

595. Lichtensteiner Polka

Backgrounds of S. Radic

Rudi von der Dovenmühle (1920-2000) was a pop composer in the 1960s and 1970s. In many of his works he used the pseudonym Rudi Lindt. In 1957 he composed "Die Lichtensteiner Polka". As a little boy he taught himself to play the piano. During the Second World War he came to Denmark as a radio operator, where he spent most of the time of the war. After the end of the war he moved from Dovenmühle to Berlin, where he first made his way through clubs as a piano player, got to know many American soldiers and increasingly came into contact with jazz through them. In 1951 he founded together with his wife.

In November 1957 the hit Liechtenstein Polka, intoned by Will Glahé & His Orchestra, was created. Glahé actually came from Germany and had studied at the Cologne Academy of Music - but the great success for him came in the USA. Since 1939 he was regarded there as the "Polka King", so it made sense to leave this composition to him. After publication, the B-side (A-side was Swiss Canton Polka) reached 16th place in the US Pop Hit Parade. As with most of the following compositions, Dovenmühle hid behind the pseudonym Rudi Lindt.

The title was covered by numerous artists, whereby the vocal version by Marianne & Michael, as well as the party polka version by James Last were the most popular with the audience.



Marianne & Michael



Lichtensteiner Polka, Text: Will Glahé

*Ja, das ist die Liechtensteiner Polka mein Schatz!
Polka mein Schatz! Polka mein Schatz!
Da, bleibt doch kein Liechtensteiner
Auf seinem Platz!
Auf seinem Platz, mein Schatz!
Man kann beim Schieben, Schieben,
Schieben Sich in beide Augen seh'n
Man muss sich lieben, lieben, lieben
Und die Liebe, die ist schon!
Oh ja, so eine Liechtensteiner Polka,
Die hat's;
Die macht Rabatz, mein Schatz!
Der alte Herr von Liechtenstein,
Ja! Ja! Ja!
Der konnte nicht alleine sein,
Nein! Nein! Nein!
Er schickte seine Boten aus,
Ja! Ja! Ja!
Schaut mir nach Musikanten aus
Und schickt sie mir in's Haus!
Die Musik legte los
Da wussten klein und gross:
Ja, das ist die Liechtensteiner Polka mein Schatz!
Polka mein Schatz! Polka mein Schatz!
Da, bleibt doch kein Liechtensteiner
Auf seinem Platz,
Auf seinem Platz, mein Schatz!
Man kann beim Schieben, Schieben,
Schieben sich in beide Augen seh'n
Man muss sich lieben, lieben, lieben
Und die Liebe, die ist schon!
Oh ja, so eine Liechtensteiner Polka
Die hat's;
Die macht Rabatz, mein Schatz!*

Disco-Marsch-Beat (T=120)

The musical score is written in 2/4 time with a tempo of 120. It consists of five staves:

- Bells:** Labeled "Advanced". The notation shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Akkordeon:** Labeled "Variation". The notation shows a sequence of chords: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Guitar:** The notation shows a sequence of chords: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Tuba:** The notation shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- GM-Drums:** The notation shows a sequence of drum hits: HH-cl., BD, HH-op., SD, HH-cl., BD, HH-op., SD.

Programming instruction

A DISCO-MARSCH-BEAT is a rhythm-accompanying conglomerate, consisting of the popular accordion-guitar-tuba accompaniment and a disco beat with the eighth look-up of the hi-hat closed/open and a quarter look-up of the reverberant disco snare. The result: A party sound standard for modern folk arrangements - up to the Ballerman repertoire! The Bells phrase should be programmed as ADVANCED and the accordion as VARIATION (Main 2). The rest is Main 1, whereby here maybe a chord area could be designed as Main-1-Adv.