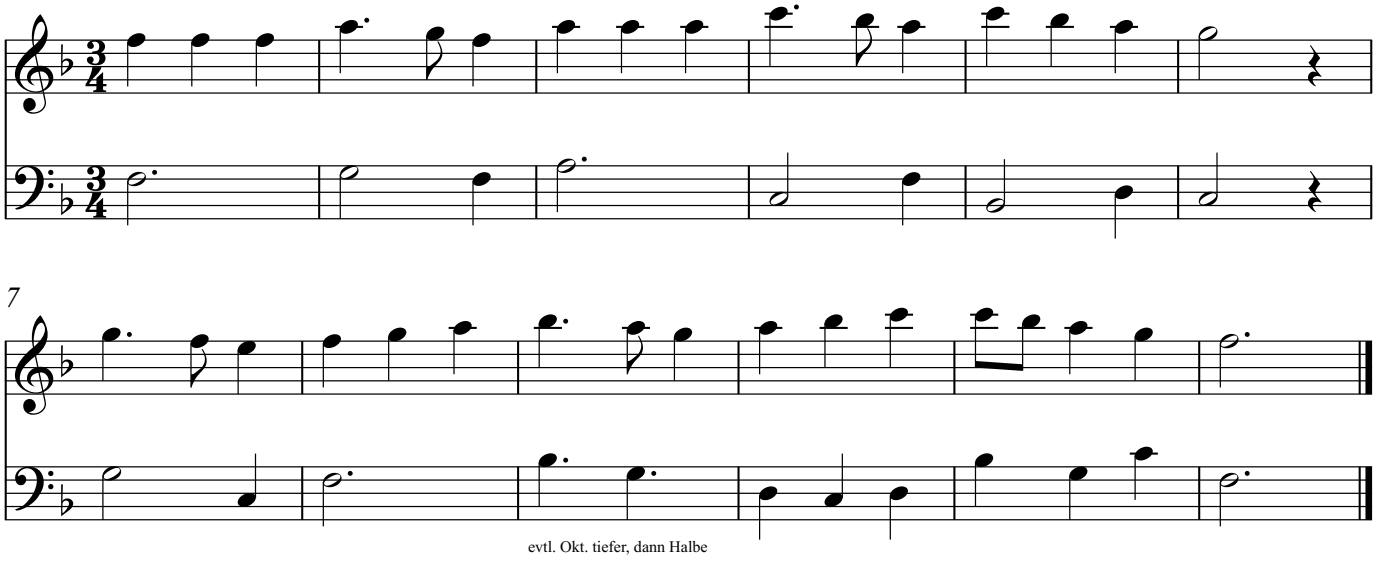
Wenn ich ein Vöglein wär

Bearb.: Jan Heinke



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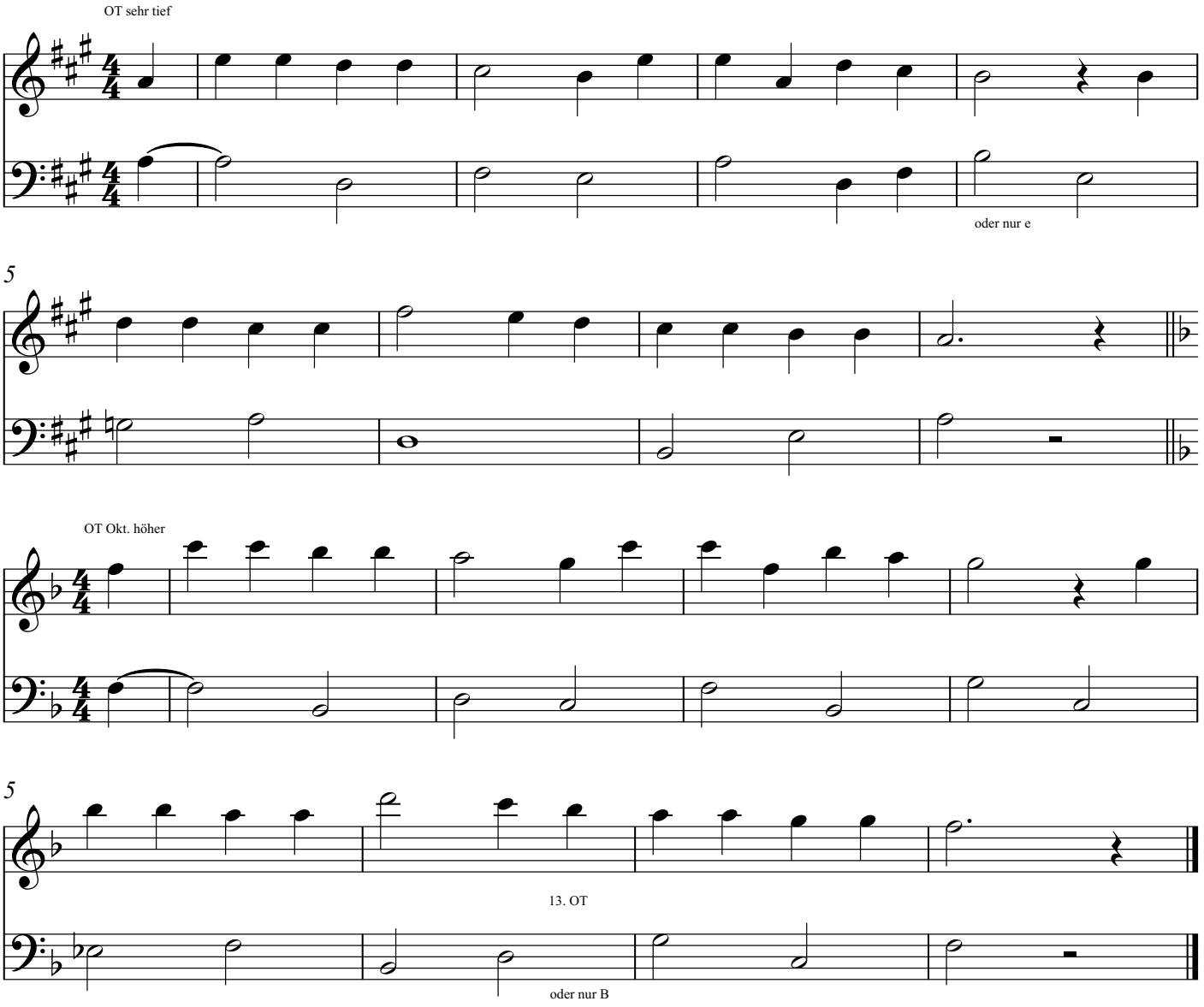
Wer hat die schönsten Schäfchen

Bearb.: Jan Heinke



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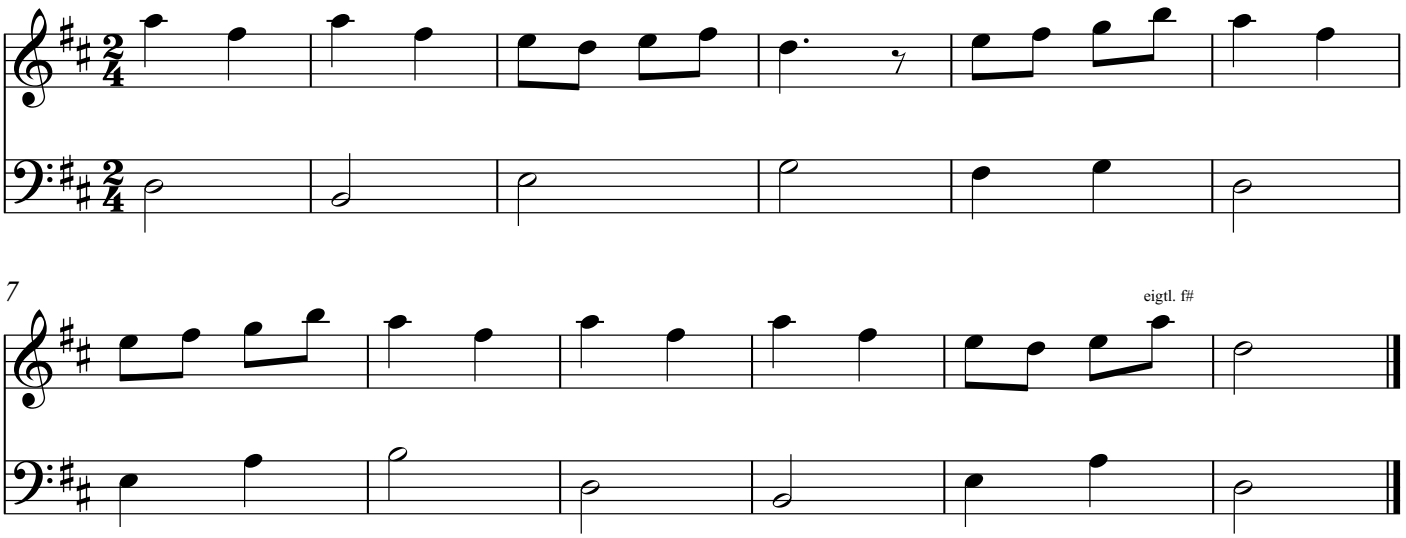
Wind, Wind...

Bearb.: Jan Heinke



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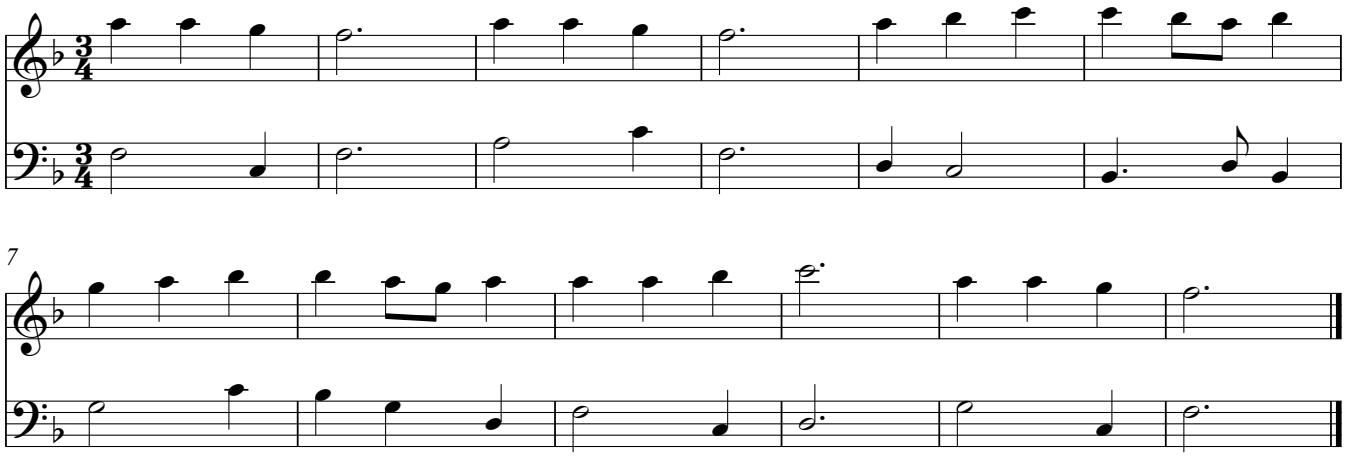
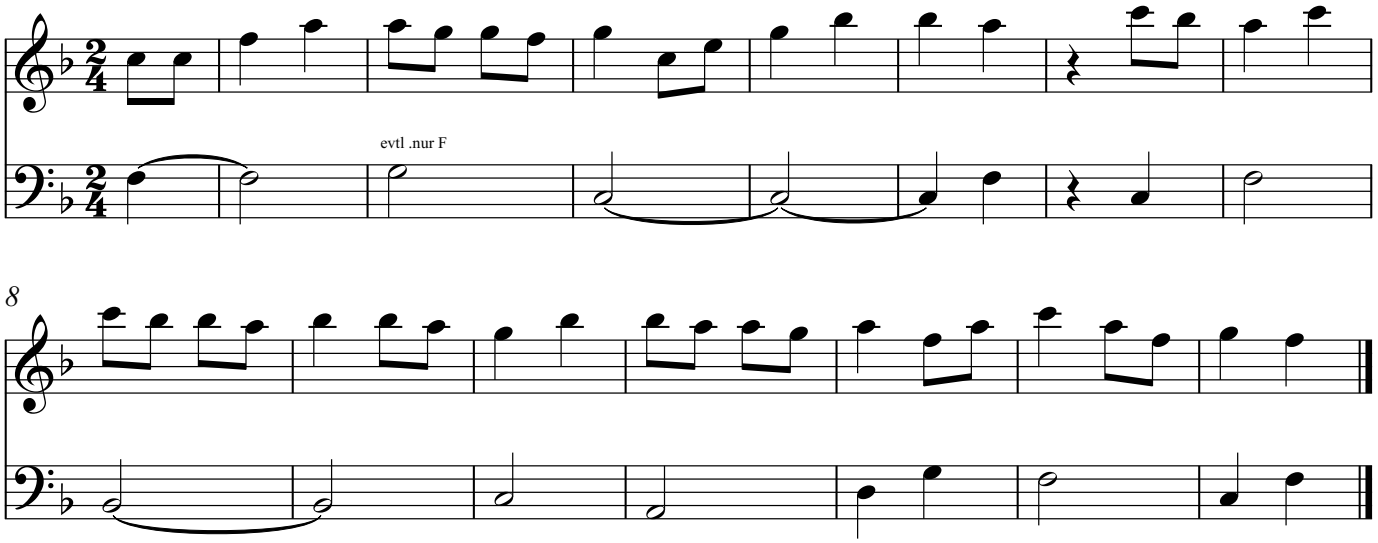
Bearb.: Jan Heinke

Winter ade



Zwischen Berg und tiefem Tal

Bearb.: Jan Heinke



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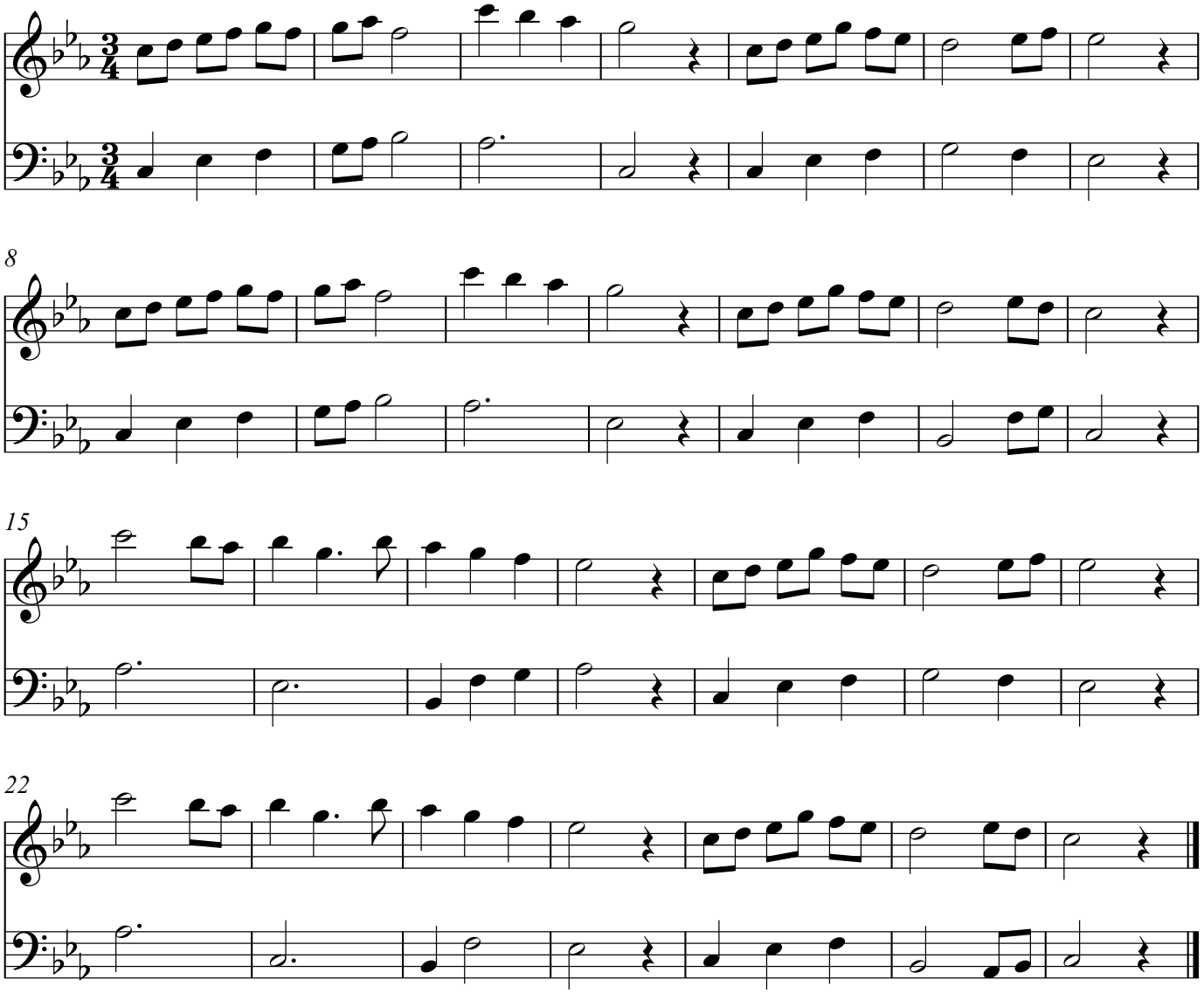
Als ich fortging

Bearb.: Jan Heinke

Dirk Michaelis



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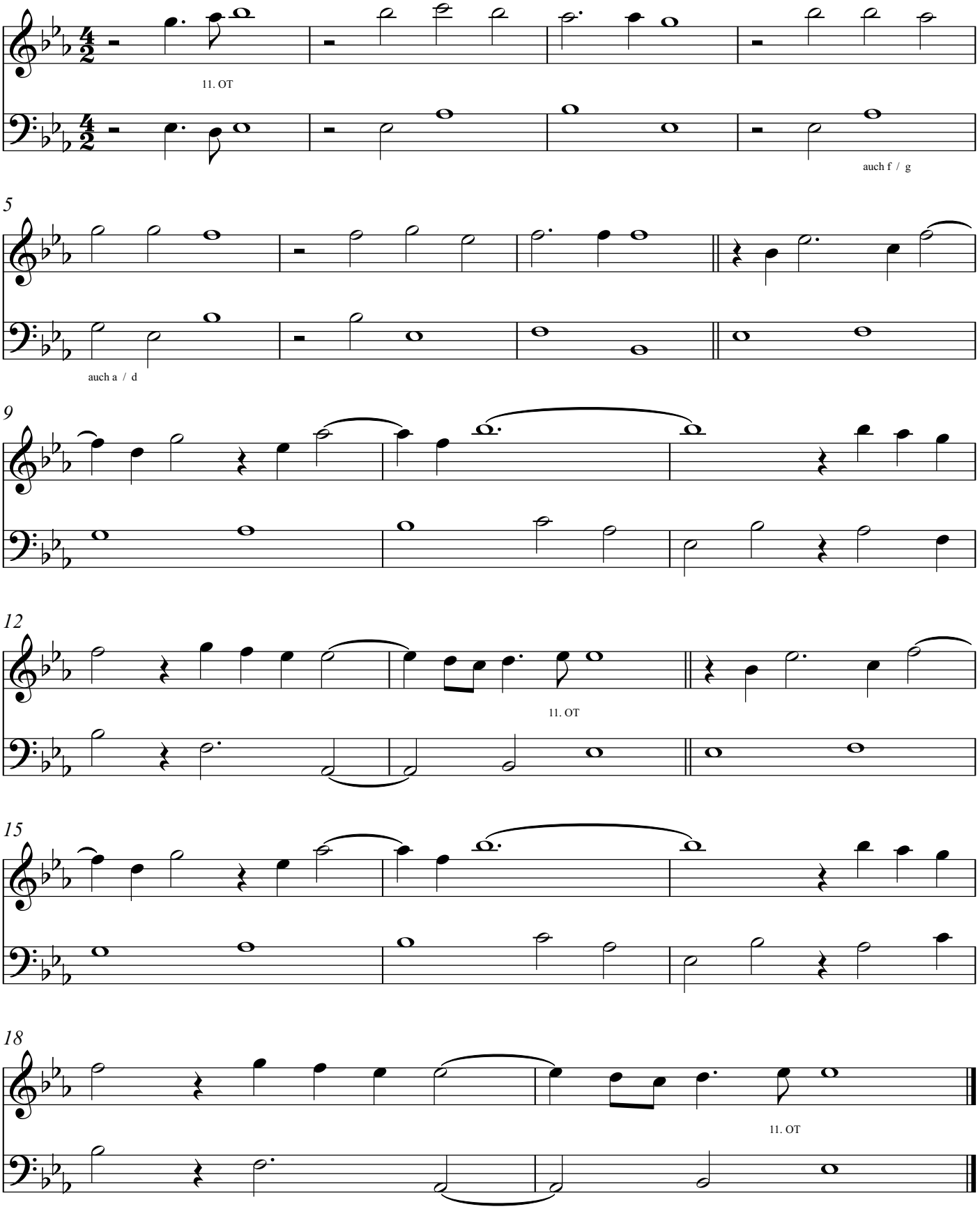
Come again

John Dowland



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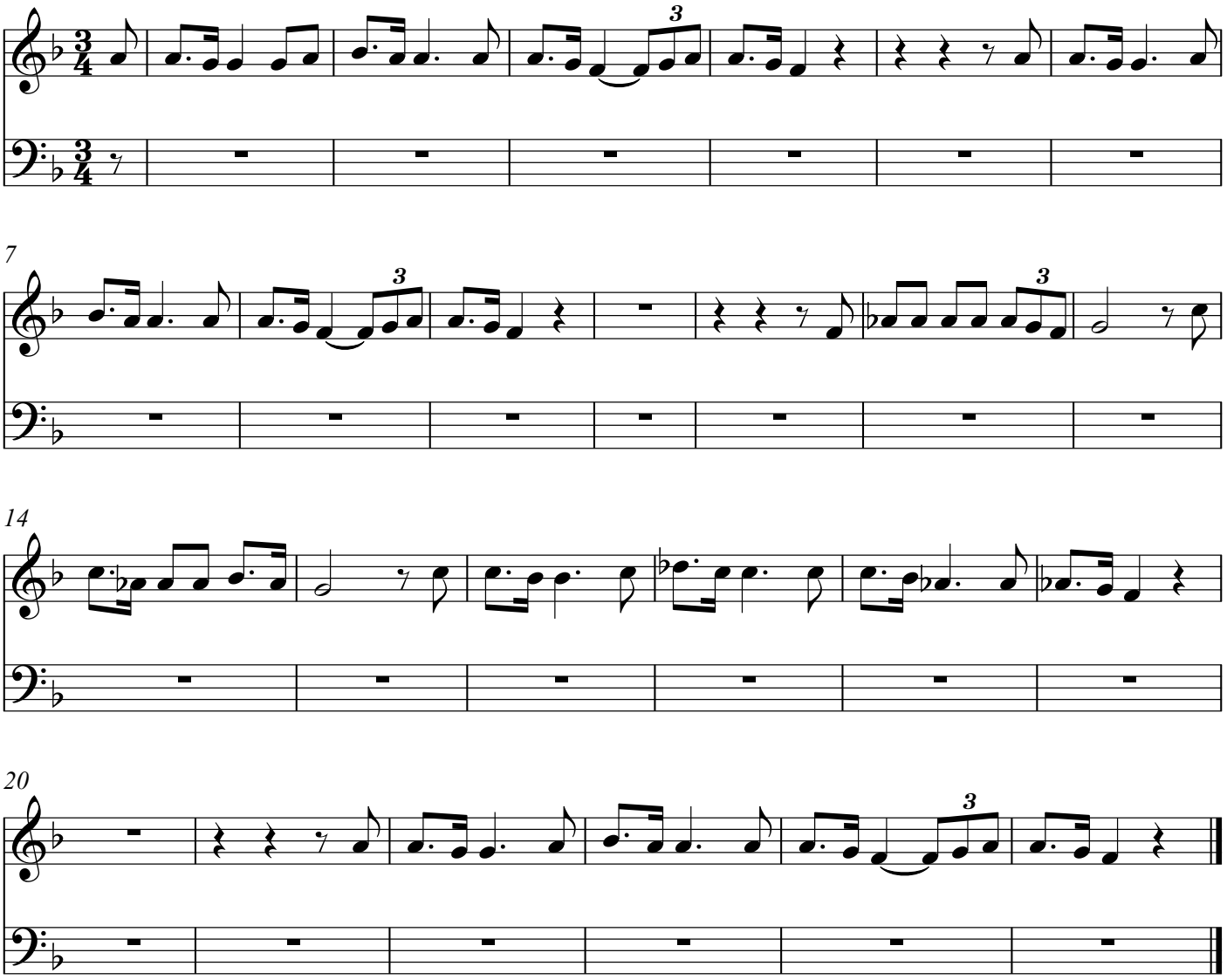
Die Nebensonnen

Franz Schubert



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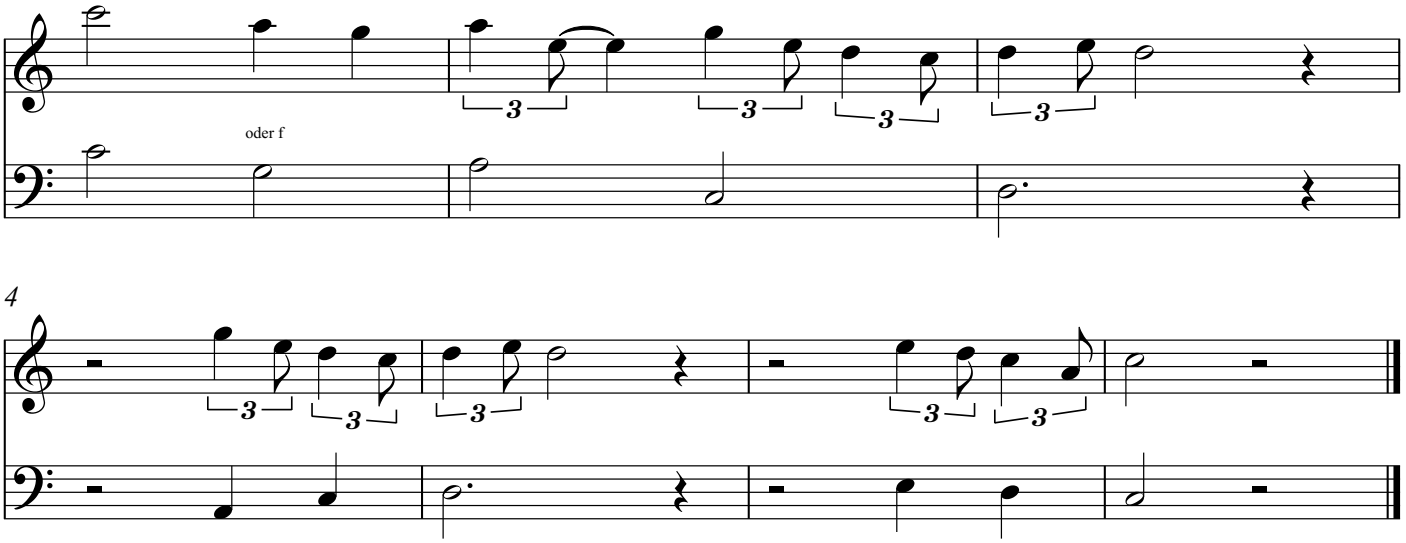
Don't worry, be happy

Bearb.: Jan Heinke

Bobby McFerrin



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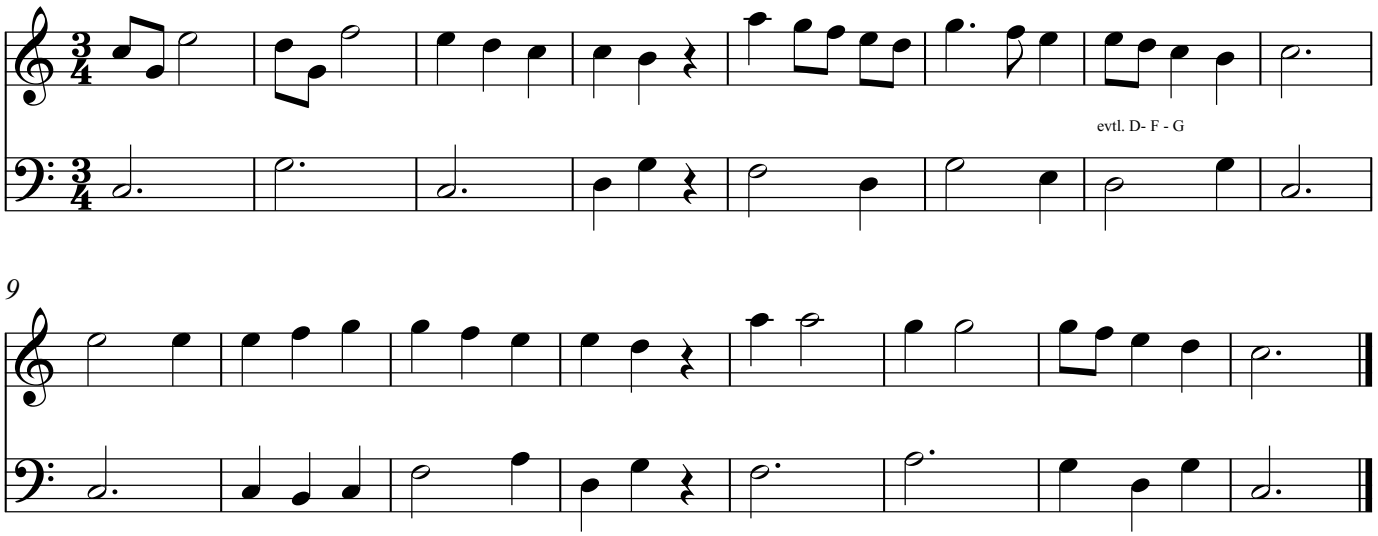
Dona nobis pacem

Bearb.: Jan Heinke



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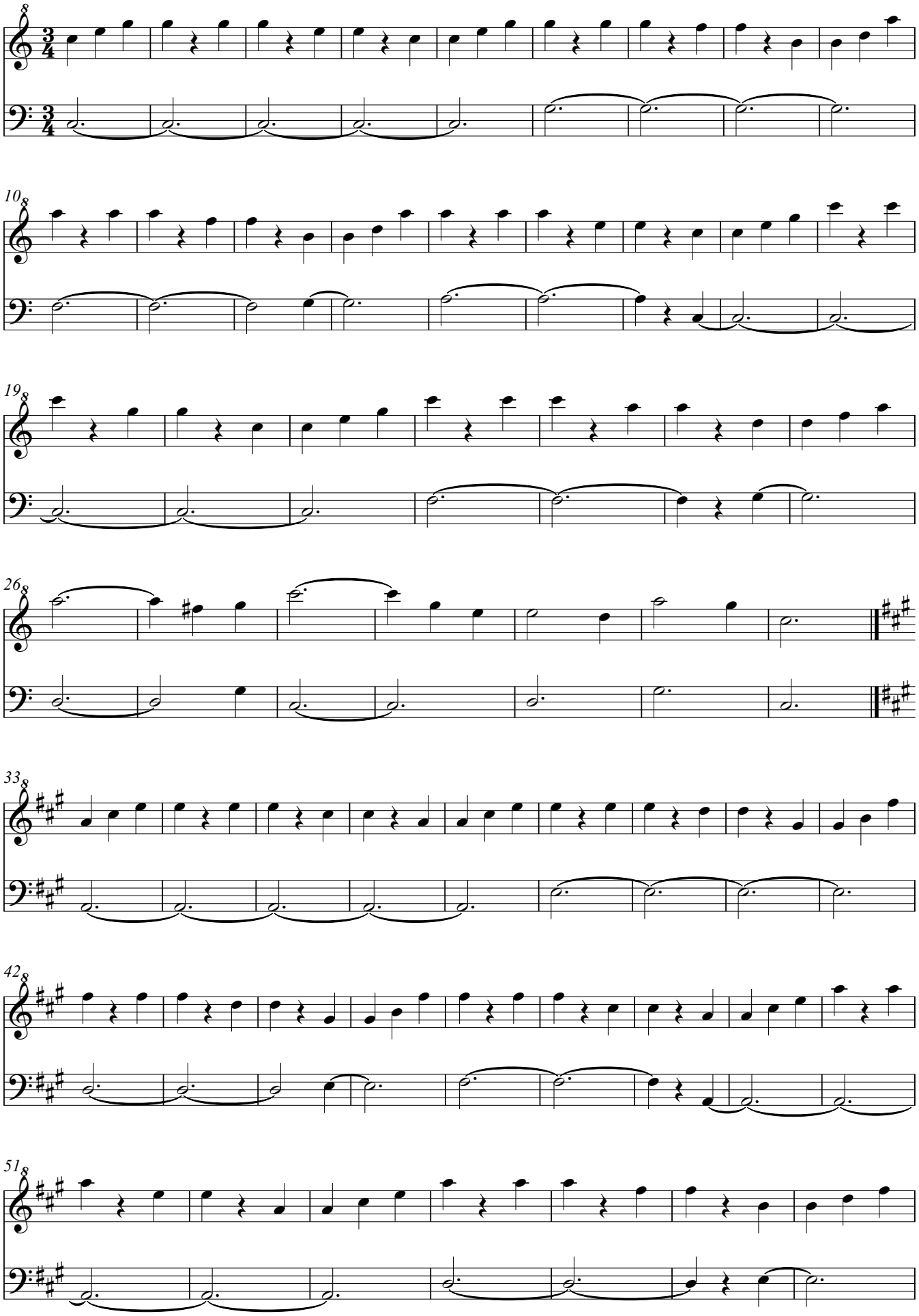
Donauwalzer



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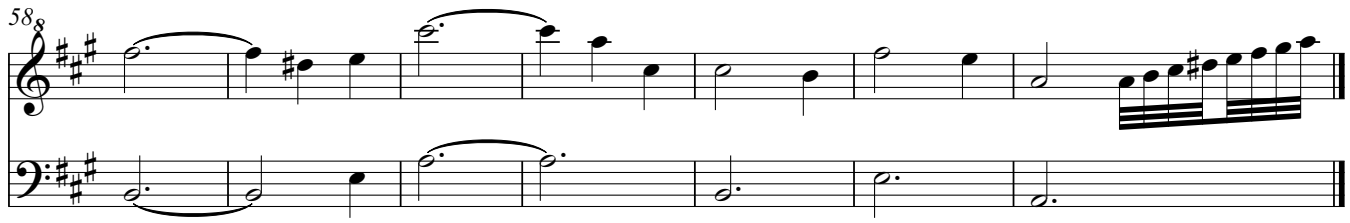

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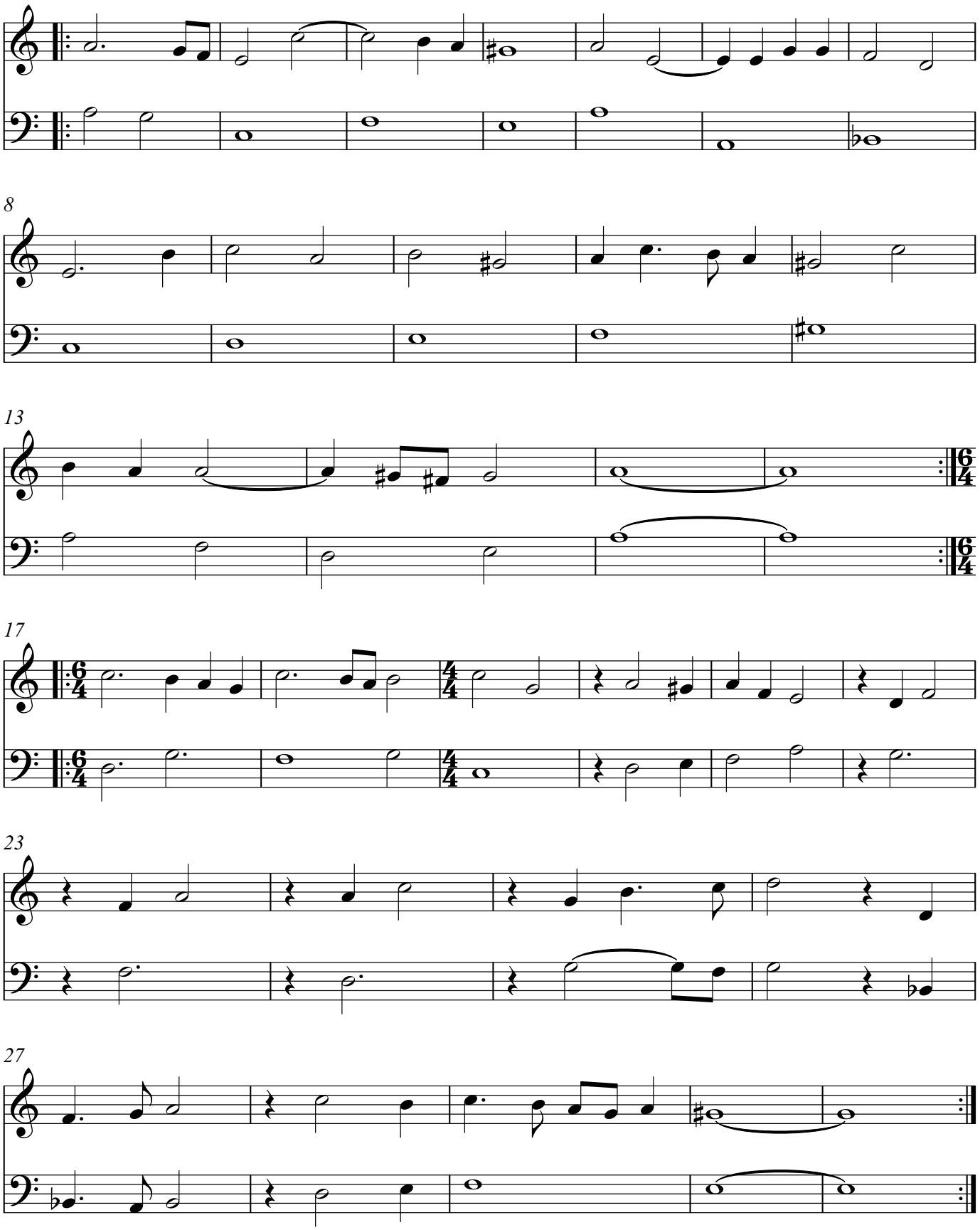
Flow my Tears

Bearb.: Jan Heinke

John Dowland



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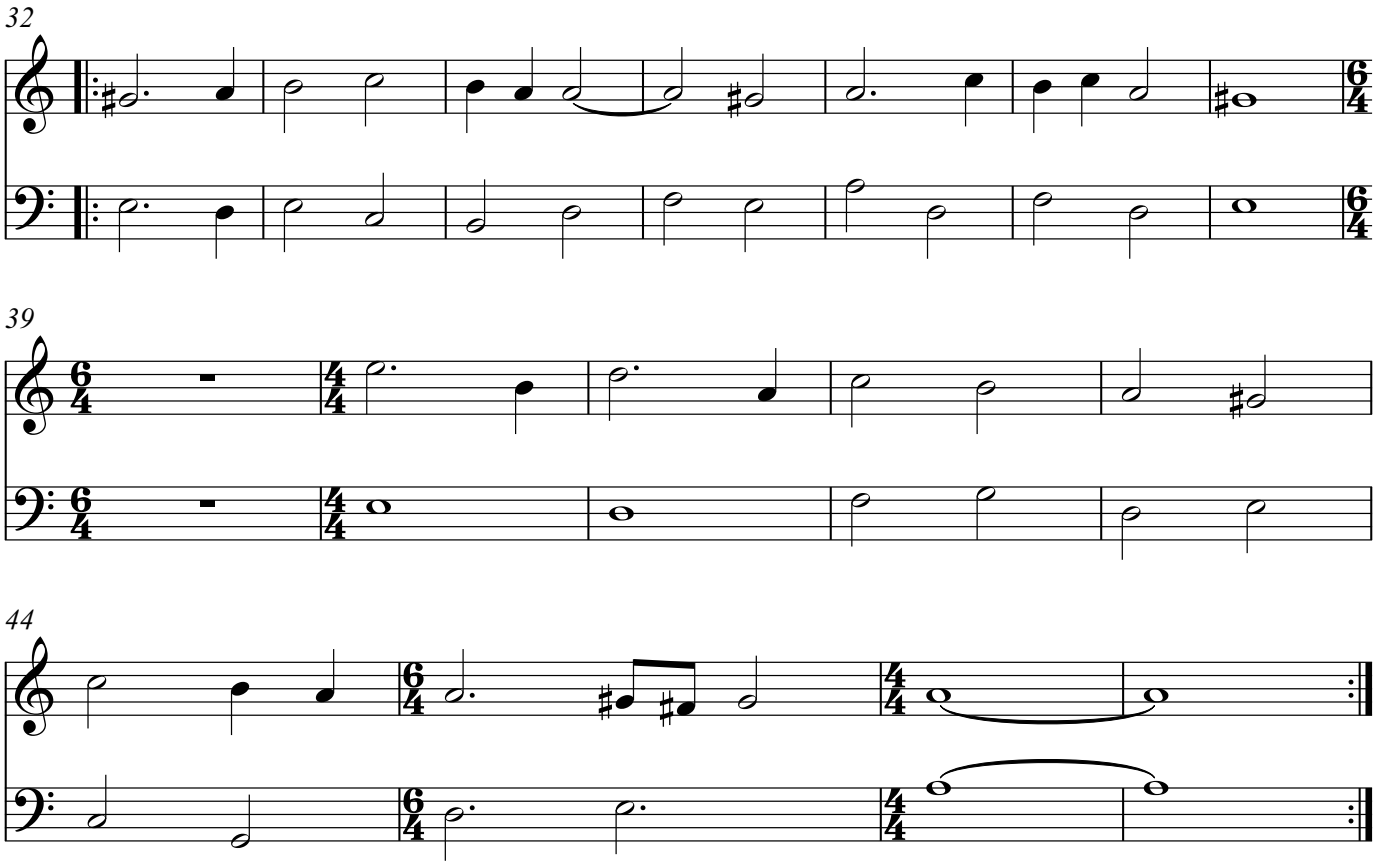

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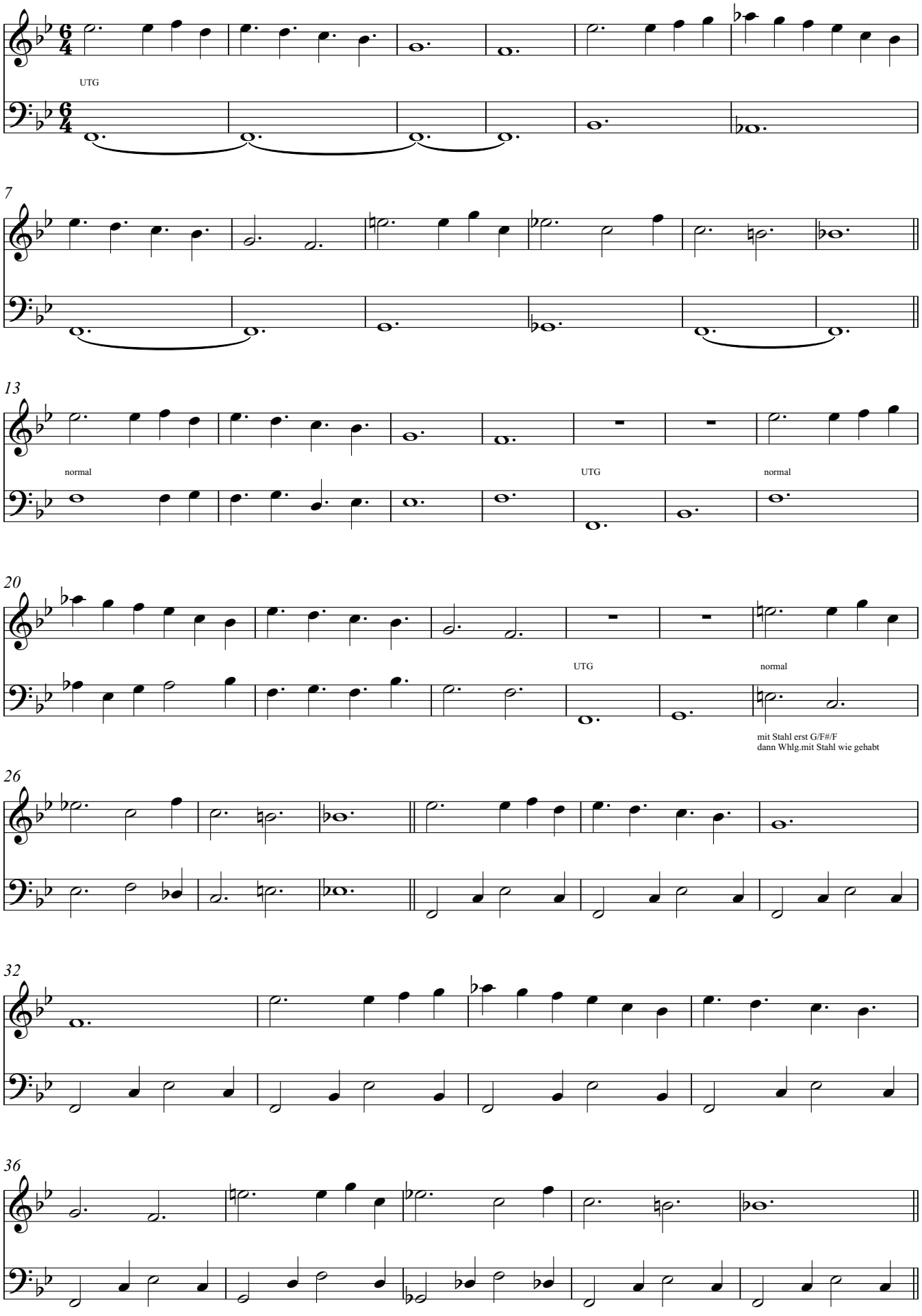
Bearb.: Jan Heinke

Footprints

Wayne Shorter



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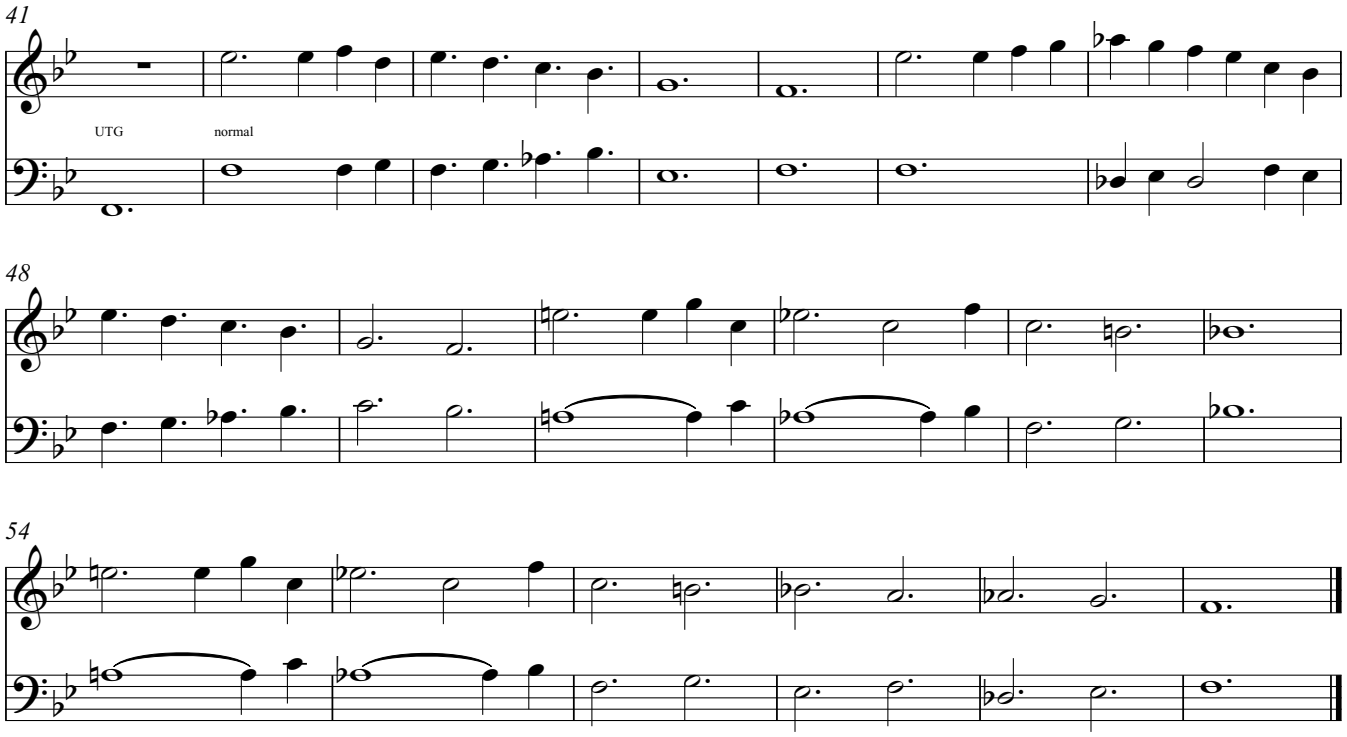

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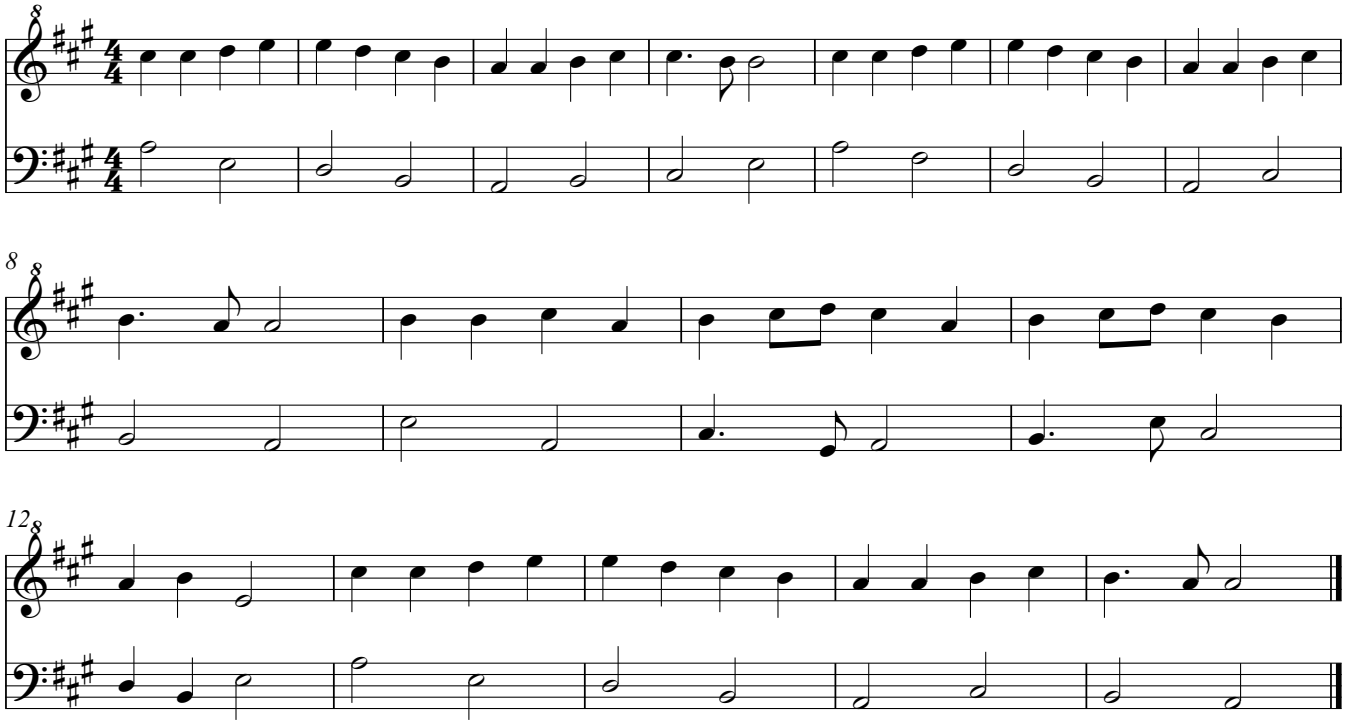
Freude, schöner Götterfunken

L. v. Beethoven



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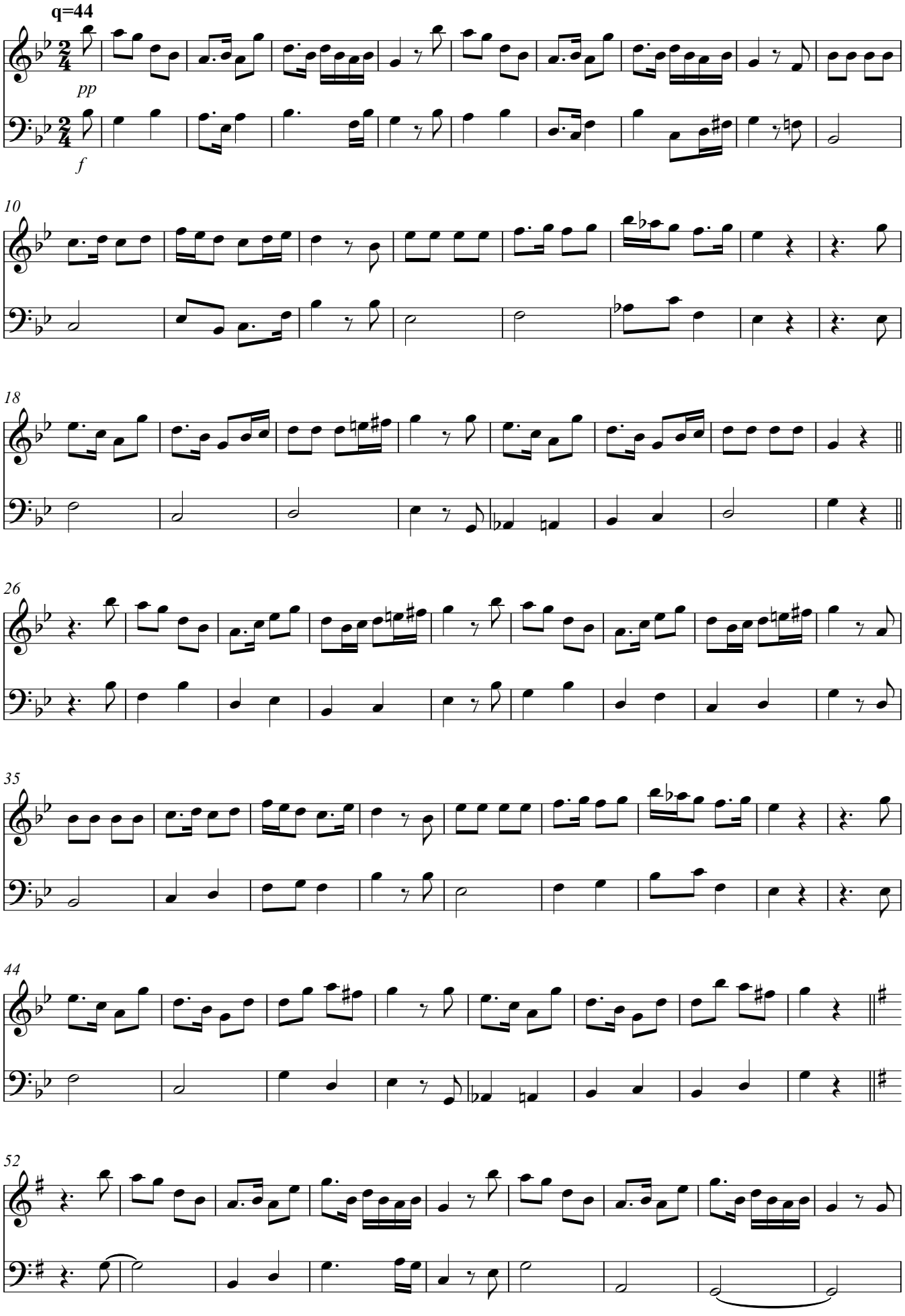
Bearb.: Jan Heinke

Gute Nacht

Franz Schubert



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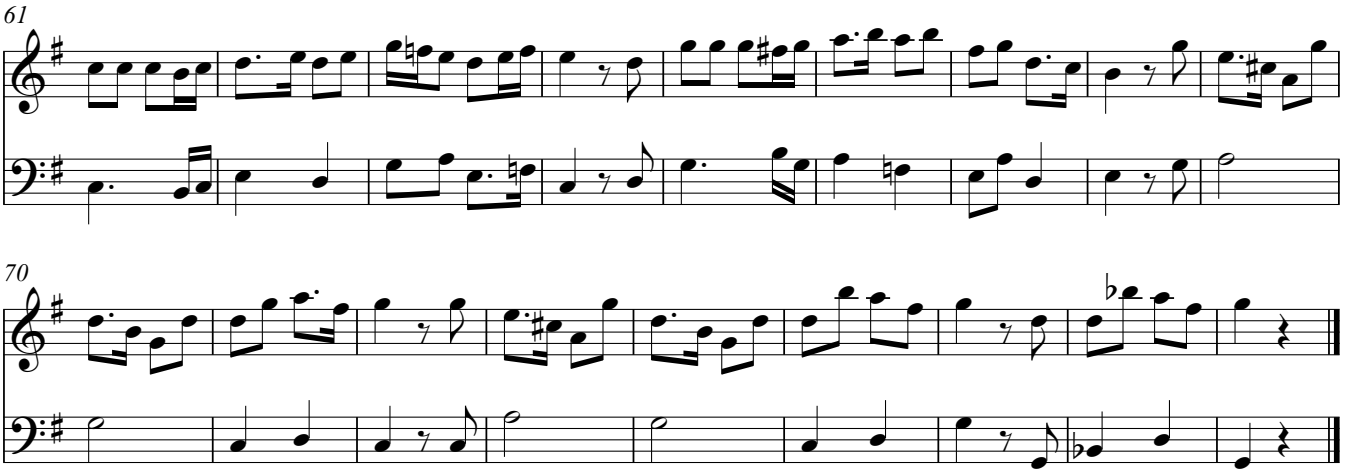

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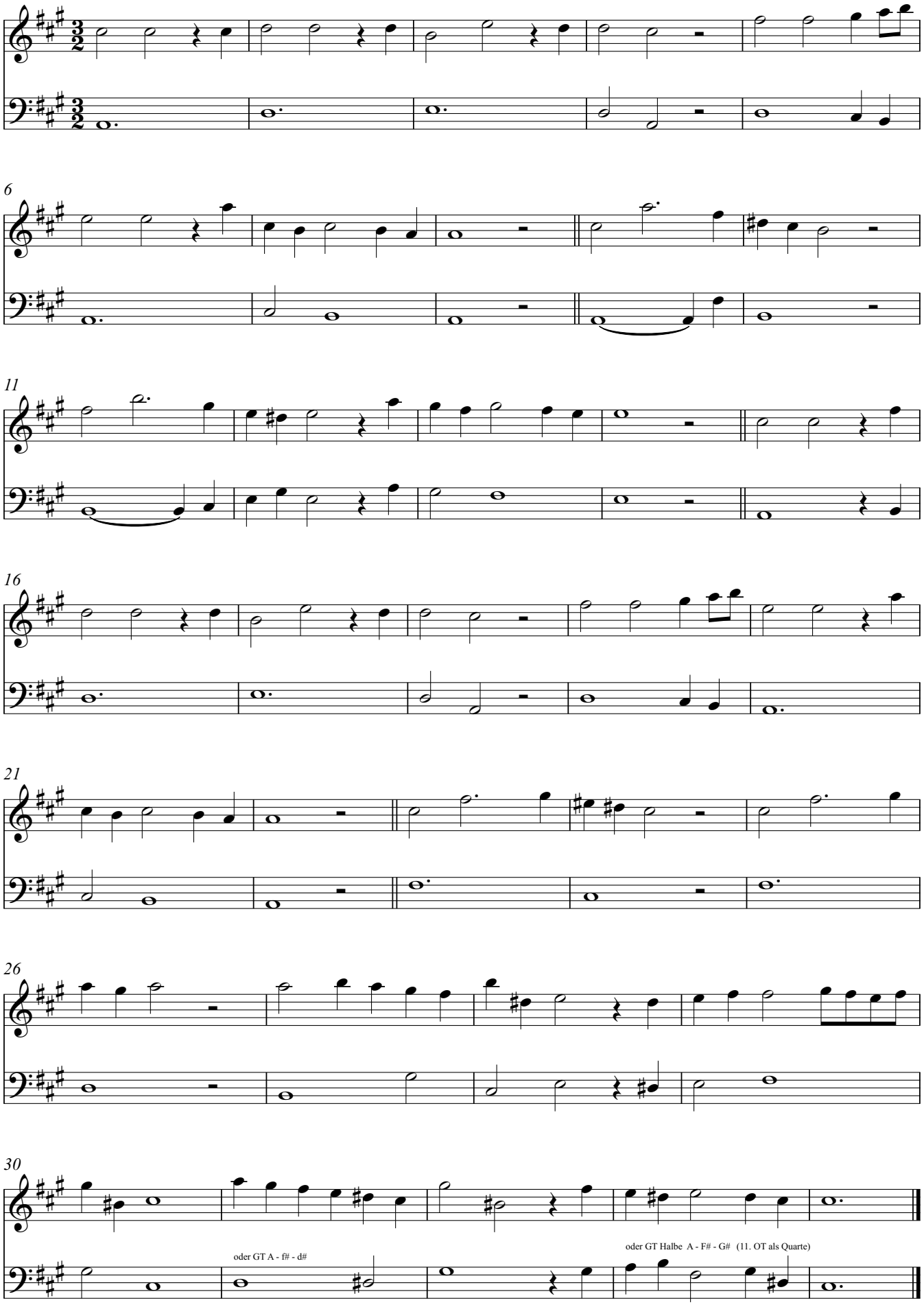
Lascia ch'io pianga



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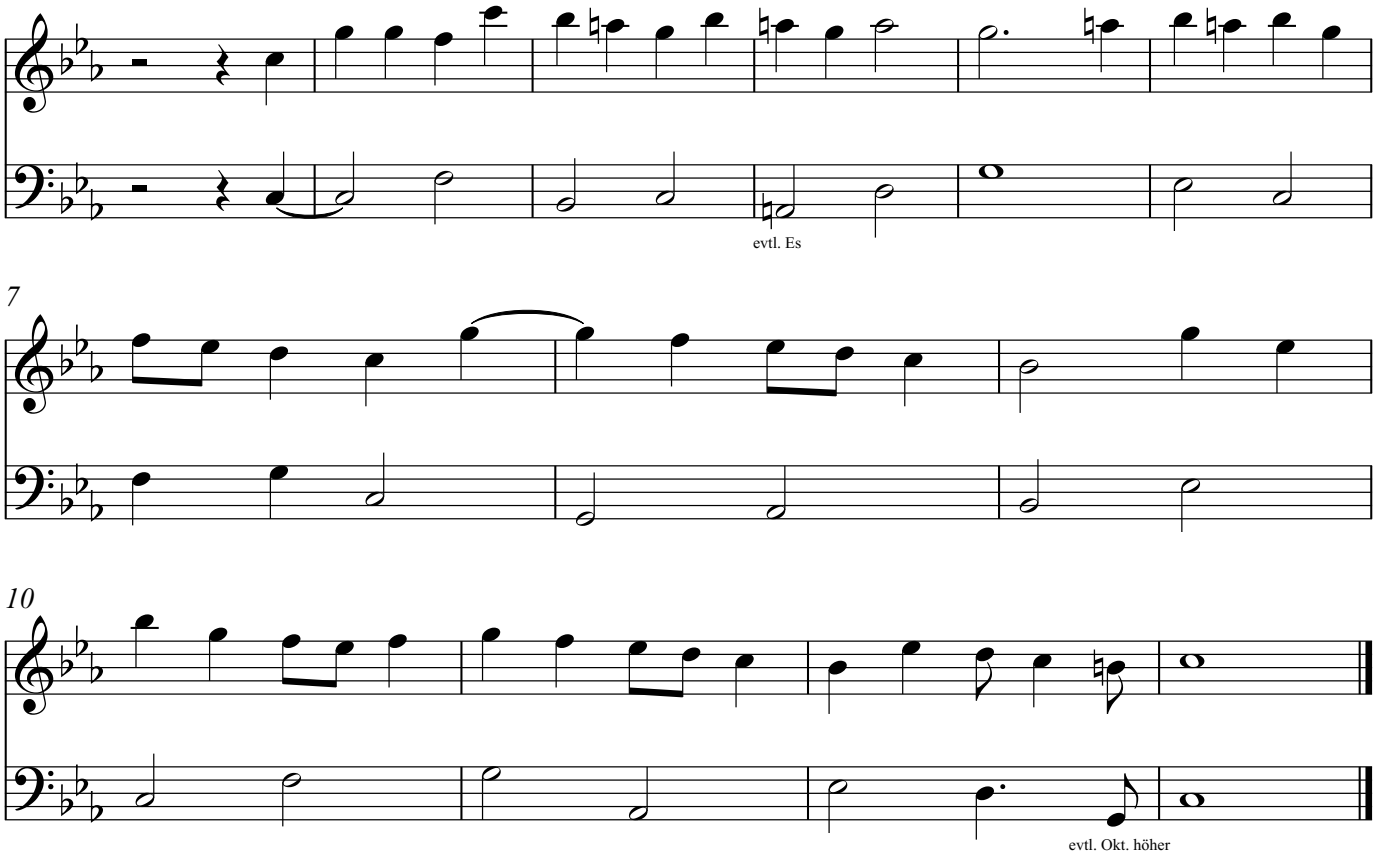
Mit Fried und Freud ich fahr dahin

Bearb.: Jan Heinke



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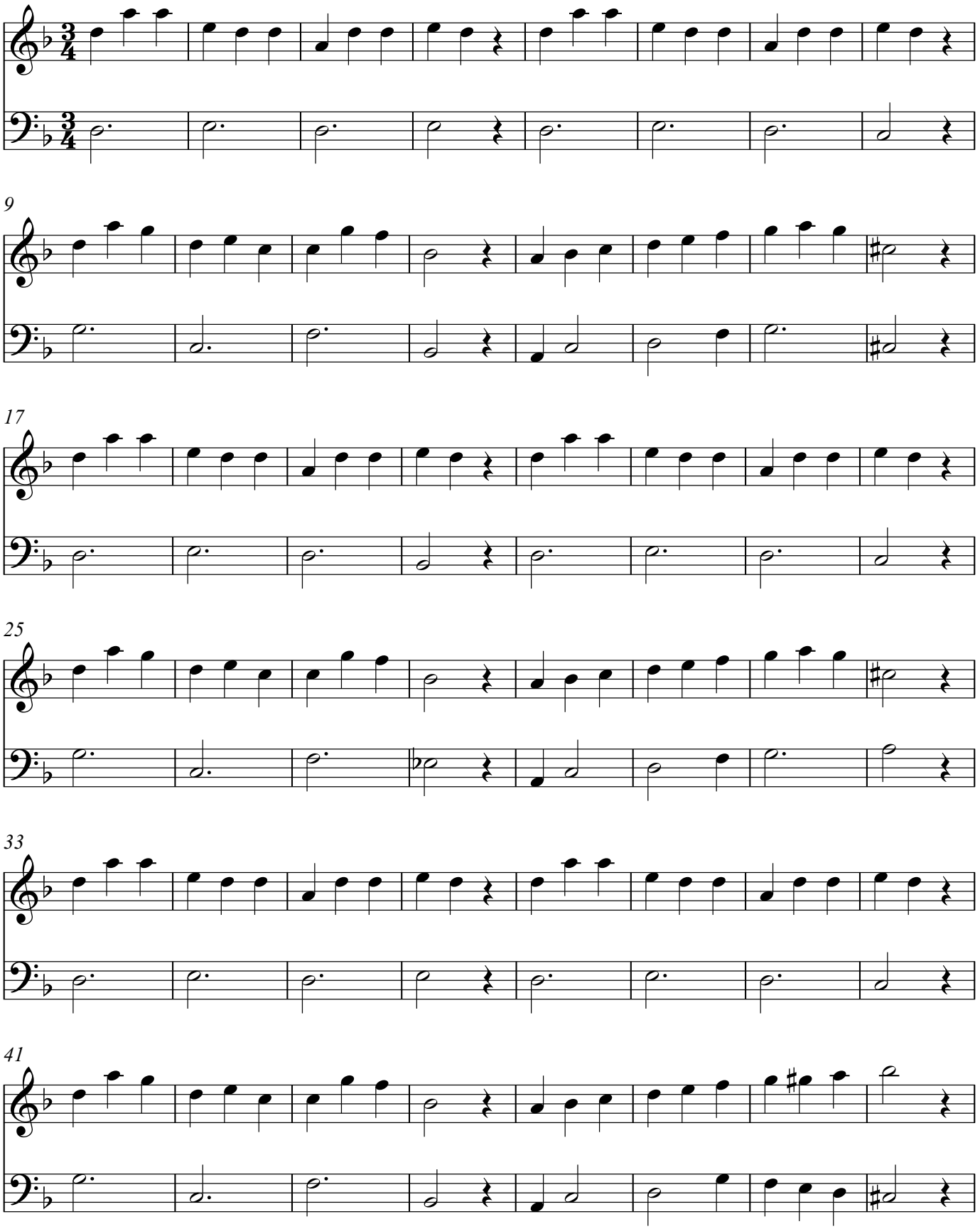
My favorite Things

Bearb.: Jan Heinke



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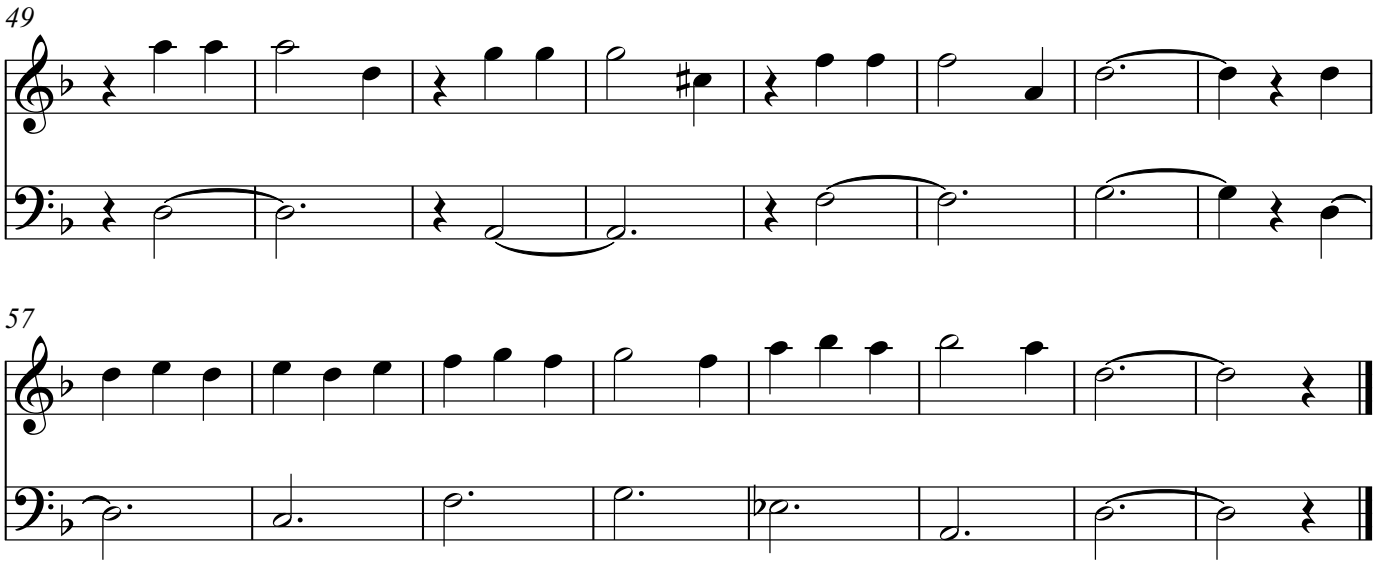

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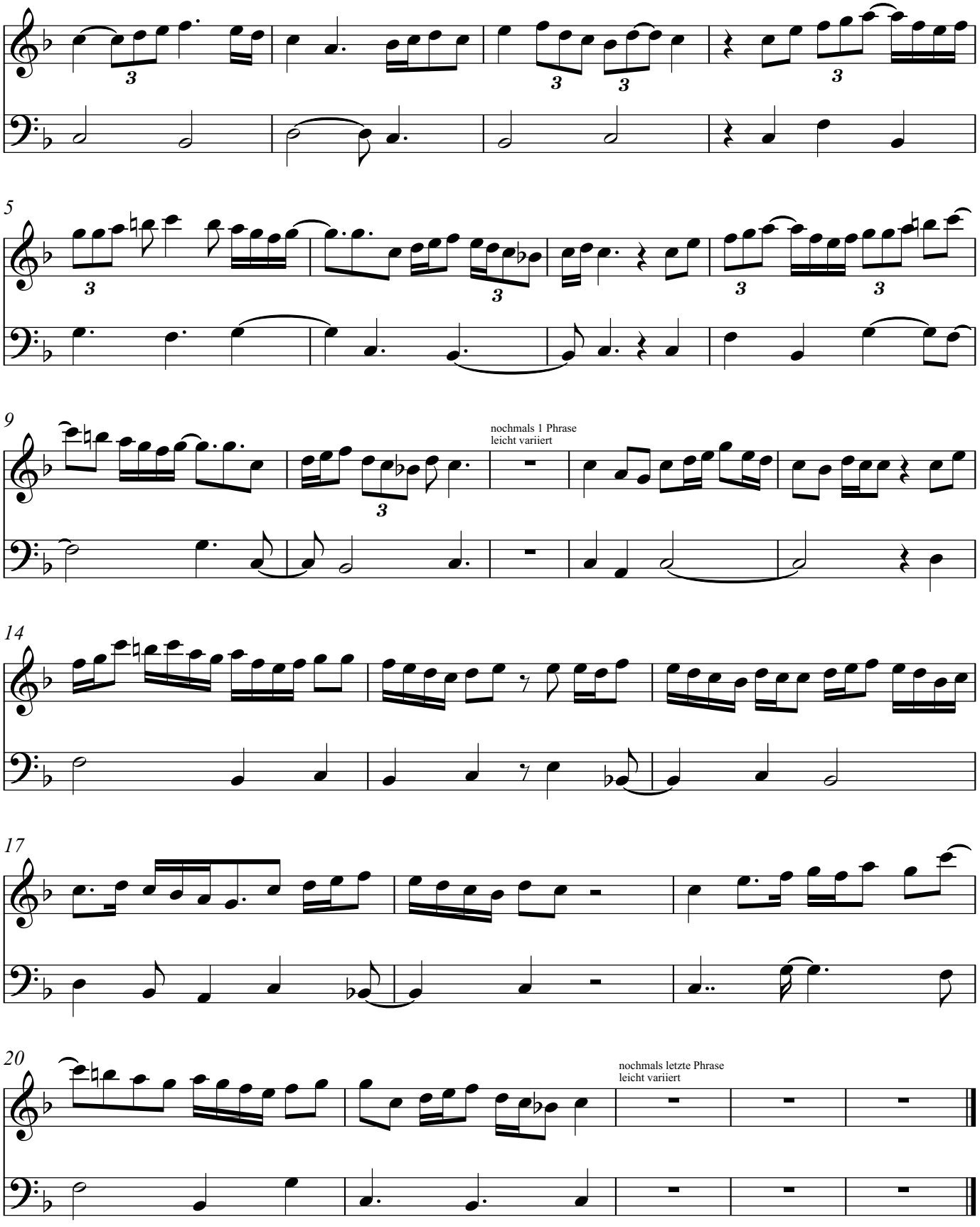
O quam mirabilis est

Bearb.: Jan Heinke

Hildegard von Bingen



rhythmisch nicht korrekt!

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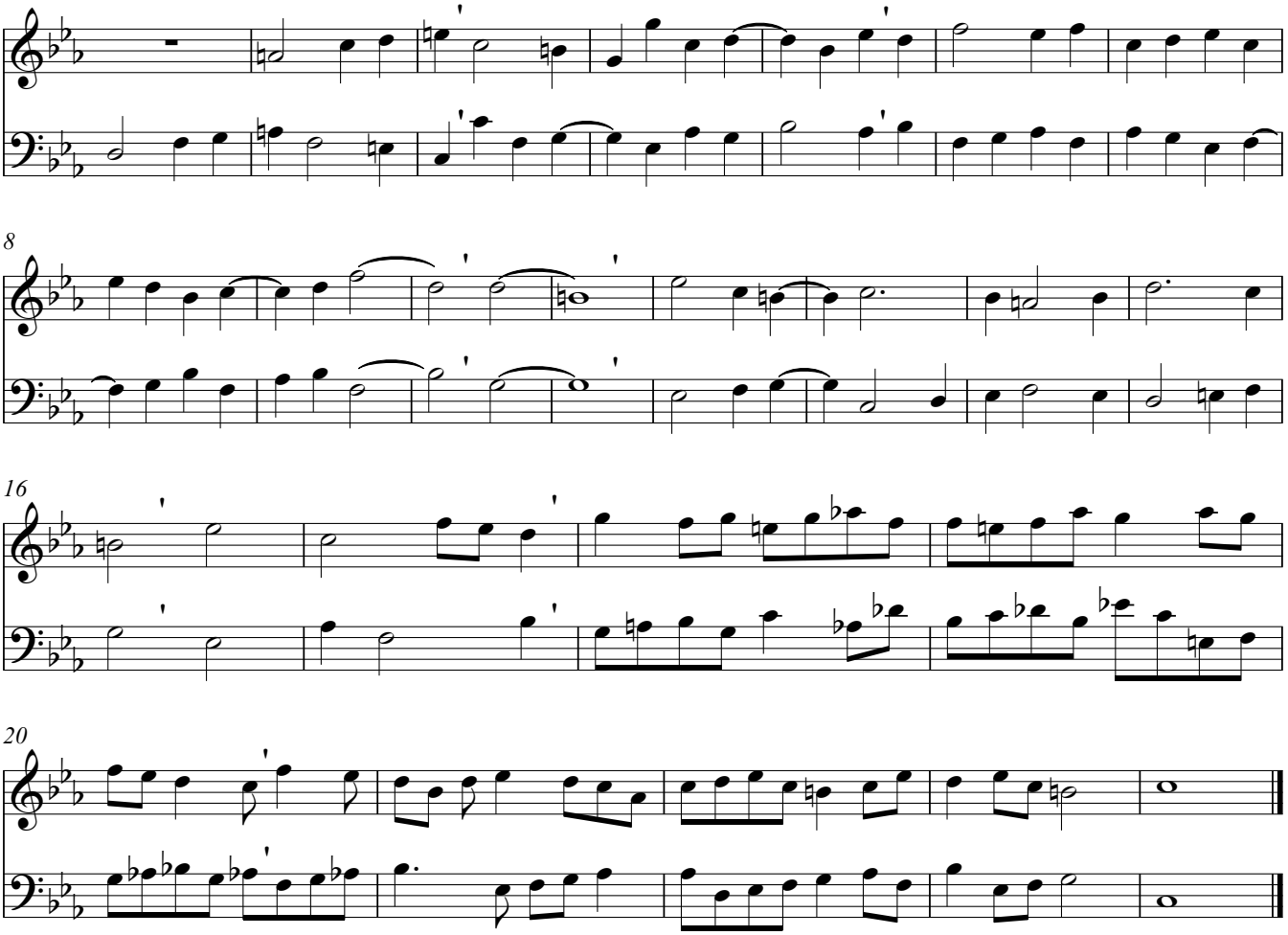
Renaissance Man

Stuart Hinds



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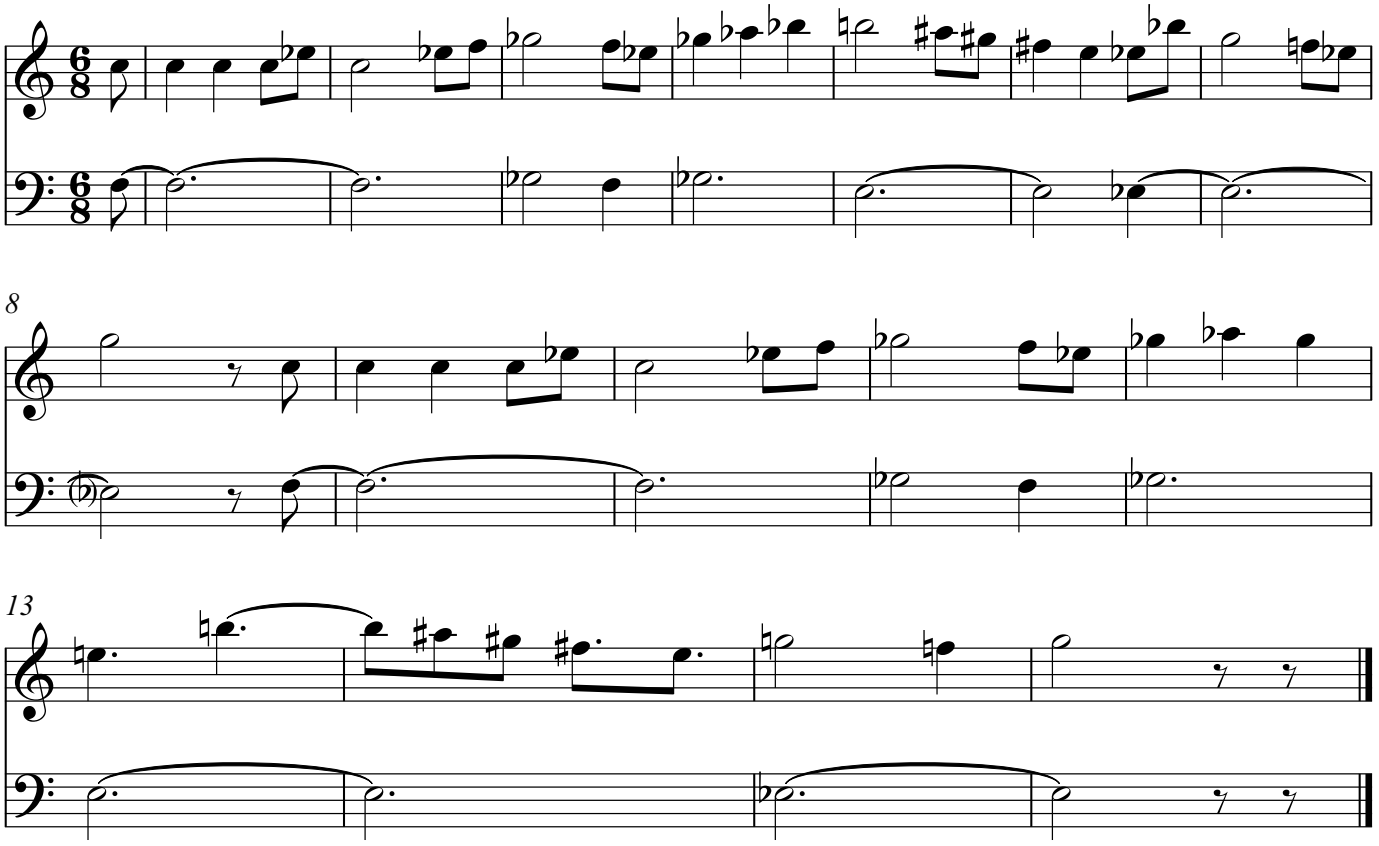
The Pleasure Is All Mine

Bearb.: Jan Heinke

Björk



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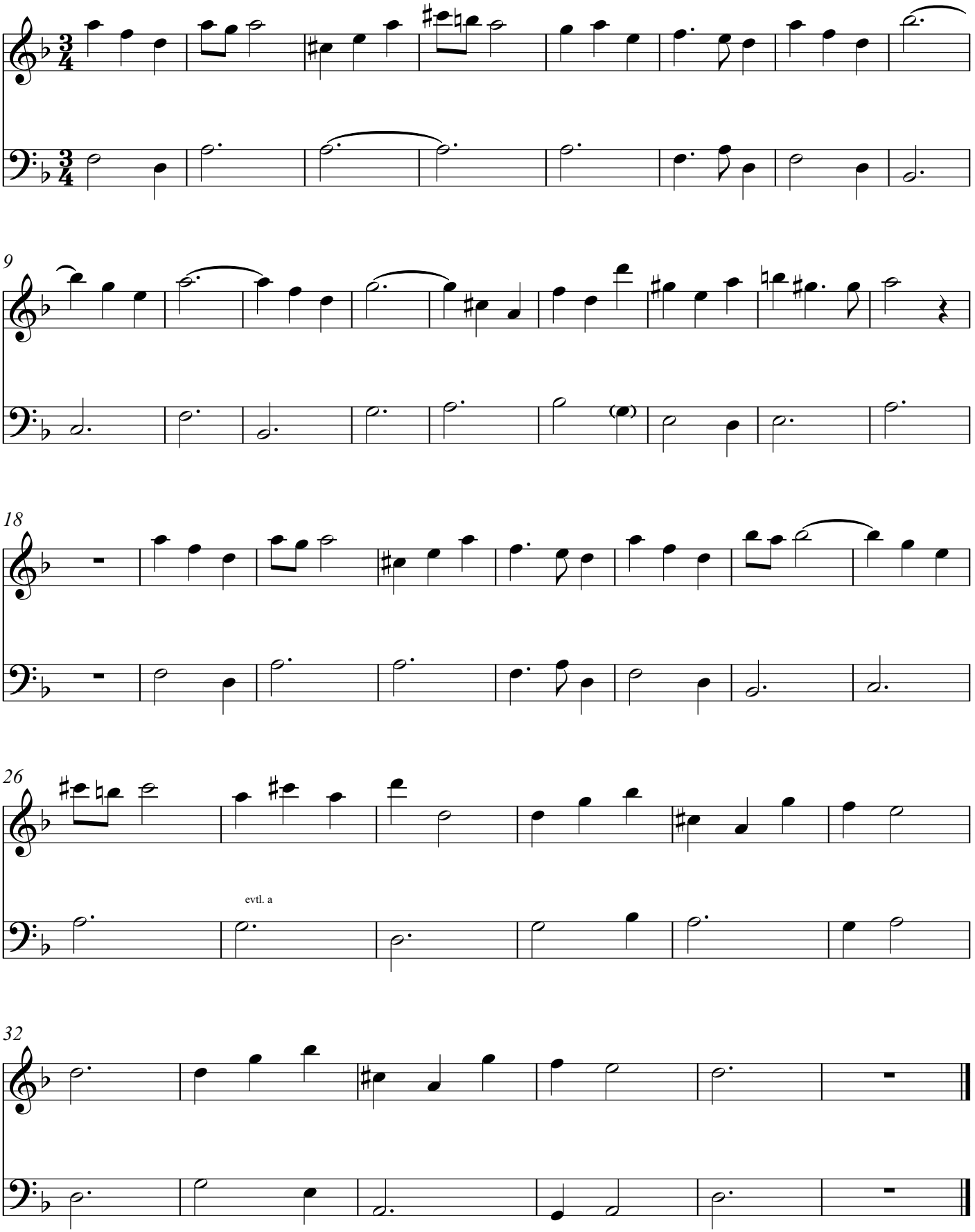
Frühlings-Largo

A. Vivaldi



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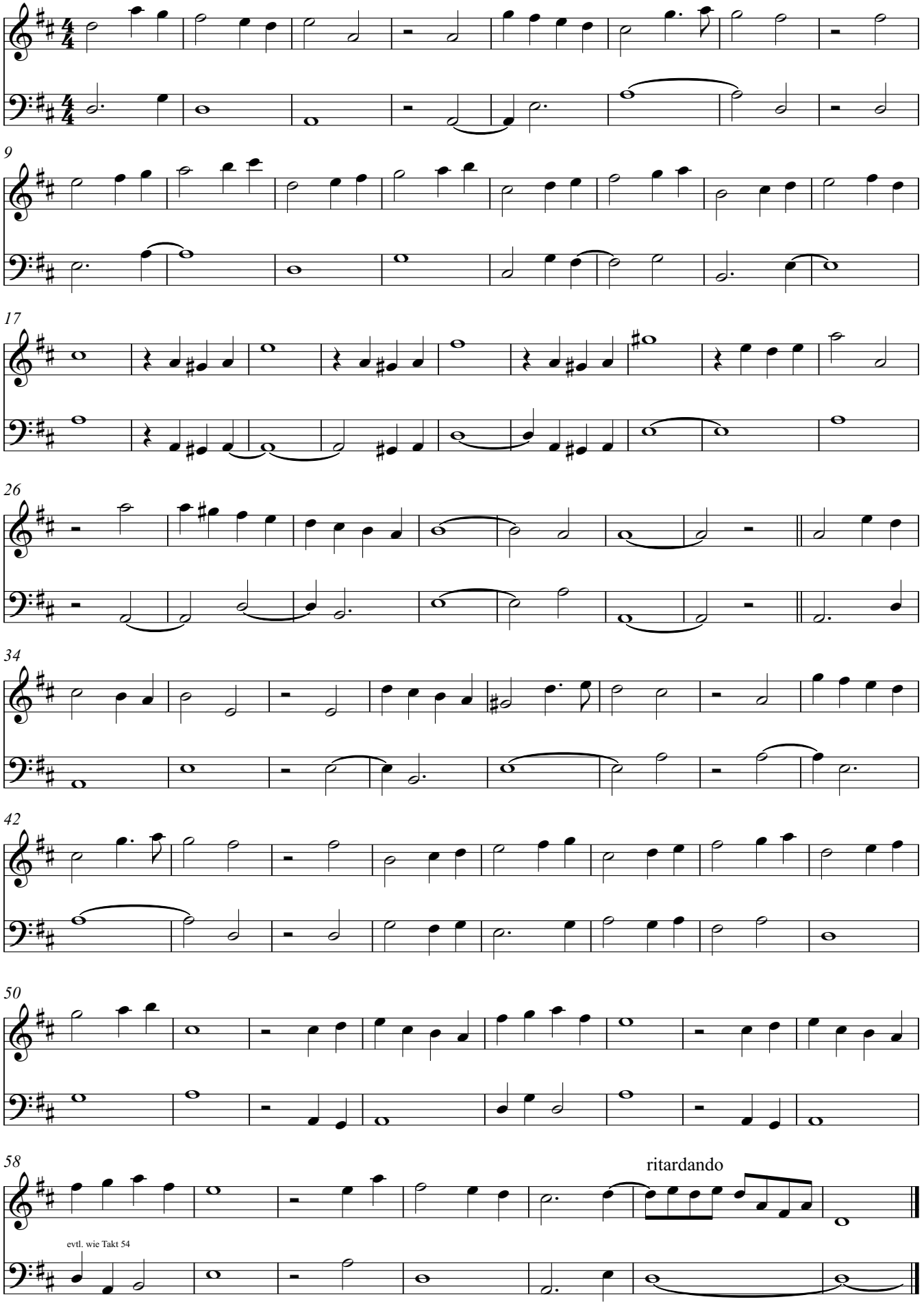
Bearb.: Jan Heinke

Vivaldi's Winter



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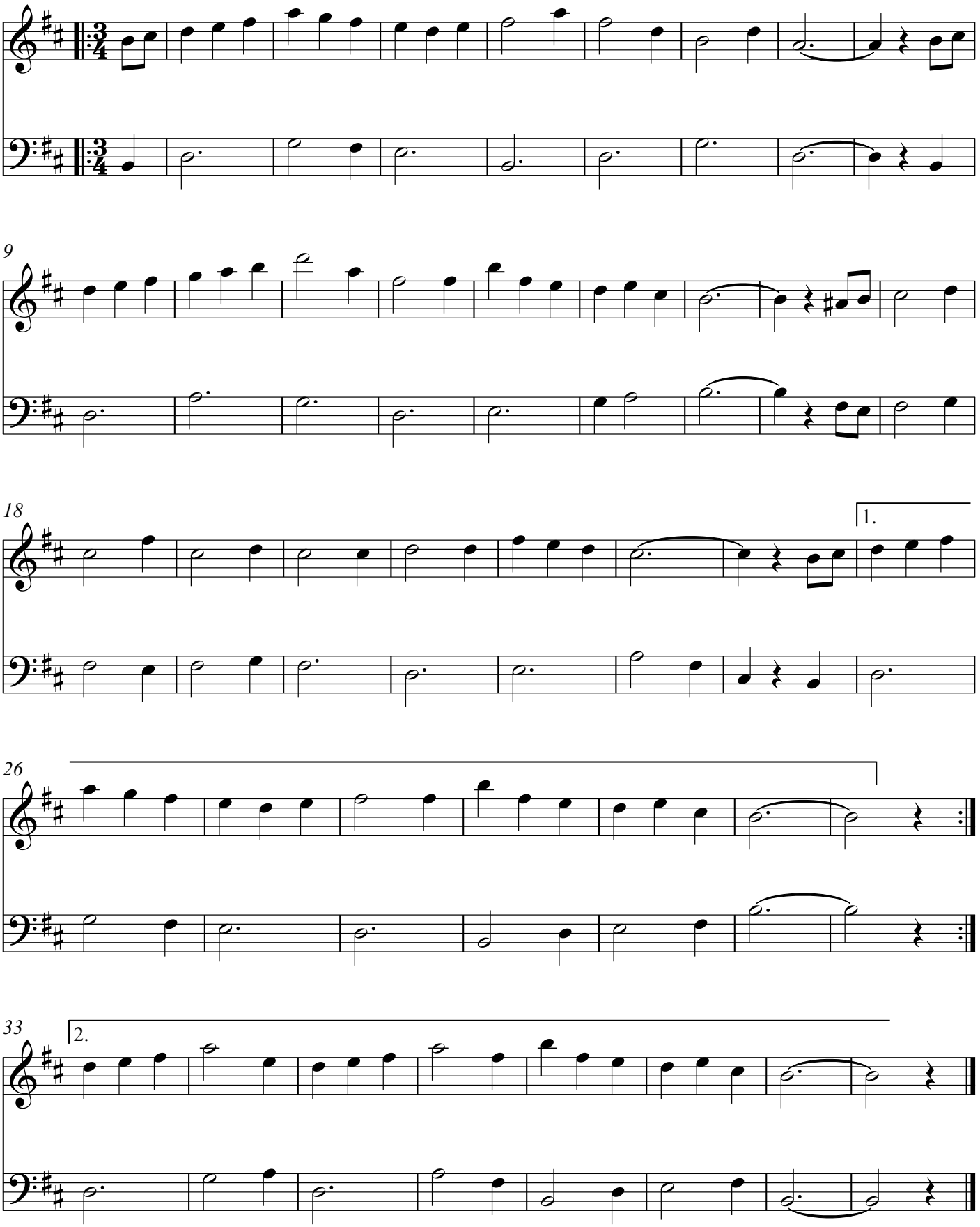
Winterlied

Bearb. Jan Heinke

Mendelssohn Bartholdy



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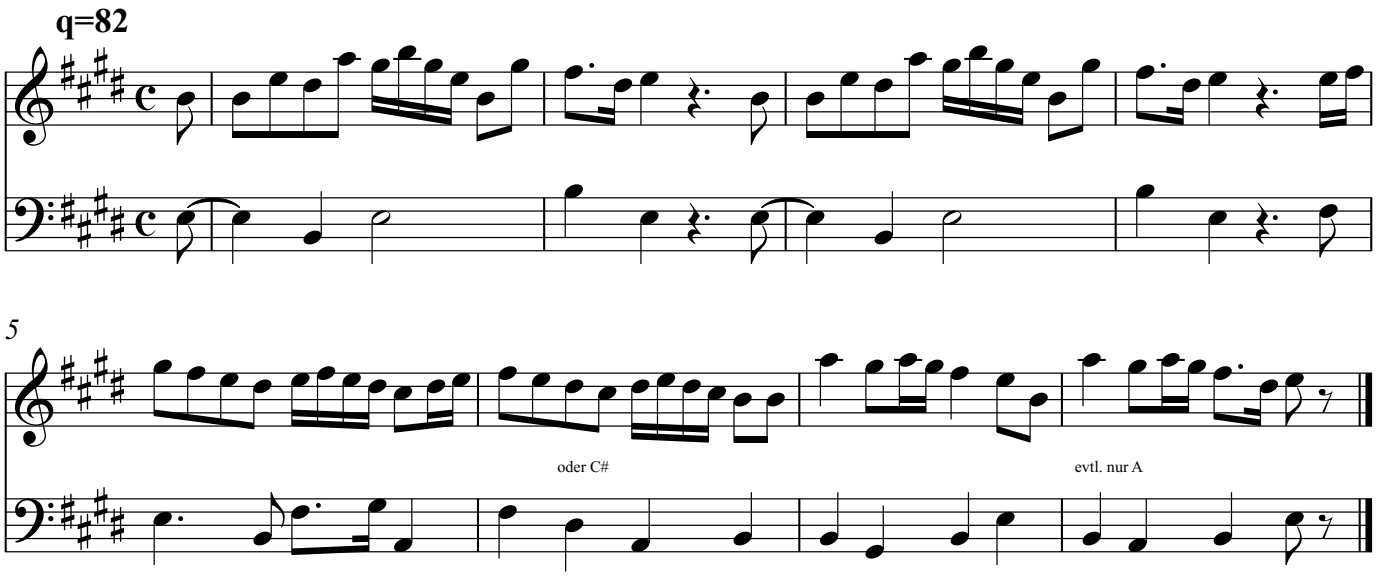
Das Wandern

Bearb.: Jan Heinke

Franz Schubert



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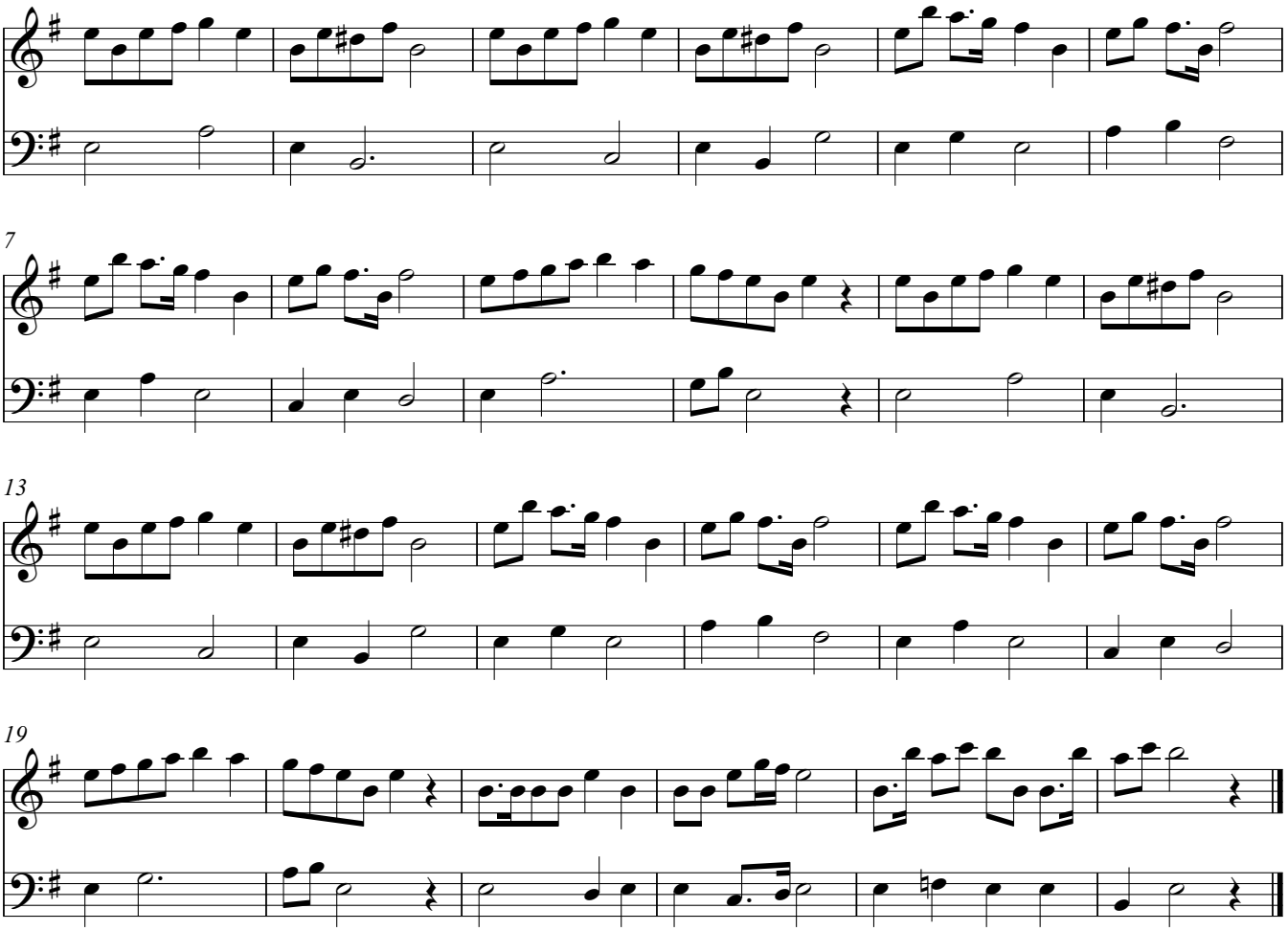
Bearb.: Jan Heinke

Der Leiermann



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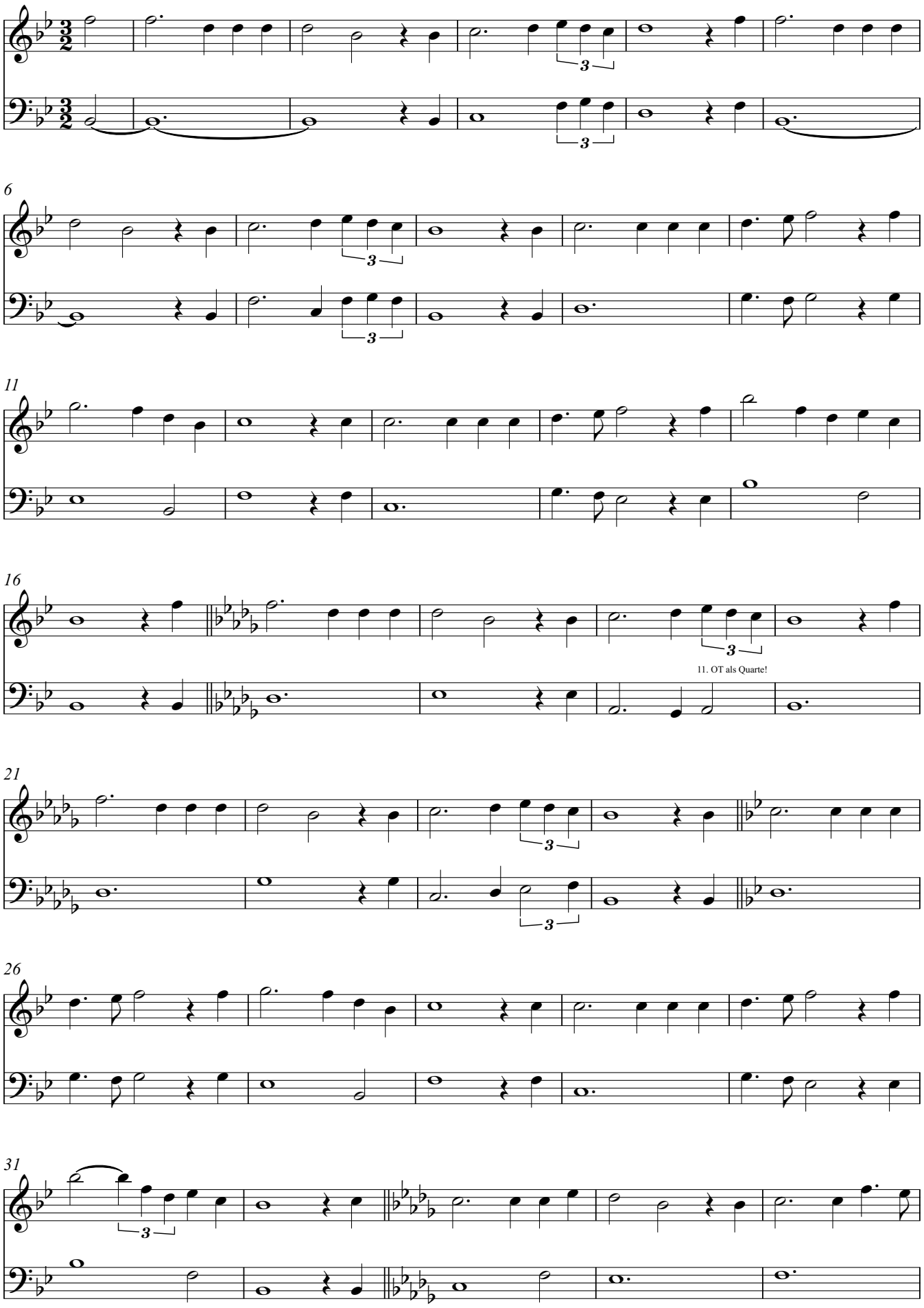
Bearb.: Jan Heinke

Der Lindenbaum

evtl. transponieren nach C



Melodie enthält keine 7. Stufe!!!

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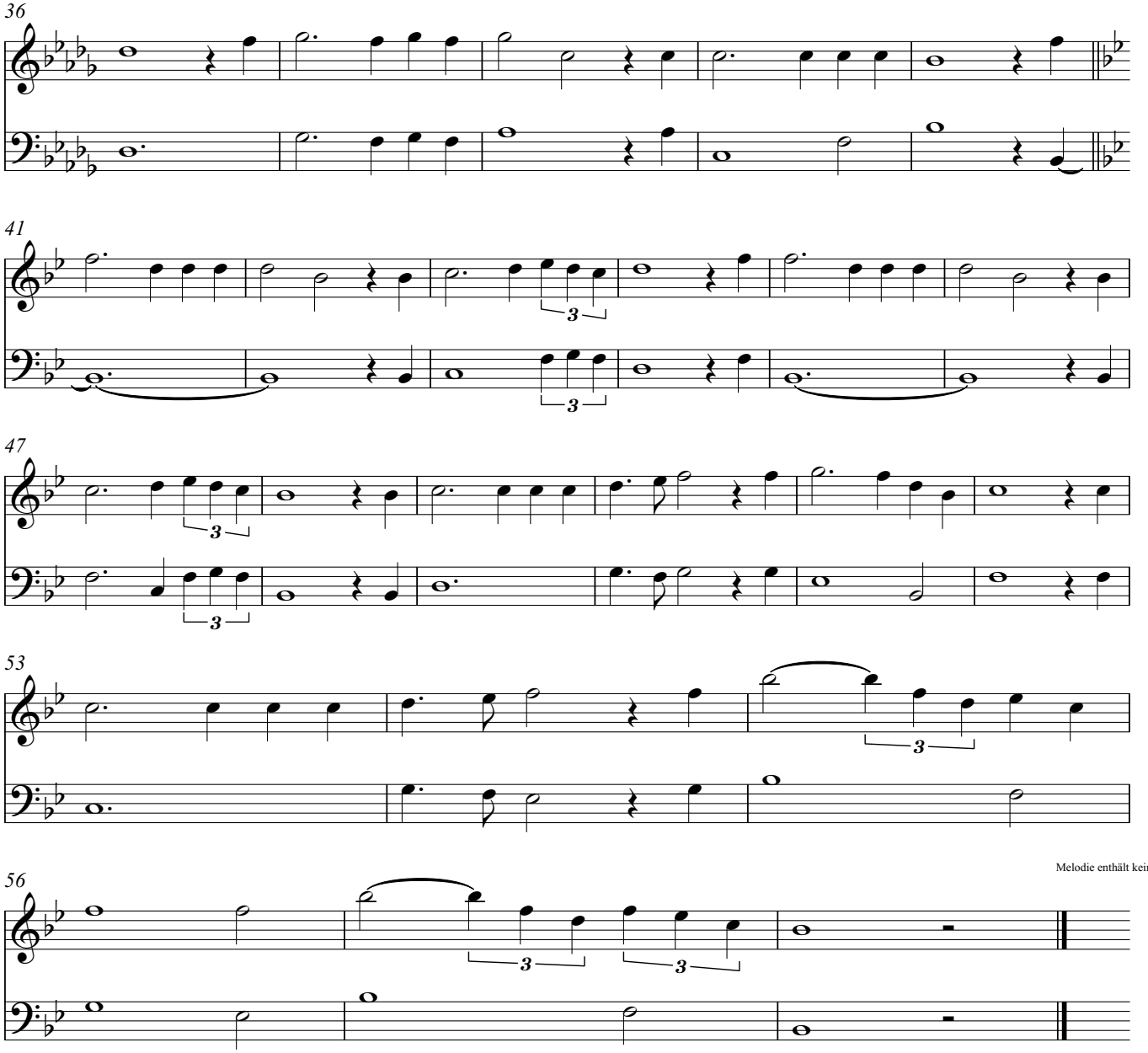

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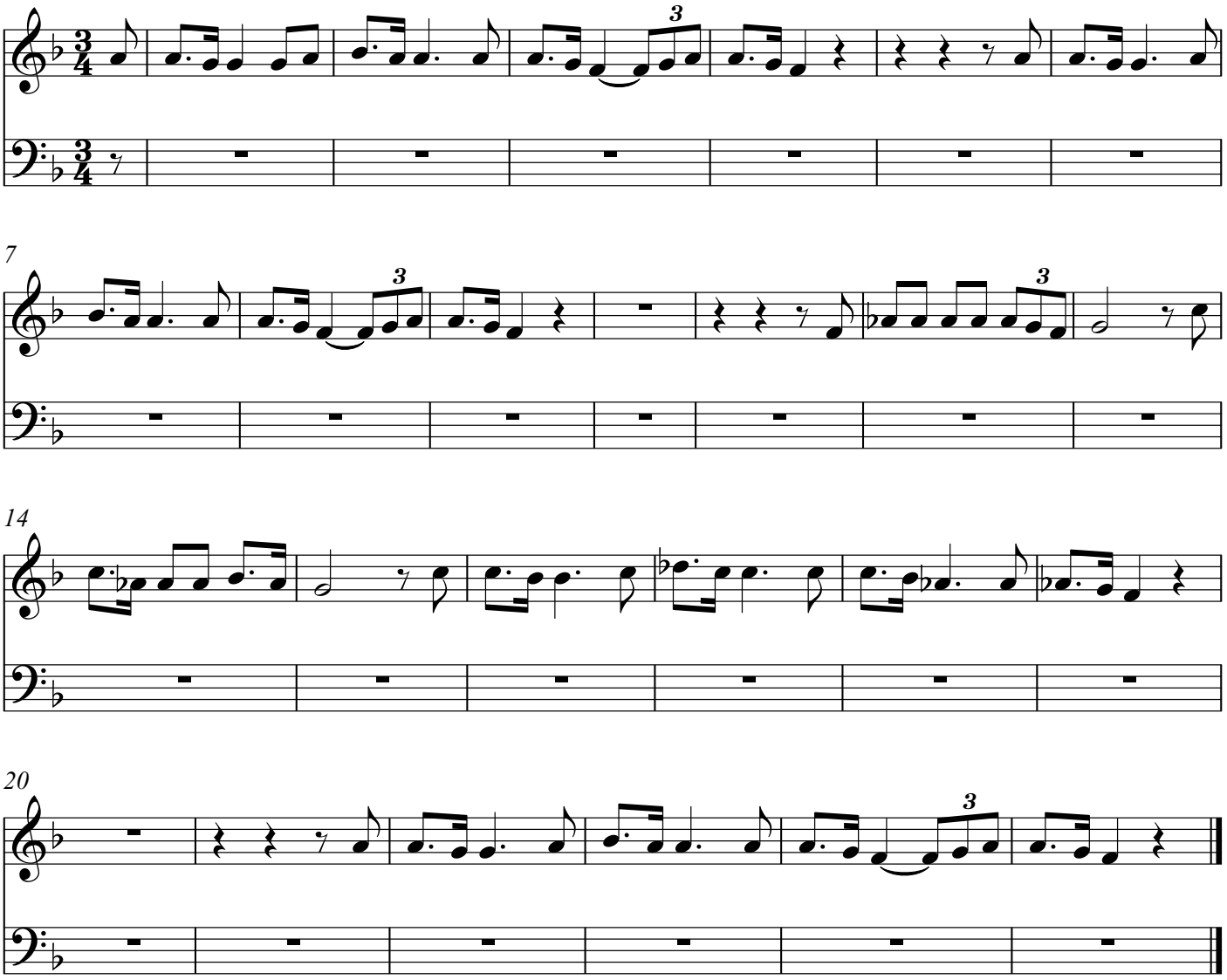
Die Nebensonnen

Franz Schubert



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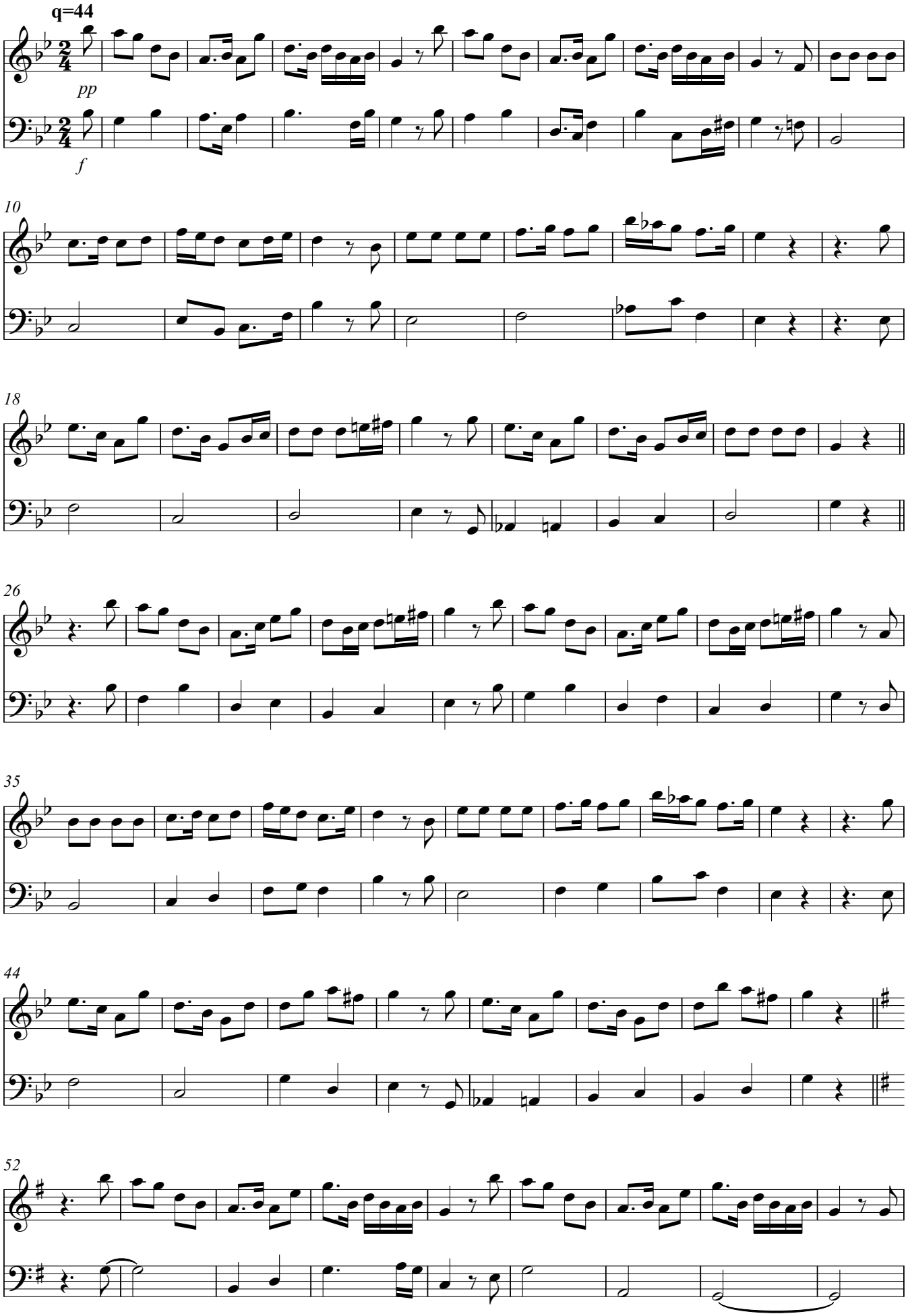
Bearb.: Jan Heinke

Gute Nacht

Franz Schubert



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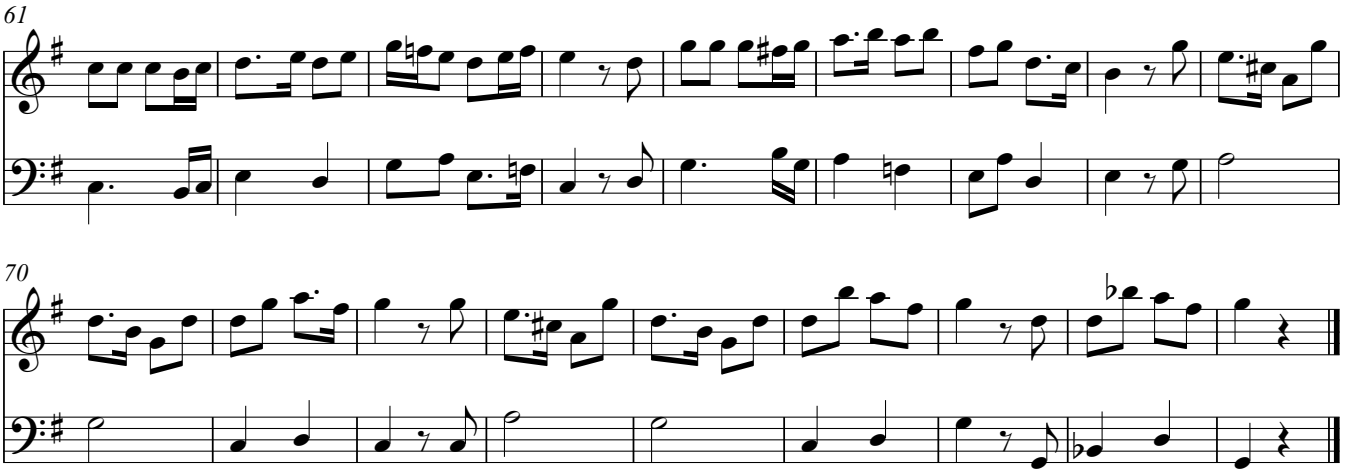

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Ständchen

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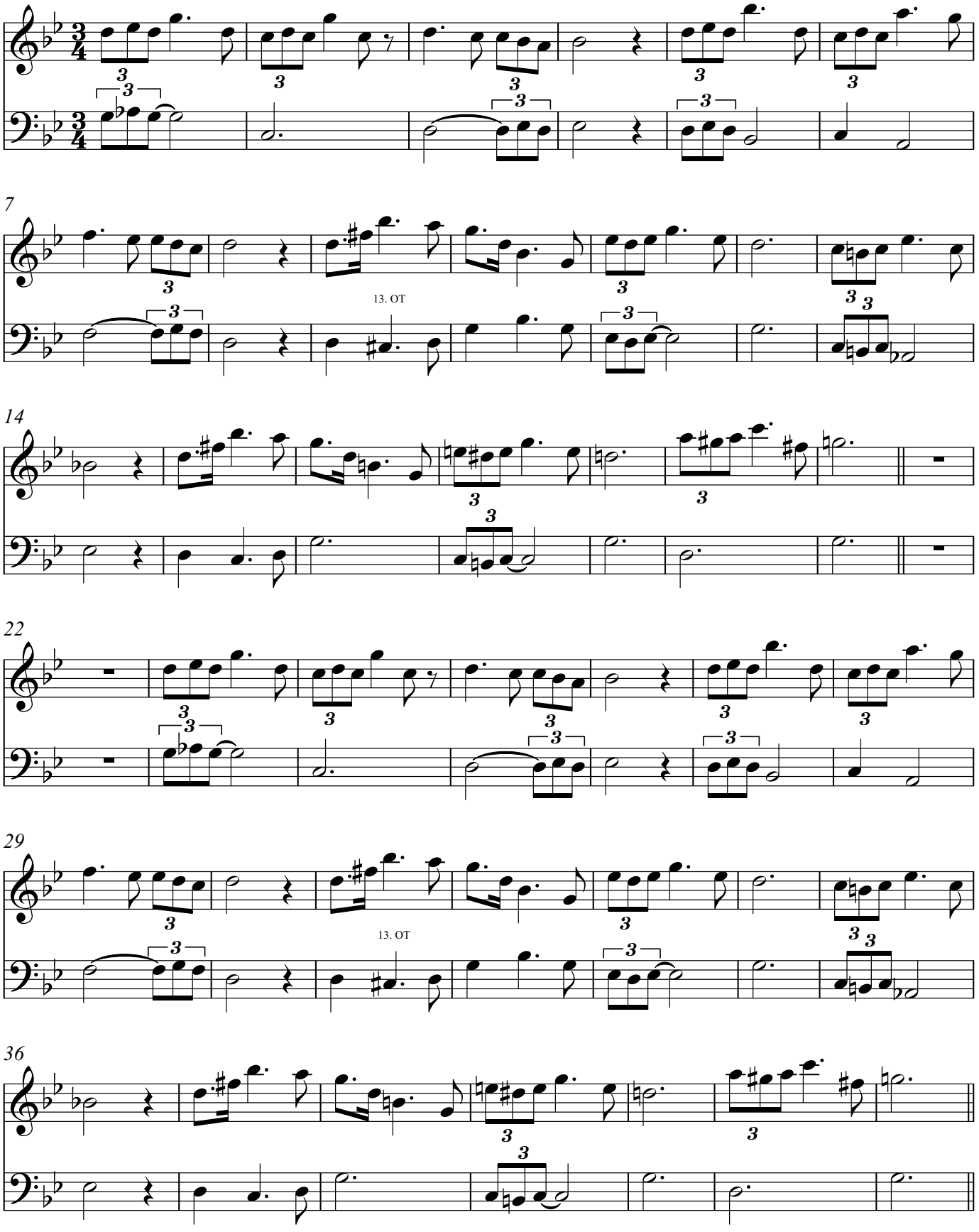
Franz Schubert



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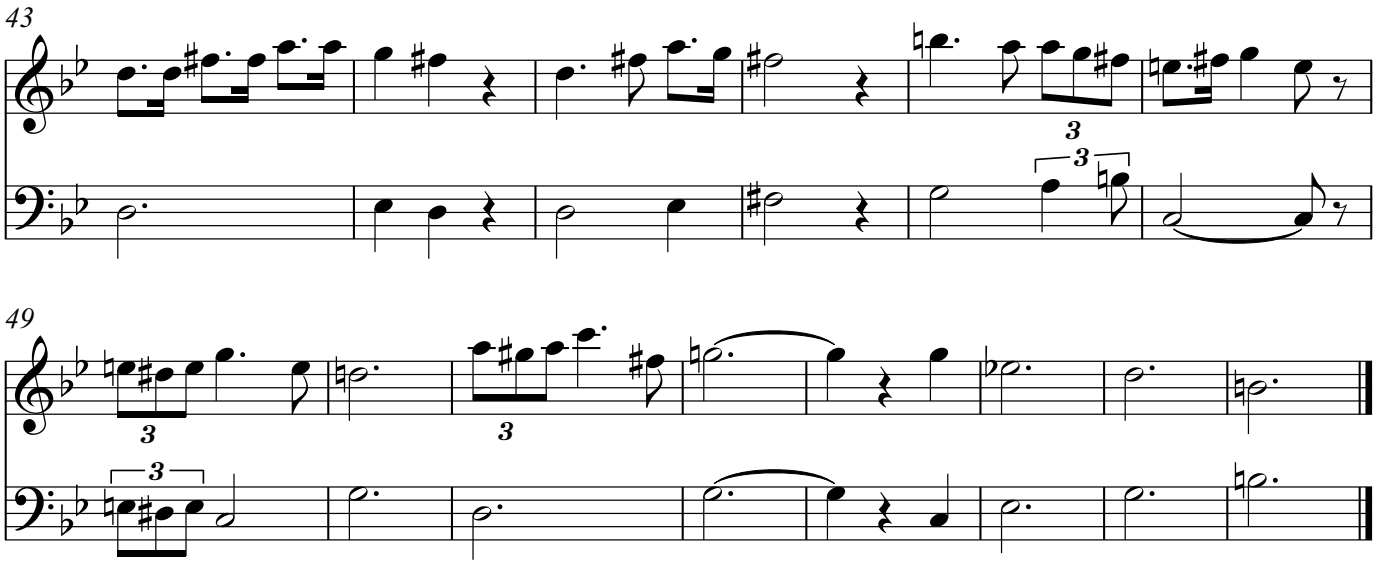

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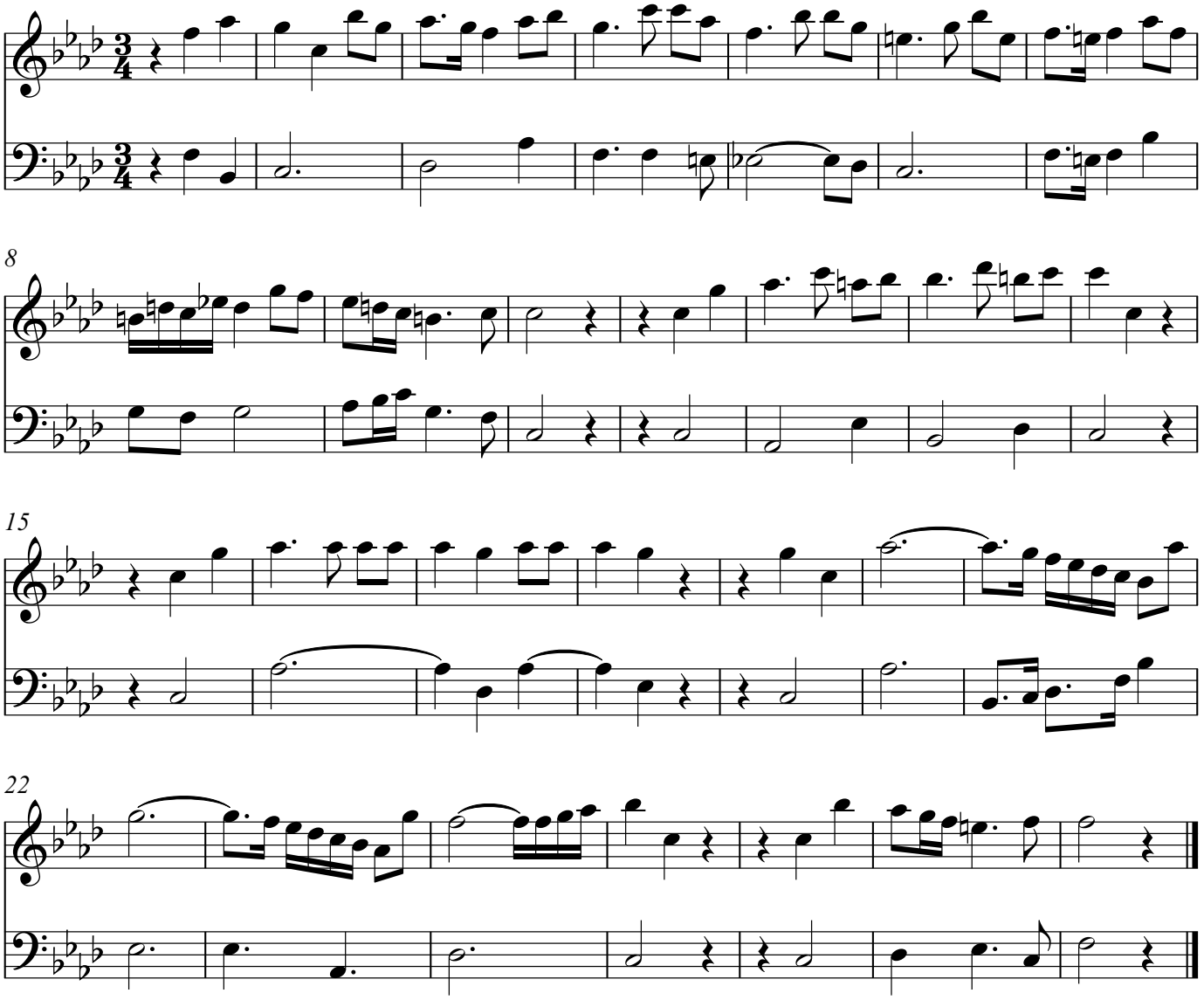
A. Vivaldi



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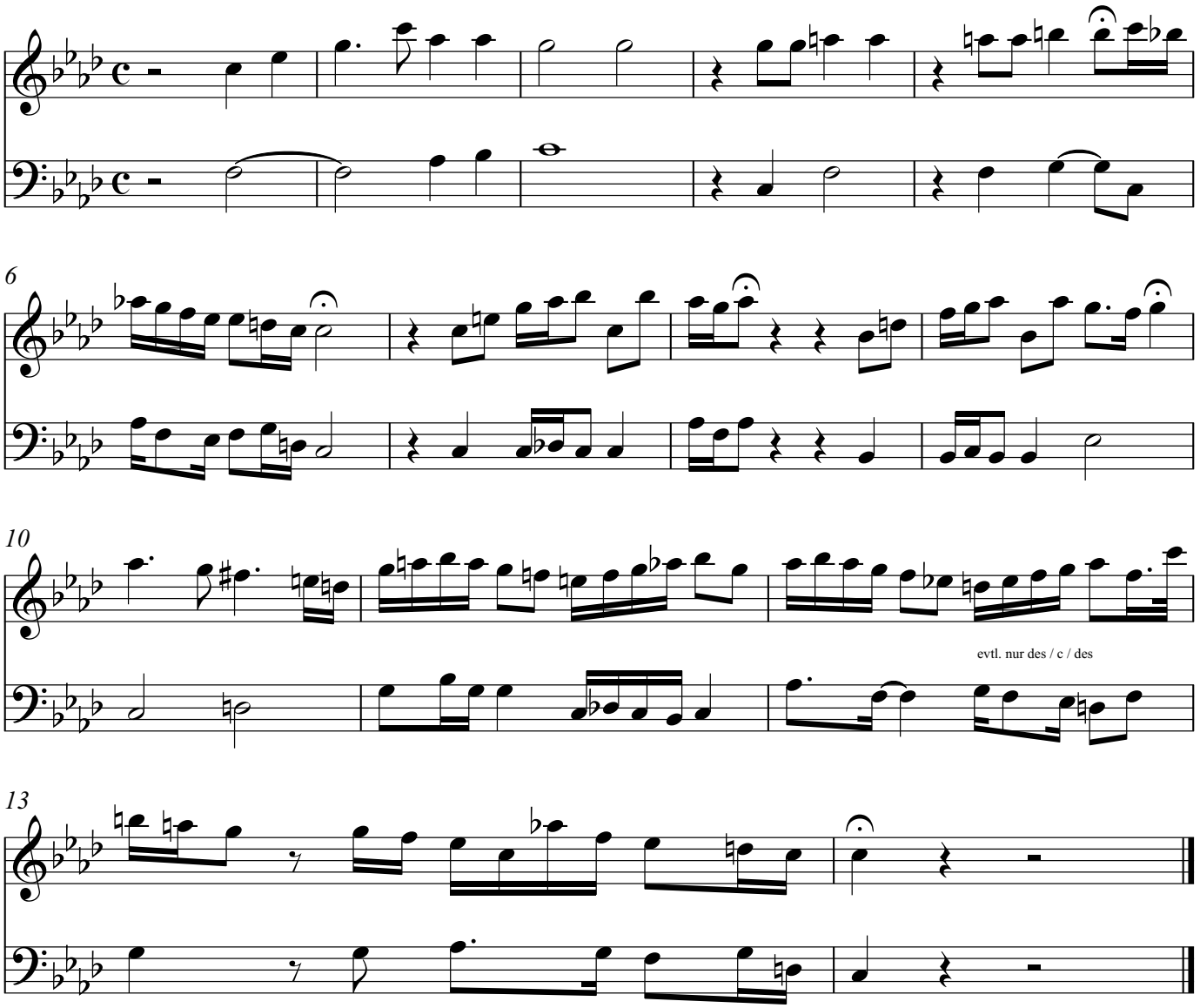

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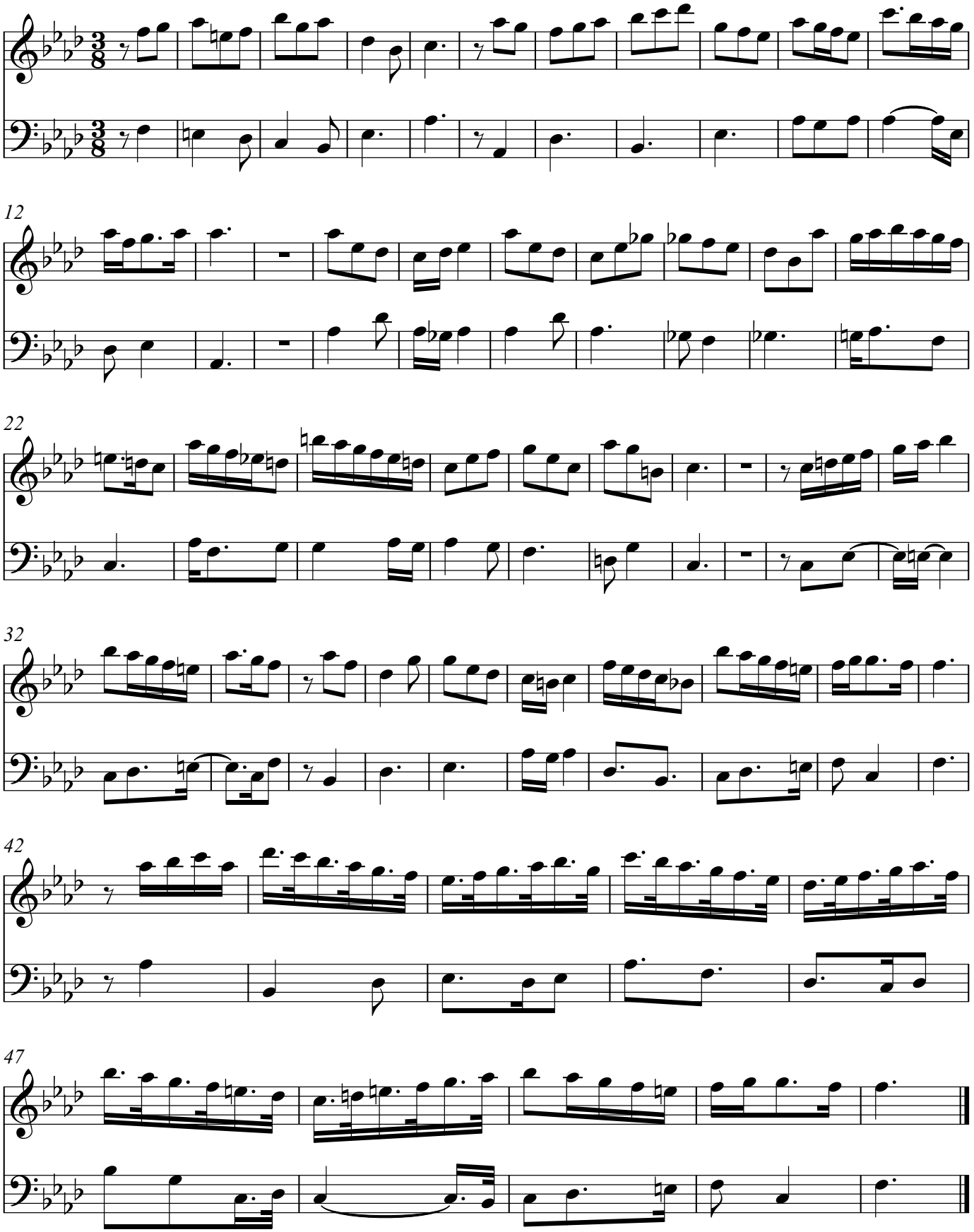

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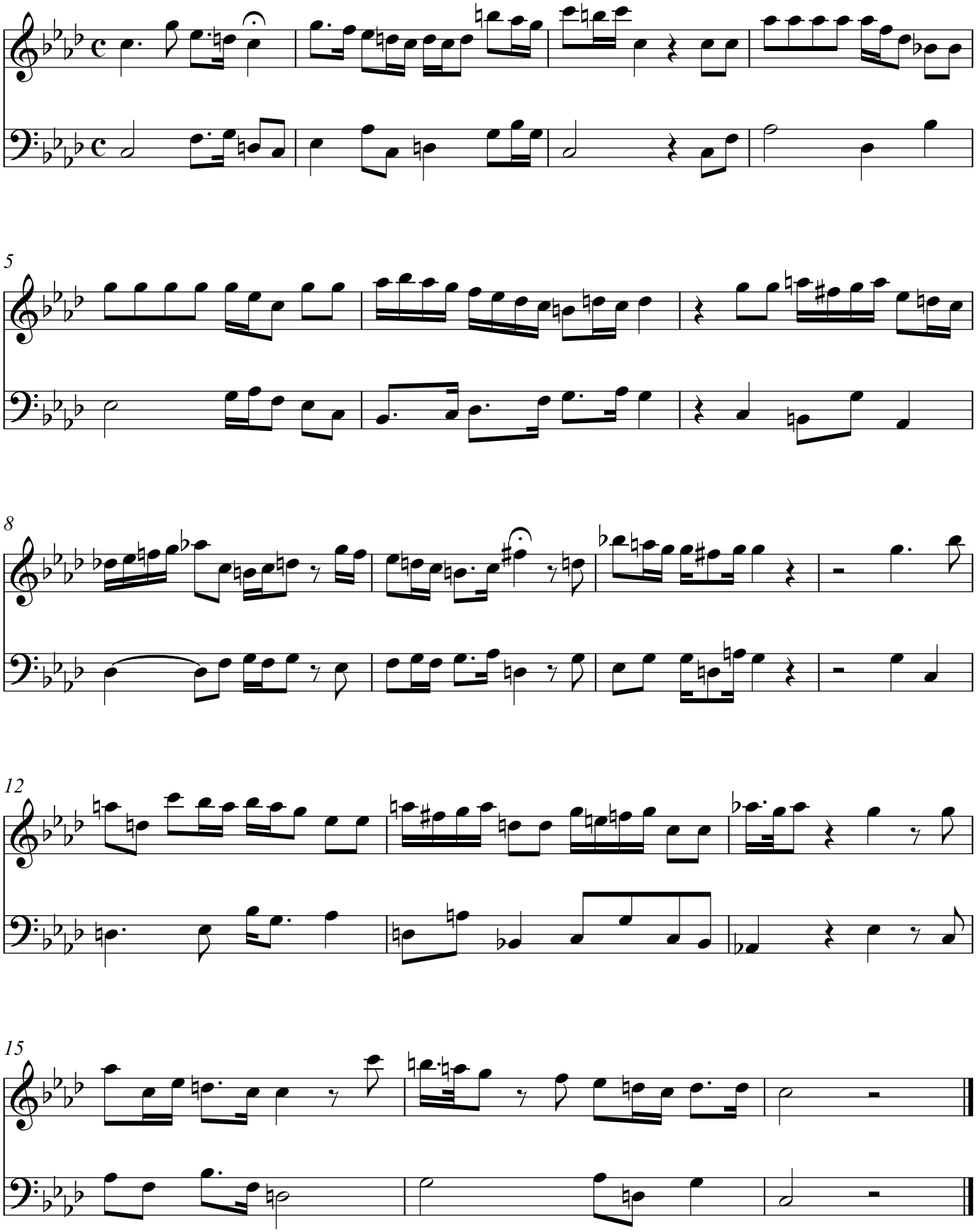

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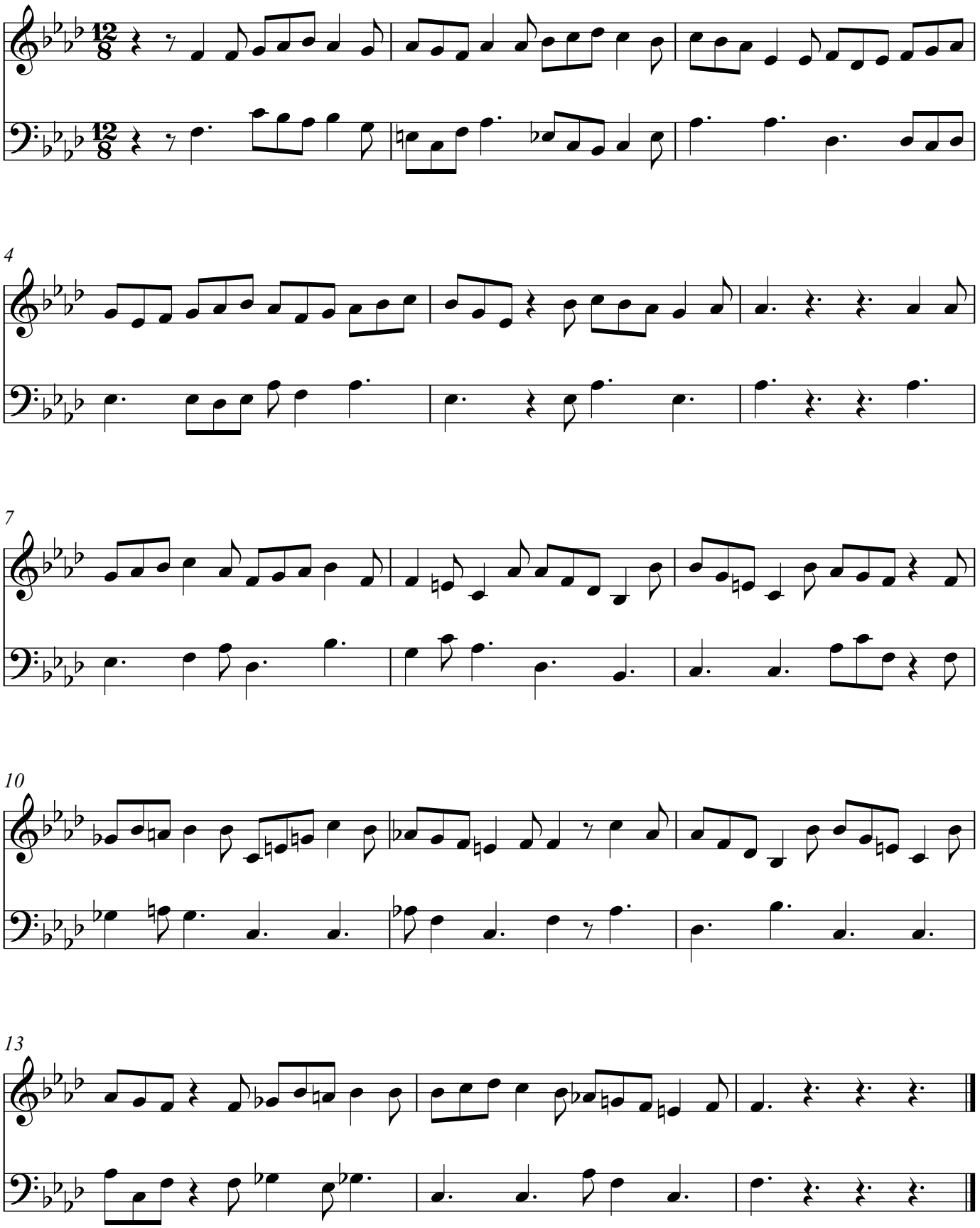

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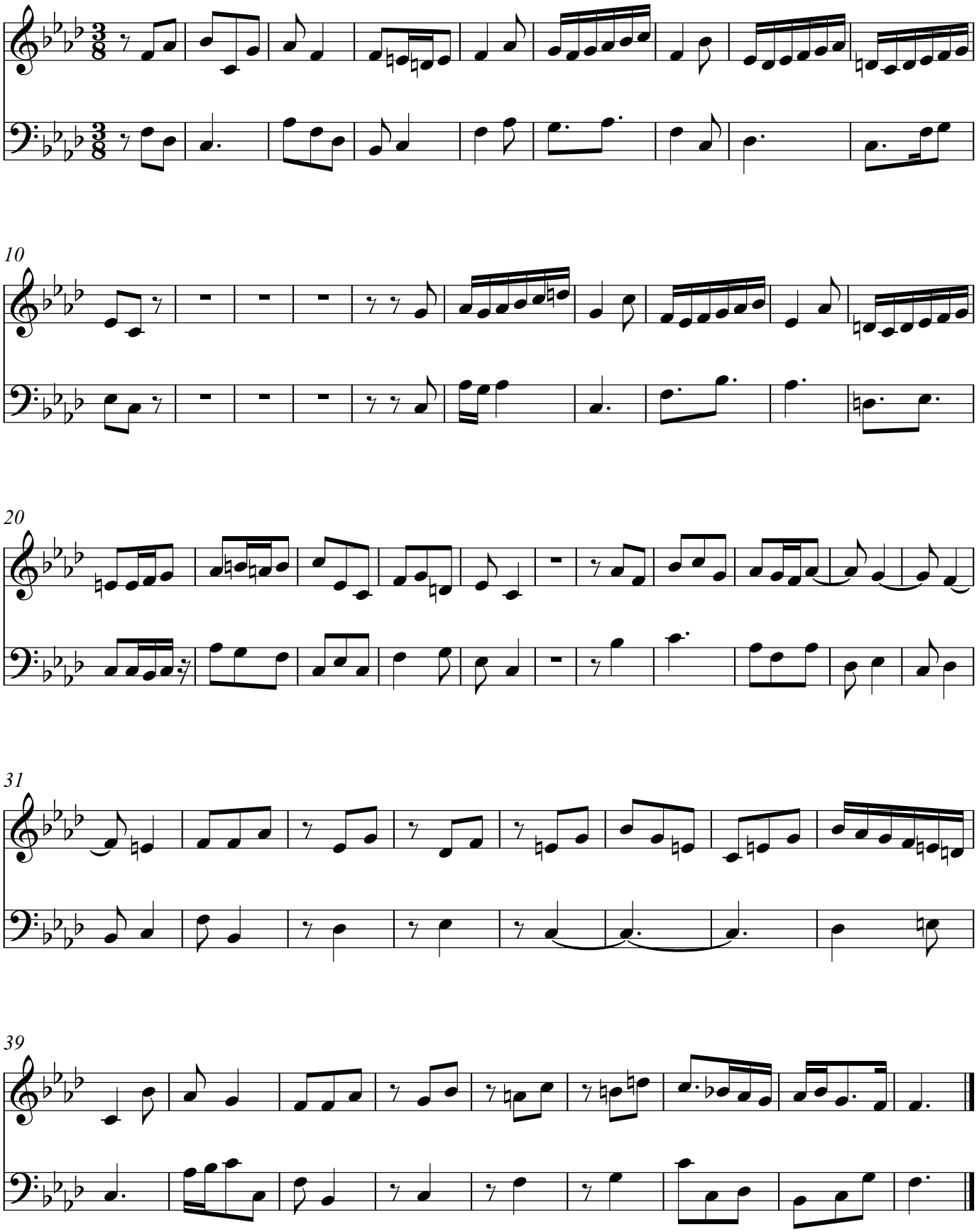

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