

Deutsch - 249200

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Ich habe was, was du nicht hast

De Rauber  
♩ = 150,000000

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The musical score is arranged in a vertical staff format. The instruments and their parts are as follows:

- Clarinet in Bb:** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Percussion:** Two staves. The top staff shows a sequence of eighth notes with 'x' marks above them. The bottom staff shows a sequence of eighth notes with 'x' marks below them.
- Jazz Guitar (top):** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Jazz Guitar (bottom):** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Electric Guitar:** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Acoustic Bass:** Bass clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G3.
- Soprano:** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Bandoneon (top):** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Bandoneon (bottom):** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Tape Sampler Keyboard [Brass]:** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a whole note G4.
- Orchestra Hit:** Treble clef, 4/4 time. The first measure contains a whole rest. The second measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

♩ = 150,000000

3

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit



6

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit

9

Cl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Tape Smp. Brs

Orch. Hit

als



12

Cl.

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs

ich ein klei ner Rau ber war da

14

Cl. *lieb te ich die Ma rie wir*

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs



16

Cl. *spiel ten auf dem Hof Ver steckt und*

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs

18

Cl. *mei stens fand ich sie sie*

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs



20

Cl. *spitz te ihr en sß ren Mund und*

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Tape Smp. Brs

22

Cl. *woll te ei nen Kuss doch*

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Tape Smp. Brs



24

Cl. *ich gab ihr ein Rat sel auf was*

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs

26

Cl. sie erst ra ten muss Ich ha be was was

Perc.

J. Gtr.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

The musical score for page 26 consists of ten staves. The Clarinet (Cl.) staff has lyrics underneath: 'sie erst ra ten muss Ich ha be was was'. The Percussion (Perc.) staff shows a complex rhythmic pattern with 'x' marks above notes. The two J. Gtr. (J. Gtr.) staves feature intricate guitar techniques, including a 7th fret barre and various chord voicings. The A. Bass (A. Bass) staff provides a steady bass line. The S. (S.) staff has sparse notes. The Band. (Band.) staff shows a melodic line with some chordal accompaniment. The Tape Smp. Brs (Tape Smp. Brs) staff has a melodic line with some rests. The Orch. Hit (Orch. Hit) staff has a melodic line with some rests.

29

Cl. du nicht hast und das ist wunder schön ich

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit



32

Cl. ha be was was du nicht hast sag willst du das mal

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

35

Cl. sehn es steht auch nicht al lein im Wald und

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit



38

Cl. hängt nicht an der Wand Ich ha be was was

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

41

Cl. Cl. du nicht hast es passt in dei ne Hand

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Band.

Tape Smp. Brs

Orch. Hit

44

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit



47

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit

50

Musical score for measures 50-52. The score includes parts for Percussion (Perc.), two J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), A. Bass (Acoustic Bass), two Band parts, and Orchestral Hit (Orch. Hit). The Percussion part features a complex rhythmic pattern with many 'x' marks. The J. Gtr. parts have a driving, syncopated rhythm. The E. Gtr. part has a melodic line with some bends. The A. Bass part provides a steady bass line. The Band parts consist of chords and rhythmic patterns. The Orchestral Hit part has a melodic line with some accents.



53

Musical score for measures 53-55. The score includes parts for Cl. (Clarinet), Perc., J. Gtr., E. Gtr., A. Bass, Band, and Tape Smp. Brs (Tape Sample Brass). The Cl. part has a melodic line with lyrics: "Ma rie zog fort aus uns' rer Stadt zehn". The Percussion part has a rhythmic pattern. The J. Gtr. part has a driving, syncopated rhythm. The E. Gtr. part has a melodic line with some bends. The A. Bass part provides a steady bass line. The Band part consists of chords and rhythmic patterns. The Tape Smp. Brs part has a melodic line with some accents.

56

Cl. Jah re blieb Ich al lein doch

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs



58

Cl. ges tern A bend kam Ma rie zur

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs

60

Cl. Knei pen tьr he rein sie

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs



62

Cl. setz te sizh auf mei nen SchoЯ und

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Tape Smp. Brs

64

Cl.   
 woll te ei nen Kuss Ich

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Tape Smp. Brs



66

Cl.   
 sag te du weit ganz ge nau was

Perc.

J. Gtr.

A. Bass

Band.

Tape Smp. Brs

68

Cl. du erst ra ten musst Ich ha be was was

Perc.

J. Gtr.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

71

Cl. du nicht hast und das ist wunder schön ich

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit



74

Cl. ha be was was du nicht hast sag willst du das mal

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

77

Cl. *sehn es steht auch nicht al lein im Wald und*

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit



80

Cl. *hängt nicht an der Wand Ich ha be was was*

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

du nicht hast es passt in dei ne Hand

The musical score consists of ten staves. The first staff is for Clarinet (Cl.) with lyrics underneath. The second staff is for Percussion (Perc.) with a complex rhythmic pattern. The third staff is for Jazz Guitar (J. Gtr.) with a complex chordal and melodic line. The fourth staff is for Electric Guitar (E. Gtr.) with a simple melodic line. The fifth staff is for Acoustic Bass (A. Bass) with a simple bass line. The sixth staff is for Saxophone (S.) with a simple melodic line. The seventh staff is for Band, split into two staves. The eighth staff is for another Band, split into two staves, with a complex rhythmic pattern. The ninth staff is for Tape Samples (Tape Smp. Brs) with a simple melodic line. The tenth staff is for Orchestral Hits (Orch. Hit) with a simple melodic line.

86

Musical score for measures 86-88. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), A. Bass (Acoustic Bass), Band (two staves), and Orch. Hit (Orchestra Hit). The Percussion part features a consistent rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. part consists of chords with slash marks. The E. Gtr. part has a melodic line with a flat. The A. Bass part has a simple bass line. The Band parts feature complex chordal textures with slash marks. The Orch. Hit part has a rhythmic pattern of eighth notes.



89

Musical score for measures 89-91. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), A. Bass (Acoustic Bass), Band (two staves), and Orch. Hit (Orchestra Hit). The Percussion part continues with the same rhythmic pattern. The J. Gtr. part continues with chords and slash marks. The E. Gtr. part continues with a melodic line. The A. Bass part continues with a simple bass line. The Band parts continue with complex chordal textures. The Orch. Hit part continues with a rhythmic pattern.

92

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit



95

Cl.

Ich nahm sie mit zu mir nach Haus die

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

Tape Smp. Brs

98

Cl. Nacht war ster nen klar am

Perc.

J. Gtr.

J. Gtr.

A. Bass

Tape Smp. Brs



100

Cl. nachs ten Mor gen wuss te sie was

Perc.

J. Gtr.

J. Gtr.

A. Bass

Tape Smp. Brs

102

Cl. Rat sels Lu sung war

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

Band

Tape Smp. Brs



105

Cl. du hast da was was Ich nich hab und

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

Tape Smp. Brs

108

Cl. *das ist wunder schön du hast da was was*

Perc.

J. Gtr.

A. Bass

Tape Smp. Brs



111

Cl. *ich nicht hab ich will es noch mal sehn es*

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Tape Smp. Brs

114

Cl. steht auch nicht allein im Wald und hängt nicht an der

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit



117

Cl. Wand Ich ha be was was du nicht hast es

Perc.

J. Gtr.

A. Bass

S.

Band.

Tape Smp. Brs

Orch. Hit

120

Cl.

passt in dei ne Hand

Perc.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Band.

Tape Smp. Brs

Orch. Hit



123

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit

126

Perc.

J. Gtr.

E. Gtr.

A. Bass

Band.

Band.

Orch. Hit

129

Cl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

A. Bass

S.

Band.

Band.

Tape Smp. Brs

Orch. Hit

Detailed description: This page of a musical score contains ten staves. The first staff is for Clarinet (Cl.), which is mostly silent with a few rests. The second staff is for Percussion (Perc.), featuring a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The third staff is for the first Electric Guitar (J. Gtr.), showing a series of chords and single notes with a flat sign. The fourth staff is for the second Electric Guitar (J. Gtr.), which is silent. The fifth staff is for the Electric Guitar (E. Gtr.), with a melodic line of eighth notes. The sixth staff is for the Acoustic Bass (A. Bass), with a melodic line of eighth notes. The seventh staff is for the Saxophone (S.), which is silent. The eighth and ninth staves are for the Band, with the eighth staff showing a series of chords and the ninth staff showing a more complex rhythmic pattern. The tenth staff is for the Tape Samples (Tape Smp. Brs), which is silent. The eleventh staff is for the Orchestral Hit (Orch. Hit), featuring a series of notes and rests.

Clarinet in B $\flat$

Deutsch - 249200

♩ = 150,000000

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Ich habe was, was du nicht hast

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10

(c) 2003 by GEERDES midimusic WWW:20031128-1019479 De Rauber da liebt ich Ma rie wir

16

spielem auf dem Ho Verreck und meien fanch sie sie spitze ihr en s RAd und wollte einen

23

Kuss doch ich gahrein Ra selauf was sierstraten muss Ich ha bewas was dnichastund

30

das istwunder schun ich ha bewas was dnichastag willst dasmal sehn es stehauch

37

lein Wald und ngcha der Wand Ich ha bewas was dnichastes passineine Hand

53

Ma rie zog for aus uns Stad zehn Jahre bleib lein doch gern Abend kam Marie zur

60

Knecht rhe rein sie setzesich auf mein Scho RAd wollte einen Kuss Ich sagte du weis

67

ganz genau was duerst ra ten musst Ich ha bewas was dnichast und das istwunder

73

schun ich ha be was was dnichastag willst das mal sehn es

78

stehauch nicht al lein Wald und ngcha der Wand Ich ha bewas was dnichastes

2

Clarinet in B $\flat$

84

passt deine Hand Ich nahm sie zu mir und die Nachbarn klar am

100

nachher Morgen wusste sie was Ratsehlung war du hast was was Ich hab und

108

das ist wunderbar du hast was was ich nicht will nochmal sehn es steht nicht al

115

leim Wald und hinter der Wand Ich hab was was nicht es passt deine Hand

132

Deutsch - 249200  
Percussion

♩ = 150,000000

The score is written for a drum set in 4/4 time. It consists of ten systems, each with a measure number (5, 9, 13, 17, 21, 25, 29, 33, 37) on the left. Each system contains two staves: a top staff for the snare drum and a bottom staff for the bass drum. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The tempo is indicated as 150,000000.

V.S.

41

Musical notation for measures 41-44. The top staff shows a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a corresponding sequence of eighth notes with stems and beams, and some notes have 'x' marks below them.

45

Musical notation for measures 45-48. Similar to the previous system, it features eighth notes with 'x' marks above and below the staff.

49

Musical notation for measures 49-52. The notation continues with eighth notes and 'x' marks.

53

Musical notation for measures 53-56. The pattern of eighth notes and 'x' marks is maintained.

57

Musical notation for measures 57-60. The notation continues with eighth notes and 'x' marks.

61

Musical notation for measures 61-64. The notation continues with eighth notes and 'x' marks.

65

Musical notation for measures 65-68. The notation continues with eighth notes and 'x' marks.

69

Musical notation for measures 69-72. The notation continues with eighth notes and 'x' marks.

73

Musical notation for measures 73-76. The notation continues with eighth notes and 'x' marks.

77

Musical notation for measures 77-80. The notation continues with eighth notes and 'x' marks.

Percussion

81

85

89

93

97

101

106

110

114

118

V.S.

4

Percussion

121

Musical notation for measures 121-124. The notation consists of two staves. The top staff contains rhythmic patterns represented by eighth notes with stems pointing up, some with 'x' marks above them. The bottom staff contains rhythmic patterns represented by eighth notes with stems pointing down, some with 'x' marks below them. The measures are grouped by vertical bar lines.

125

Musical notation for measures 125-127. The notation consists of two staves. The top staff contains rhythmic patterns represented by eighth notes with stems pointing up, some with 'x' marks above them. The bottom staff contains rhythmic patterns represented by eighth notes with stems pointing down, some with 'x' marks below them. The measures are grouped by vertical bar lines.

128

Musical notation for measures 128-131. The notation consists of two staves. The top staff contains rhythmic patterns represented by eighth notes with stems pointing up, some with 'x' marks above them. The bottom staff contains rhythmic patterns represented by eighth notes with stems pointing down, some with 'x' marks below them. The measures are grouped by vertical bar lines. At the end of the sequence, there is a double bar line followed by a thick horizontal line and the number '2'.

132

Musical notation for measure 132. The notation consists of two staves. The top staff contains a single eighth note with a stem pointing up. The bottom staff contains a single eighth note with a stem pointing down. The measure is enclosed in a double bar line.

Deutsch - 249200  
Jazz Guitar

♩ = 150,000000

The image shows a jazz guitar score for the piece 'Deutsch - 249200'. The score is written in 4/4 time and consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 150,000000. The music is primarily composed of chords with eighth-note patterns. A double bar line with the number '18' above it appears at the end of the eighth staff. The score concludes with a final double bar line at the end of the tenth staff.

V.S.

49



52



72



75



78



81



84



87



90



93



100

8

114

117

120

123

126

128

2

132

Deutsch - 249200  
Jazz Guitar

♩ = 150,000000

9

12

14

16

18

20

22

24

26

27

24

This image shows a jazz guitar score for the piece 'Deutsch - 249200'. The score is written in 4/4 time and begins with a tempo marking of 150,000000. The music is presented in ten staves. The first staff starts with a measure containing a whole rest, followed by a measure with a measure rest of 9 measures. The subsequent staves contain rhythmic patterns of eighth and sixteenth notes, often beamed together. The score concludes with a measure rest of 24 measures. The number '24' is printed at the end of the final staff.

52



55



57



59



61



63



65



67



69



95



97



99



101



103



106



108



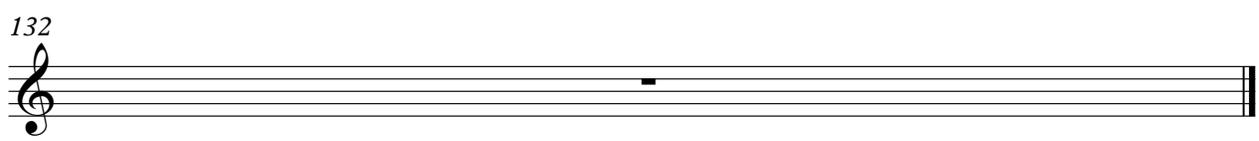
110



112



132





73

3 7

86

92

96

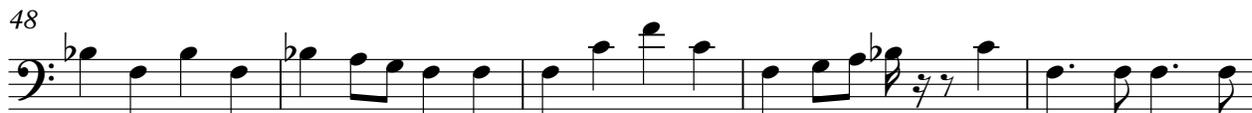
114

126

132

Deutsch - 249200  
Acoustic Bass

♩ = 150,000000



V.S.

53



59



64



69



74



79



84



89



94



100



106



114



119



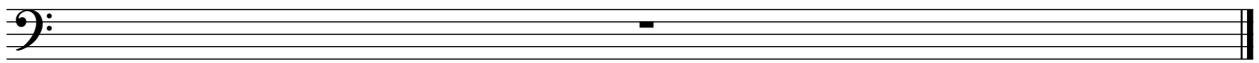
124



128



132



Deutsch - 249200  
Soprano

♩ = 150,000000

26

30

35

40

69

74

79

84

115

119

25

27

10

2

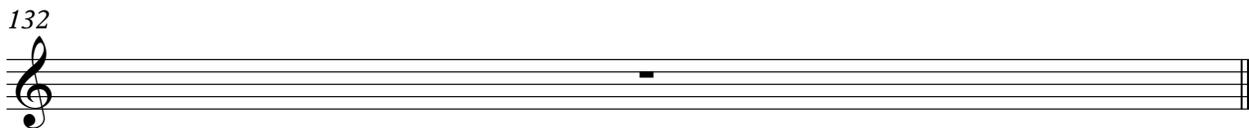
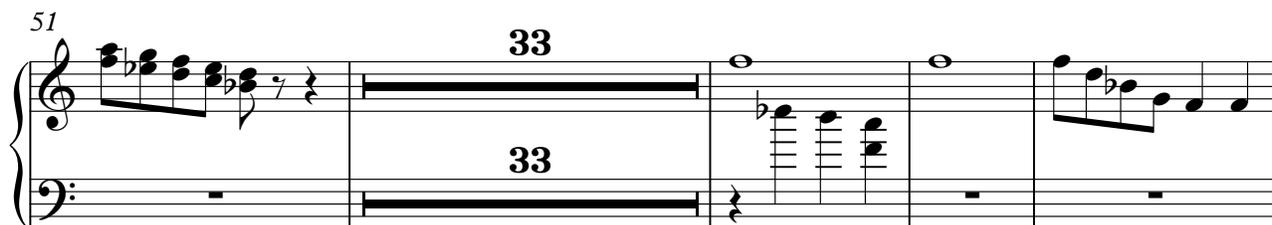
Soprano

132



Deutsch - 249200  
Bandoneon

♩ = 150,000000



Deutsch - 249200  
Bandoneon

♩ = 150,000000

4

7

10 **2**

17

23

28

31

34

Detailed description: The score is written for a single staff in 4/4 time. It begins with a tempo marking of a quarter note equal to 150,000,000. The first three systems (measures 1-10) consist of dense, rhythmic chordal patterns. Measure 10 contains a double bar line and a '2' above it, indicating a two-measure rest. The fourth system (measures 11-17) features a more melodic line with eighth and sixteenth notes. The fifth system (measures 18-23) continues the melodic development. The sixth system (measures 24-27) returns to a dense, rhythmic chordal texture. The seventh system (measures 28-30) continues this texture. The eighth system (measures 31-33) continues the dense texture. The ninth system (measures 34-36) continues the dense texture.

V.S.









53

Musical notation for measures 53-58. Measure 53 starts with a whole rest in the treble clef and a quarter note G in the bass clef. Measures 54-58 contain various rhythmic patterns in the treble clef, including eighth and quarter notes, with some accidentals (flats and naturals).

59

Musical notation for measures 59-63. Measures 59-61 feature eighth and quarter notes with flats. Measure 62 has a quarter rest followed by a quarter note G. Measure 63 continues with eighth and quarter notes.

64

Musical notation for measures 64-68. Measures 64-68 consist of eighth and quarter notes, some with flats and naturals, and a quarter rest in measure 65.

69

Musical notation for measures 69-73. Measures 69-73 feature eighth and quarter notes with various accidentals and a quarter rest in measure 70.

74

Musical notation for measures 74-78. Measures 74-78 consist of eighth and quarter notes with flats and naturals, and a quarter rest in measure 75.

79

Musical notation for measures 79-83. Measures 79-83 feature eighth and quarter notes with flats and naturals, and a quarter rest in measure 80.

84

Musical notation for measures 84-88. Measures 84-85 have eighth and quarter notes. Measures 86-87 are marked with a '9' and a thick horizontal line, indicating a whole rest. Measure 88 has a quarter note G in the bass clef.

97

Musical notation for measures 97-101. Measures 97-101 consist of eighth and quarter notes with flats and naturals, and a quarter rest in measure 98.

102



108



113



118



132



Deutsch - 249200  
Orchestra Hit

♩ = 150,000000

5  
9  
18  
29  
32  
35  
38  
41  
45  
48

V.S.

Detailed description: The image shows a musical score for an orchestra hit. It consists of ten staves of music in 4/4 time, with a tempo marking of 150,000,000. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often with rests. The score is divided into measures, with measure numbers 5, 9, 18, 29, 32, 35, 38, 41, 45, and 48 indicated. The notation includes various note values, rests, and accidentals (flats). The piece concludes with the instruction 'V.S.' (Vivace).

52 **18**

72

75

78

81

84

88

91 **20**

114

117

120

Musical staff 120: Treble clef, 4/4 time signature. The staff contains four measures of music. The first measure has four eighth notes with stems pointing up. The second measure has a half note with a flat, followed by two eighth notes with stems pointing up. The third measure has a half note with a flat, followed by two eighth notes with stems pointing up. The fourth measure has a half note with a flat, followed by two eighth notes with stems pointing up.

124

Musical staff 124: Treble clef, 4/4 time signature. The staff contains four measures of music. The first measure has four eighth notes with stems pointing up. The second measure has a half note with a flat, followed by two eighth notes with stems pointing up. The third measure has a half note with a flat, followed by two eighth notes with stems pointing up. The fourth measure has a half note with a flat, followed by two eighth notes with stems pointing up.

127

Musical staff 127: Treble clef, 4/4 time signature. The staff contains four measures of music. The first measure has a half note with a flat, followed by two eighth notes with stems pointing up. The second measure has a half note with a flat, followed by two eighth notes with stems pointing up. The third measure has a half note with a flat, followed by two eighth notes with stems pointing up. The fourth measure has a half note with a flat, followed by two eighth notes with stems pointing up.

129

Musical staff 129: Treble clef, 4/4 time signature. The staff contains four measures of music. The first measure has a half note with a flat, followed by two eighth notes with stems pointing up. The second measure has a half note with a flat, followed by two eighth notes with stems pointing up. The third measure has a half note with a flat, followed by two eighth notes with stems pointing up. The fourth measure has a half note with a flat, followed by two eighth notes with stems pointing up.

132

Musical staff 132: Treble clef, 4/4 time signature. The staff contains four measures of music. The first measure has a half note with a flat, followed by two eighth notes with stems pointing up. The second measure has a half note with a flat, followed by two eighth notes with stems pointing up. The third measure has a half note with a flat, followed by two eighth notes with stems pointing up. The fourth measure has a half note with a flat, followed by two eighth notes with stems pointing up.