

Jörg Sommerfeld

# Addizio!

Bläserunterricht in Klassen,  
Gruppen und Ensembles

Vollpartitur

Hinweis: Diese Partitur ist mithilfe von Leerseiten so angelegt, dass bei einem vollständigen doppelseitigen Ausdruck bestmögliche Wendestellen entstehen.



**BREITKOPF & HÄRTEL**

zu BV 449

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# 1 Drei erste Lieder

J. S. (S. 5)\*\*\*

**A** **B** **C**

1 Heu-te spie-le ich drei Lie-der. Ich und du Mül-lers Kuh, Mül-lers E - sel, der bist du! Hier kommt ein neu - er Ton! Hört mal, ich spiel ihn schon!

Flöte  
2\*\*

B $\flat$  Klarinette  
2\*\*

E $\flat$  Altsaxophon  
2

B $\flat$  Tenorsaxophon  
2\*\*

F Horn  
2\*\*

B $\flat$  Trompete/  
B $\flat$  Tenorhorn  
2

Posaune/Euphonium/  
Bariton/Tenorhorn  
2

Tuba  
2

Gitarre

Keyboard

Violine

Drumset

Klavier  
B $\flat$ maj 7 F sus F F sus B $\flat$ maj 7

\* Die Tonartvorzeichnung ist auch in den Schülerausgaben bereits zu Anfang enthalten, kann aber von den Kindern ignoriert werden. Sie ist wichtig, wenn beispielsweise weiter fortgeschrittene Instrumentalisten mit den Anfängern zusammenspielen.  
 \*\* Die leichte Stimme T und Stimme 2 sind bis Nr. 6 einschließlich identisch; in den Schülerausgaben wird aus Gründen der Übersichtlichkeit nur „2“ angegeben (siehe Lehrerhandbuch, Seite 43).  
 \*\*\* Angabe bezieht sich auf die Schülerausgaben.

Mehrere Töne  
im Stück, ♩

## 2 Die Schnecke

J. S. (S. 5)

Sehr langsam

Fl. 1/2  
Lang - sam, lang - sam kommt die Schne-cke an!

B♭ Kl. 1/2

E♭ Asax. 1/2

B♭ Tsax. 1/2

F Hn. 1/2

B♭ Trp./  
B♭ Thn. 1/2

Pos./Euph./  
Bar./Thn. 1/2

Tb. 1/2

Git.

Keyb.

Vi.

Drs.

Klav.  
B♭ F

## 3 Schwalben

J. S. (S. 5)

Fl. 1/2  
1 2 3, 1 2 3 Schwal-ben flie - gen hier vor - bei.

B♭ Kl. 1/2

E♭ Asax. 1/2

B♭ Tsax. 1/2

F Hn. 1/2

B♭ Trp./  
B♭ Thn. 1/2

Pos./Euph./  
Bar./Thn. 1/2

Tb. 1/2

Git.

Keyb.

Vi.

Drs.

Klav.  
B♭/C F B♭/C F B♭/C F B♭/C Fadd9

## 4 Rauf und runter

J. S. (S. 6)

Fl. 1/2  
Rauf und run - ter spiel ich schon, im - mer auch den ho - hen Ton.

B♭ Kl. 1/2

E♭ Asax. 1/2

B♭ Tsax. 1/2

F Hn. 1/2

B♭ Trp./  
B♭ Thn. 1/2

Pos./Euph./  
Bar./Thn. 1/2

Tb. 1/2

Git.

Keyb.

Vi.

Drs.

Klav.  
B♭ F7sus B♭ F7sus B♭ F7sus B♭ F7sus B♭ F7sus B♭ F7sus B♭ F7sus B♭ F7sus B♭

# 11 Eislaufen

Ab hier Sätze erstmals vierstimmig.

J. S. (S. 8)

The musical score is arranged in systems. Each system includes a staff for a specific instrument and a piano accompaniment staff. The instruments and their parts are:

- Fl.** (Flute): 1/2 staff, 3/T (trill) markings.
- B $\flat$  Kl.** (B-flat Clarinet): 1/2 staff, 3/T (trill) markings.
- E $\flat$  Asax.** (E-flat Alto Saxophone): 1 staff, 2/3 (trill) markings.
- B $\flat$  Tsax.** (B-flat Tenor Saxophone): 1/2 staff, 3/T (trill) markings.
- F Hn.** (F Horn): 1/2 staff, 3/T (trill) markings, 1 and 2 (fingerings) markings.
- B $\flat$  Trp./ B $\flat$  Thn.** (B-flat Trumpet/B-flat Trombone): 1 staff, 2/3 (trill) markings, 1 (fingering) marking.
- Pos./Euph./ Bar./Thn.** (Posaune/Euphonium/Bariton/Trombone): 1/2 staff, 3 (trill) markings, 1 and 3 (fingerings) markings.
- Tb.** (Tuba): 1/2 staff, 3 (trill) markings, 1 (fingering) marking.
- Git.** (Guitar): 1 staff.
- Keyb.** (Keyboard): 1 staff.
- VI.** (Violin): 1 staff.
- Drs.** (Drums): 1 staff.
- Klav.** (Piano): 2 staves, with chord symbols F7, Gm, F7, Gm, F7, Gm, F, B $\flat$ .

# Technik 1

(S. 11)

A

1  
Fl.  
T

1  
B $\flat$  Kl.  
T

E $\flat$  Asax.

1  
B $\flat$  Tsax.  
T

1  
F Hn.  
T

B $\flat$  Trp./  
B $\flat$  Thn.

Pos./Euph./  
Bar./Thn.

Tb.

B

C

1  
Fl.  
T

1  
B $\flat$  Kl.  
T

E $\flat$  Asax.

1  
B $\flat$  Tsax.  
T

1  
F Hn.  
T

B $\flat$  Trp./  
B $\flat$  Thn.

Pos./Euph./  
Bar./Thn.

Tb.

# 16 Filibuster's Music\*

J. S. (S. 12)

The score is arranged in a standard orchestral layout with 16 staves. The instruments and their parts are as follows:

- Fl. (Flute):** 1/2 staff, 3/T (trills), dynamics (v, vv), articulation (accents).
- B $\flat$  Kl. (Clarinet):** 1/2 staff, 3/T (trills), dynamics (v, vv), articulation (accents).
- E $\flat$  Asax. (Alto Saxophone):** 1 staff, 2/3 (trills), dynamics (v, vv), articulation (accents).
- B $\flat$  Tsax. (Tenor Saxophone):** 1/2 staff, 3/T (trills), dynamics (v, vv), articulation (accents).
- F Hn. (French Horn):** 1/2 staff, 3/T (trills), dynamics (v, vv), articulation (accents).
- B $\flat$  Trp./B $\flat$  Thn. (Trumpet/Trombone):** 1 staff, 2/3 (trills), dynamics (v, vv), articulation (accents).
- Pos./Euph./Bar./Thn. (Baritone/Euphonium/Baritone/Tuba):** 1/2 staff, 3 (trills), dynamics (v, vv), articulation (accents).
- Tb. (Tuba):** 1/2 staff, 3 (trills), dynamics (v, vv), articulation (accents).
- Git. (Guitar):** 1 staff, dynamics (v, vv), articulation (accents).
- Keyb. (Keyboard):** 1 staff, dynamics (v, vv), articulation (accents).
- VI. (Violin):** 1 staff, dynamics (v, vv), articulation (accents).
- Drs. (Drums):** 1 staff, dynamics (v, vv), articulation (accents).
- Klav. (Piano):** 2 staves (treble and bass clef), dynamics (v, vv), articulation (accents).

The score includes various musical notations such as trills (3/T, 3), dynamics (v, vv), and articulation (accents). The key signature is B $\flat$  major (two flats) and the time signature is 3/4. The bottom staff shows the harmonic progression: Cm, B $\flat$ , Cm, G5, Cm, B $\flat$ , Cm, B $\flat$ , Cm.

\* Hier werden je Instrument bis zu drei neue Griff e eingeführt, zwei davon in Stimme T. Insbesondere für die Klarinette ist die Passage schwierig. Deshalb empfiehlt es sich, den Spielsatz immer wieder aufzugreifen und die Kinder nach und nach alle Stimmen erarbeiten zu lassen.

\*\* In dieser Partitur sind Angaben zur Artikulation und zur Dynamik in den Bläserstimmen aus Gründen der Übersichtlichkeit nur bei der Flöte eingetragen. Für alle Instrumente gelten die gleichen Zeichen.

Um besseres Umwenden zu ermöglichen, bleibt diese Seite unbedruckt.



Ab hier optionale Stimme 4 zur Kombination mit hohen Bläsern (siehe auch Tabelle 2 im Lehrerhandbuch, Seite 10).\*

# 17 Zweite Fanfare

J. S. (S. 13)

*Allegretto*

The musical score is arranged in systems for various instruments. Each system typically consists of two staves (treble and bass clef). The instruments listed on the left are: Fl. (1/2), 3/T; B $\flat$  Kl. (1/2), 3/T; E $\flat$  Asax. (1), 2/3; B $\flat$  Tsax. (1/2), 3/T; F Hn. (1/2), 3/T; B $\flat$  Trp./B $\flat$  Thn. (1), 2/3; Stimme 4 (B $\flat$  Thn.); Pos./Euph./Bar./Thn. (1/2), 3; Tb. (1/2), 3; Stimme 4 (Tiefes Blech); Git.; Keyb.; Vl.; Drs.; Klav. The score includes a key signature of two flats (B $\flat$  major/F minor) and a 4/4 time signature. A red double bar line with repeat dots is placed at the beginning of each instrument's part. The piece concludes with a final chord in the piano part.

\* Stimme 4 ist im Violinschlüssel in der Schülersausgabe für B $\flat$  Trompete/B $\flat$  Tenorhorn, im Bassschlüssel in den Schülersausgaben für Posaune/Euphonium/Bariton/Tenorhorn und Tuba enthalten.

This page contains the musical score for the 19th page of 'Sommerfeld: Addizio! · 17 Zweite Fanfare'. The score is arranged for a large ensemble and includes the following parts:

- 1/2 Fl.
- 3/T
- 1/2 B $\flat$  Kl.
- 3/T
- 1 E $\flat$  Asax.
- 2/3
- 1/2 B $\flat$  Tsax.
- 3/T
- 1/2 F Hn.
- 3/T
- 1 B $\flat$  Trp./ B $\flat$  Thn.
- 2/3
- Stimme 4 (B $\flat$  Thn.)
- 1/2 Pos./Euph./ Bar./Thn.
- 3
- 1/2 Tb.
- 3
- Stimme 4 (Tiefes Blech)
- Git.
- Keyb.
- Vi.
- Drs.
- Klav.

The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom of the page includes a bass line with chord symbols: B $\flat$ , F, B $\flat$ , F, B $\flat$ , F, B $\flat$ .

# 19 Taler, Taler, du musst wandern

Trad.  
Arr.: J. S. (S. 15)

Andante

The score is arranged for a large ensemble. The instruments and their parts are:

- 1/2 Fl.** (Flute)
- 3/T** (Clarinet)
- 1/2 B $\flat$  Kl.** (Clarinet)
- 3/T** (Clarinet)
- 1 E $\flat$  Asax.** (Saxophone)
- 2/3** (Saxophone)
- 1/2 B $\flat$  Tsax.** (Saxophone)
- 3/T** (Saxophone)
- 1/2 F Hn.** (Horn)
- 3/T** (Horn)
- 1 B $\flat$  Trp./ B $\flat$  Thn.** (Trumpet)
- 2/3** (Trumpet)
- Stimme 4 (B $\flat$  Thn.)** (Trumpet)
- 1 Pos./Euph./ Bar./Thn.** (Trombone)
- 2/3** (Trombone)
- 1 Tb.** (Trombone)
- 2/3** (Trombone)
- Stimme 4 (Tiefes Blech)** (Trombone)
- Git.** (Guitar)
- Keyb.** (Keyboard)
- Vi.** (Violin)
- Drs.** (Drums)
- Klav.** (Piano)

The score includes various musical notations such as notes, rests, and dynamic markings. Red annotations highlight specific notes and fingerings, including a circled '6' and '1.+V' in the Trombone part, and a circled '0' in the Horn part. The key signature is B $\flat$  major (two flats) and the time signature is 4/4.

Für das Arrangement: © 2016 by Breitkopf & Härtel, Wiesbaden

\* Alle Bläser Takt 8: Tiefster Ton klingendes F an dieser Stelle sowohl als Stichnote optional in Stimme 3 als auch obligatorisch in Stimme T.

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## Solovariationen

J. S.

**A**

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

**B**

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

Lehrerhinweis: Die schwierigeren Variationen zu *Taler, Taler, du musst wandern* passen als Ergänzungsstimmen zum Spielsatz auf Seite 22. Sie sind gedacht für die Binnendifferenzierung, beispielsweise in altersgemischten Lerngruppen. Aber auch in Bläserklassen und anderen Ensembles gibt es immer wieder einzelne Kinder, die sich mit solchen Leistungsanreizen auseinandersetzen.

**C**

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

**D**

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

**E**

Fl.  
B♭ Kl.  
E♭ Asax.  
B♭ Tsax.  
F Hn.  
B♭ Trp./  
B♭ Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

Fl.  
B $\flat$  Kl.  
E $\flat$  Asax.  
B $\flat$  Tsax.  
F Hn.  
B $\flat$  Trp./  
B $\flat$  Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

**F**

Fl.  
B $\flat$  Kl.  
E $\flat$  Asax.  
B $\flat$  Tsax.  
F Hn.  
B $\flat$  Trp./  
B $\flat$  Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.

**G**

Fl.  
B $\flat$  Kl.  
E $\flat$  Asax.  
B $\flat$  Tsax.  
F Hn.  
B $\flat$  Trp./  
B $\flat$  Thn.  
Pos./Euph./  
Bar./Thn.  
Tb.



# 22 Summ, summ, summ

T.: Heinrich Hoffmann v. Fallersleben (1798–1874)

M.: aus Böhmen

Arr.: J. S. (S. 20)

**A**  $\text{♩} = 100$  **B**

Ein Instrument solo

1/2 Fl.  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $mf$

3/T  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $mf$

1/2 B $\flat$  Kl.

3/4

1/2 E $\flat$  Asax.

3

1/2 B $\flat$  Tsax.

3/4

1/2 F Hn.

3/4

1/2 B $\flat$  Trp./ B $\flat$  Thn.

3

Stimme 4 (B $\flat$  Thn.)

1/2 Pos./Euph./ Bar./Thn.

3

1/2 Tb.

3

Stimme 4 (Tiefes Blech)

Git.

Keyb.

VI.

Drs.  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $mf$

Klav.  $Gmadd9$   $Gmadd9$   $B\flat$   $Cm7$   $B\flat$   $F7$   $B\flat$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $mf$

1/2  
Fl.

3/T

1/2  
B $\flat$  Kl.

3/T

1/2  
E $\flat$  Asax.

3

1/2  
B $\flat$  Tsax.

3/T

1/2  
F Hn.

3/T

1/2  
B $\flat$  Trp./  
B $\flat$  Thn.

3

Stimme 4  
(B $\flat$  Thn.)

1/2  
Pos./Euph./  
Bar./Thn.

3

1/2  
Tb.

3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

Vi.

Drs.

B $\flat$  F F7 B $\flat$  F7 B $\flat$  F $\sharp$ 7 Gm F7 B $\flat$

Klav.



♯, #-Vorzeichen (solche Versetzungszeichen gelten den ganzen Takt)

# 23 Almeria

J. S. (S. 22)

**A Schnell** **B**

1/2 Fl. *f* *mf*

3/T *f* *mf*

1/2 B $\flat$  Kl. *f* *mf*

3/T *f* *mf*

1 E $\flat$  Asax. *f* *mf*

2/3 *f* *mf*

1/2 B $\flat$  Tsax. *f* *mf*

3/T *f* *mf*

1/2 F Hn. *f* *mf*

3/T *f* *mf*

1 B $\flat$  Trp./ B $\flat$  Thn. *f* *mf*

2/3 *f* *mf*

Stimme 4 (B $\flat$  Thn.) *f* *mf*

1 Pos./Euph./ Bar./Thn. *f* *mf*

2/3 *f* *mf*

1 Tb. *f* *mf*

2/3 *f* *mf*

Stimme 4 (Tiefes Blech) *f* *mf*

Git. *f* *mf*

Keyb. *f* *mf*

VI. *f* *mf*

Drs. *f* *mf*

Klav. *f* *mf*

Gm F E $\flat$  D Gm F E $\flat$  D

\* 8va im ganzen Stück optional.

**C** 2. St. optionale hohe Töne

1  
Fl.  
2/3/T

1  
B $\flat$  Kl.  
2/3/T

1  
E $\flat$  Asax.  
2/3

1  
B $\flat$  Tsax.  
2/3/T

1  
F Hn.  
2/3/T

1  
B $\flat$  Trp./  
B $\flat$  Thn.  
2/3

Stimme 4  
(B $\flat$  Thn.)

1  
Pos./Euph./  
Bar./Thn.  
2/3

1  
Tb.  
2/3

Stimme 4  
(Tiefes Blech)

Git.  
8va  
*f*

Keyb.  
8va  
*f*

VI.  
*f*

Drs.  
*f*

Klav.  
*f*  
Gm F E $\flat$  D

Detailed description: This is a page from a musical score for 'Addizio! · 23 Almeria'. It features a full orchestral arrangement with multiple staves. The top section includes woodwinds (Flute, Clarinet, Saxophone, Horn, Trumpet/Trombone), strings (Violin, Viola, Cello/Double Bass), and percussion (Drum Set). The bottom section includes guitar, keyboard, and piano. The score is in common time (4/4) and the key signature has two flats (B-flat major or D minor). The first measure is marked with a 'C' in a box, indicating a common time signature. The second measure has a note with a red '2' above it, indicating a second ending. The piano part has a dynamic marking of 'f' and a sequence of chords: Gm, F, E-flat, and D. The woodwind parts have various dynamics and articulations, including accents and slurs. The string parts have a consistent rhythmic pattern. The guitar and keyboard parts have a consistent rhythmic pattern. The drum set part has a consistent rhythmic pattern. The overall style is contemporary and rhythmic.

Auflösungszeichen ♯ (Fl., Pos., Tb.)

# 25 Gaillarde

nach einem flämischen Tanz, 16. Jh.  
Arr.: J. S. (S. 26)

**A**  $\text{♩} = 144$  **\*\***

1/2 Fl.

3/T

1/2 B $\flat$  Kl.

3/T

1/2 E $\flat$  Asax.

3

1/2 B $\flat$  Tsax.

3/T

1/2 F Hn.

3/T

1/2 B $\flat$  Trp./ B $\flat$  Thn.

3

Stimme 4 (B $\flat$  Thn.)

1/2 Pos./Euph./ Bar./Thn.

3

1/2 Tb.

3

Stimme 4 (Tiefes Blech)

Git.

Keyb.

VI.\*

Drs.

Klav.

G Cm B $\flat$  E $\flat$  G Cm B $\flat$  E $\flat$  B $\flat$  Cm G Cm G Cm B $\flat$  E $\flat$  B $\flat$  Cm Gsus G Cm

Für das Arrangement: © 2016 by Breitkopf & Härtel, Wiesbaden

\* Die Violinstimme erfordert ab hier die zweite Griffstellung (siehe Lehrerhandbuch, Seite 33).

\*\* Vor- und Auflösungszeichen, die sich als Erinnerungsvorzeichen aus der Zusammenfassung der einzelnen Stimmen in die Partitur ergeben, erscheinen nicht in den Schülerausgaben.





E♭ Altsaxophon 1-3

A

B

C

D

E

F

B♭ Tenorsaxophon 1-3, T

A

B

C

D

E

F

F Horn 1-3, T

A

A

B

C

D

E

F

B♭ Trompete 1-3/B♭ Tenorhorn 1-4

A

B

C

D

E

F

Posaune/Euphonium/Bariton/Tenorhorn (im Bassschlüssel) 1-4

**A**

**B**

**C**

**D**

**E**

**F**

Tuba 1-4

**A**

**B**

**C**

**D**

**E**

**F**

# 31 Basic Blues

J. S. (S. 34)

Swing ♩ = 100

1/2 Fl. *mf*

3/T

1/2 B♭ Kl. *mf*

3/T

1 E♭ Asax.

2/3

1/2 B♭ Tsax.

3/T

Takte 1-4: 1 und 2 8va bassa

1/2 F Hn.

3/T

1 B♭ Trp./ B♭ Thn.

2/3

Stimme 4 (B♭ Thn.)

1 Pos./Euph./ Bar./Thn.

2/3

1 Tb.

2/3

Stimme 4 (Tiefes Blech)

Git. *mf*

Keyb. *mf*

VI. *mf*

Drs. *mf*

Klav. *mf*

B♭13 E♭9



1/2 Fl.  
3/T

1/2 B $\flat$  Kl.  
3/T

1 E $\flat$  Asax.  
2/3

1/2 B $\flat$  Tsax.  
3/T

1/2 F Hn.  
3/T

1 B $\flat$  Trp./  
B $\flat$  Thn.  
2/3

Stimme 4  
(B $\flat$  Thn.)

1 Pos./Euph./  
Bar./Thn.  
2/3

1 Tb.  
2/3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

Vi.

Drs.

Klav.

B $\flat$ 13 F9 E $\flat$ 9 B $\flat$ 13 F9 B $\flat$ 13

1. 2.

Offbeat auf „4 und“, Bluestonleiter

# 34 Soul City Blues

J. S. (S. 38)

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1/2, starting with a forte (*f*) dynamic.
- 3/T (3rd Trumpet):** Part 3/T, starting with a forte (*f*) dynamic.
- B♭ Kl. (B♭ Trumpet):** Part 1.
- 2/3/T (2nd/3rd Trumpet):** Part 2/3/T.
- E♭ Asax. (E♭ Alto Saxophone):** Part 1.
- 2/3 (2nd/3rd Saxophone):** Part 2/3.
- B♭ Tsax. (B♭ Tenor Saxophone):** Part 1, with a first staff labeled "1. St. 8va bassa".
- 2/3/T (2nd/3rd Tenor Saxophone):** Part 2/3/T.
- F Hn. (F Horn):** Part 1, with a first staff labeled "1. St. 8va bassa".
- 2/3/T (2nd/3rd Horn):** Part 2/3/T.
- B♭ Trp./B♭ Thn. (B♭ Trumpet/Tenor Horn):** Part 1.
- 2/3 (2nd/3rd Trumpet/Tenor Horn):** Part 2/3.
- Stimme 4 (B♭ Thn.) (4th Voice/B♭ Tenor Horn):** Part Stimme 4 (B♭ Thn.).
- Pos./Euph./Bar./Thn. (Positone/Euphonium/Baritone/Tenor Horn):** Part 1.
- 2/3 (2nd/3rd Positone/Euphonium/Baritone/Tenor Horn):** Part 2/3.
- Tb. (Trombone):** Part 1.
- 2/3 (2nd/3rd Trombone):** Part 2/3.
- Stimme 4 (Tiefes Blech) (4th Voice/Low Brass):** Part Stimme 4 (Tiefes Blech).
- Git. (Guitar):** Part Git., starting with a forte (*f*) dynamic.
- Keyb. (Keyboard):** Part Keyb., starting with a forte (*f*) dynamic.
- VI. (Violin):** Part VI., starting with a forte (*f*) dynamic.
- Drs. (Drums):** Part Drs., starting with a forte (*f*) dynamic.
- Klav. (Piano):** Part Klav., starting with a forte (*f*) dynamic. The score includes chord markings for Gm and Cm.

1/2 Fl.  
3/T

1 B $\flat$  Kl.  
2/3/T

1 E $\flat$  Asax.  
2/3

1 B $\flat$  Tsax.  
2/3/T

1 F Hn.  
2/3/T

1 B $\flat$  Trp./  
B $\flat$  Thn.  
2/3

Stimme 4  
(B $\flat$  Thn.)

1 Pos./Euph./  
Bar./Thn.  
2/3

1 Tb.  
2/3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

Vi.

Drs.

Klav.

Gm Dm Cm Gm

*f*

Detailed description: This is a full orchestral score for a jazz piece titled 'Soul City Blues'. The score is arranged for a large ensemble including woodwinds (flute, saxophones, horn, trumpet, trombone), brass (baritone, tuba), strings (violin, viola), guitar, keyboard, drums, and piano. The music is in a blues-influenced style with a 4/4 time signature. The key signature has two flats (B-flat major or D-flat minor). The score is divided into systems, with each instrument or voice part represented by a staff. The piano part at the bottom features a bass line with chords Gm, Dm, Cm, and Gm, and a right hand with a rhythmic accompaniment. There are several red annotations in the score, including a 'p' (piano) dynamic marking and a '1.' (first ending) marking. The score concludes with a double bar line and repeat dots.

### Solo 1\*

(S. 39)

Musical score for Solo 1\* in 4/4 time, key of B-flat major. The score consists of eight staves for instruments: Flute (Fl.), B-flat Clarinet (B♭ Kl.), E-flat Alto Saxophone (E♭ Asax.), B-flat Tenor Saxophone (B♭ Tsax.), French Horn (F Hn.), B-flat Trumpet/B-flat Trombone (B♭ Trp./B♭ Thn.), Bassoon/Euphonium/Baritone/Trombone (Pos./Euph./Bar./Thn.), and Tuba (Tb.). The melody is primarily in the upper register, featuring eighth and sixteenth notes with slurs and accents.

### Solo 2

(S. 39)

Musical score for Solo 2 in 4/4 time, key of B-flat major. The score uses the same eight instruments as Solo 1. The melody is more varied, including rests and longer note values (quarter and half notes) in addition to eighth and sixteenth notes. It maintains the same rhythmic feel as Solo 1.

Musical score for the Improvisationstonleiter (Improvisation Scale) in 4/4 time, key of B-flat major. It consists of eight staves for the same instruments as the solos. The score shows a sequence of chords and scales for improvisation. The right side of the page contains a separate section titled 'Improvisationstonleiter' with eight staves, each labeled with a blues scale: G-Blues, A-Blues, E-Blues, A-Blues, D-Blues, A-Blues, G-Blues, and G-Blues. Each staff shows the scale in both treble and bass clefs.

\* Solo 1 kann von verschiedenen Instrumenten gleichzeitig gespielt werden. Solo 2 sollte ein Spieler allein aufführen. Beide Solos passen zu den Begleitstimmen (siehe auch Lehrerhandbuch, Seite 58).

Auflösungszeichen † (Kl., Tsax., Trp.)  
Hilfs-# (Kl., Tsax., Trp.)

# 36 Come and Go to that Land

Gospel  
Arr.: J. S. (S. 40)

**A** Swing ♩ = 112

1/2 Fl. *mf*

3/T

1/2 B $\flat$  Kl. *mf*

3/T

1 E $\flat$  Asax.

2/3

1/2 B $\flat$  Tsax. *mf*

3/T

1/2 F Hn. *mf*

3/T

1 B $\flat$  Trp./ B $\flat$  Thn. *mf*

2/3

Stimme 4 (B $\flat$  Thn.)

1 Pos./Euph./ Bar./Thn. *mf*

2/3

1 Tb. *mf*

2/3

Stimme 4 (Tiefes Blech)

Git. *mf*

Keyb. *mf*

VI. *mf*

Drs. *mf*

Klav. *mf*

F F7 B $\flat$  F F F C7 *f*

**B**

1/2 Fl.  
3/T

1/2 B $\flat$  Kl.  
3/T

1 E $\flat$  Asax.  
2/3

1/2 B $\flat$  Tsax.  
3/T

1 F Hn.  
2/3/T

1 B $\flat$  Trp./  
B $\flat$  Thn.  
2/3

Stimme 4  
(B $\flat$  Thn.)

1 Pos./Euph./  
Bar./Thn.  
2/3

1 Tb.  
2/3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

Vi.

Drs.

F F7 B $\flat$  F F F/C C7 F B $\flat$ /F F

Klav.

Detailed description: This is a page of a musical score for a concert band. It features 18 staves of music. The instruments listed on the left are: Flute (1/2), Clarinet in B-flat (3/T), Bass Clarinet (1/2), Saxophone in E-flat (1), Saxophone in B-flat (2/3), Trumpet in B-flat (1), Trombone (2/3/T), Trumpet in B-flat / Trombone in B-flat (1), Trombone in B-flat (2/3), Voice 4 (B-flat Trombone), Positone/Euphonium/Baritone/Trombone (1), Trombone (1), Voice 4 (Low Brass), Guitar, Keyboard, Violin, Drums, and Piano. The score is in 4/4 time and the key signature has one flat (B-flat). The music is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano part at the bottom features a rhythmic accompaniment with chords: F, F7, B-flat, F, F, F/C, C7, F, B-flat/F, F. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



Calypso-Clave ♩ ♩ ♩

# 38 Trinidad

J. S. (S. 44)

♩ = 130

**A**

1/2 Fl.

3/T

1/2 B<sup>b</sup> Kl.

3/T

1 E<sup>b</sup> Asax.

2/3

1/2 B<sup>b</sup> Tsax.

3/T

1/2 F Hn.

3/T

1 B<sup>b</sup> Trp./ B<sup>b</sup> Thn.

2/3

Stimme 4 (B<sup>b</sup> Thn.)

1 Pos./Euph./ Bar./Thn.

2/3

1 Tb.

2/3

Stimme 4 (Tiefes Blech)

Git.

Keyb.

VI.

Drs.

B<sup>b</sup> Gm Cm7 F7sus F7 B<sup>b</sup> Rim Gm Cm7 F7

Klav.

**B**

1/2 Fl.

3/T

1/2 B $\flat$  Kl.

3/T

1 E $\flat$  Asax.

2/3

1/2 B $\flat$  Tsax.

3/T

1/2 F Hn.

3/T

1 B $\flat$  Trp./ B $\flat$  Thn.

2/3

Stimme 4 (B $\flat$  Thn.)

1 Pos./Euph./ Bar./Thn.

2/3

1 Tb.

2/3

Stimme 4 (Tiefes Blech)

Git.

Keyb.

VI.

Drs.

Klav.

B $\flat$  Gm Cm7 F $\flat$  F7 B $\flat$  Gm Cm7 F7

**Coda**

**D.S. al Coda**



Differenzierte Dynamik

# 39 Europahymne

M.: Ludwig van Beethoven (1770–1827)

Arr.: J. S. (S. 46)

Nicht zu langsam

rit. - - - - - A tempo

1/2 Fl. *p* *f*

3/T *p* *f*

1/2 B $\flat$  Kl. *p* *f*

3/T *p* *f*

1 E $\flat$  Asax. *p* *f*

2/3 *p* *f*

1/2 B $\flat$  Tsax. *p* *f*

3/T *p* *f*

1. St. 8va bassa

1/2 F Hn. *p* *f*

3/T *p* *f*

1 B $\flat$  Trp./ B $\flat$  Thn. *p* *f*

2/3 *p* *f*

Stimme 4 (B $\flat$  Thn.) *p* *f*

1 Pos./Euph./ Bar./Thn. *p* *f*

2/3 *p* *f*

1 Tb. *p* *f*

2/3 *p* *f*

Stimme 4 (Tiefes Blech) *p* *f*

Git. *p* *f*

Keyb. *p* *f*

VI. *p* *f*

Drs. *p* *f*

Klav. *p* *f*

D N.C.\* Dm N.C. F/C A tempo F/C C7 F C F/C F/C C

Für das Arrangement: © 2016 by Breitkopf & Härtel, Wiesbaden

\* N.C. = No Chord = unisono

1/2 Fl. *mf*

3/T *mf*

1/2 B $\flat$  Kl. *mf*

3/T *mf*

1 E $\flat$  Asax. *mf*

2/3 *mf*

1/2 B $\flat$  Tsax. *mf*

3/T *mf*

1/2 F Hn. *mf*

3/T *mf*

1 B $\flat$  Trp./ B $\flat$  Thn. *mf*

2/3 *mf*

Stimme 4 (B $\flat$  Thn.) *mf*

1 Pos./Euph./ Bar./Thn. *mf*

2/3 *mf*

1 Tb. *mf*

2/3 *mf*

Stimme 4 (Tiefes Blech) *mf*

Git. *mf*

Keyb. *mf*

Vi. *mf*

Drs. *mf*

F B $\flat$ /F F7 B $\flat$ <sub>sus</sub> B $\flat$  F/A Gm/B $\flat$  F/C C7 F/C C7 F C F C F/C F C F/C A/C $\sharp$  A7 Dm G C F/C

Klav. *mf*

The image shows a page of a musical score for a concert band. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left are: Flute (Fl.), 3rd Trumpet (3/T), 1st and 2nd Clarinet in B-flat (B♭ Kl.), 1st and 2nd Alto Saxophone in E-flat (E♭ Asax.), 1st and 2nd Tenor Saxophone in B-flat (B♭ Tsax.), 1st and 2nd French Horn (F Hn.), 1st and 2nd Trumpet/Tenor Horn in B-flat (B♭ Trp./B♭ Thn.), 4th Voice (Stimme 4, B♭ Tenor Horn), 1st and 2nd Baritone/Euphonium/Baritone/Tenor Horn, 1st and 2nd Trombone (Tb.), 4th Voice (Stimme 4, Tiefes Blech), Guitar (Git.), Keyboard (Keyb.), Viola (VI.), Drums (Drs.), and Piano (Klav.).

The score is in common time (C) and features a key signature of one flat (B-flat major or F minor). It includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), and a *rit.* (ritardando) section towards the end. A rehearsal mark 'C' is placed above the first staff. The piano part at the bottom includes a chord progression: F7, B♭/F, F7sus, B♭sus, B♭, F/B♭, B♭, F/C, Gm/C, F/C, C7, F/C, F, C, F5, B♭/F, B♭/F, Gm/F.

\* Fl., Kl., Tsax., Hn.: Ton in Stimme T neu.

## Solovariation Flöte

**A** A tempo J. S.

10

**B**

**C** 9

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Breitkopf EB 8858

Solovariation B $\flat$  Klarinette

**A** A tempo J. S.

10

**B**

**C** 9

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Breitkopf EB 8859

Solovariation E $\flat$  Altsaxophon

**A** A tempo J. S.

10

**B**

**C** 9

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Breitkopf EB 8860

# Technik Master

## A Halbtonleiter (Chromatik)

## B

## C

# 42 Choral

J. S. (S. 51)

Andante

1/2  
Fl.

3/T

1/2  
B $\flat$  Kl.

3/T

1  
E $\flat$  Asax.

2/3

1/2  
B $\flat$  Tsax.

3/T

1. St. 8va bassa

1  
F Hn.

2/3/T

1  
B $\flat$  Trp./  
B $\flat$  Thn.

2/3

Stimme 4  
(B $\flat$  Thn.)

1  
Pos./Euph./  
Bar./Thn.

2/3

1  
Tb.

2/3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

VI.

Drs.

Klav.

F B $\flat$  F F Dm/F Gm/D F B $\flat$  F B $\flat$  F



1/2 Fl. *mp* *f* *p*

3/4 T. *mp* *f* *p*

1/2 B $\flat$  Kl. *mp* *f* *p*

3/4 T. *mp* *f* *p*

1 E $\flat$  Asax. *mp* *f* *p*

2/3 *mp* *f* *p*

1/2 B $\flat$  Tsax. *mp* *f* *p*

3/4 T. *mp* *f* *p*

1 F Hn. *mp* *f* *p*

2/3 T. *mp* *f* *p*

1 B $\flat$  Trp./ B $\flat$  Thn. *mp* *f* *p*

2/3 *mp* *f* *p*

Stimme 4 (B $\flat$  Thn.) *mp* *f* *p*

1 Pos./Euph./ Bar./Thn. *mp* *f* *p*

2/3 *mp* *f* *p*

1 Tb. *mp* *f* *p*

2/3 *mp* *f* *p*

Stimme 4 (Tiefes Blech) *mp* *f* *p*

Git. *mp* *f* *p*

Keyb. *mp* *f* *p*

VI. *mp* *f* *p*

Drs. *mp* *f* *p*

Klav. *mp* *f* *p*

Mallets

Mallets

F Dm7 Gm E $^{\circ}$  F C B $\flat$  F Gm F C7 F Dm F C7 F





1  
Fl.

2/3/T

1  
B $\flat$  Kl.

2/3/T

1  
E $\flat$  Asax.

2/3

1  
B $\flat$  Tsax.

2/3/T

1  
F Hn.

2/3/T

1  
B $\flat$  Trp./  
B $\flat$  Thn.

2/3

Stimme 4  
(B $\flat$  Thn.)

1  
Pos./Euph./  
Bar./Thn.

2/3

1  
Tb.

2/3

Stimme 4  
(Tiefes Blech)

Git.

Keyb.

Vl.

Drs.

Klav.

Cm Cm/B $\flat$  Cm/A A $\flat$ maj 7 G7sus Cm

ff

ff

ff

ff

ff

ff



**B**

1  
Fl.  
2/3/T

1  
B $\flat$  Kl.  
2/3/T

1  
E $\flat$  Asax.  
2/3

1  
B $\flat$  Tsax.  
2/3/T

1  
F Hn.  
2/3/T

1  
B $\flat$  Trp./  
B $\flat$  Thn.  
2/3

Stimme 4  
(B $\flat$  Thn.)

1  
Pos./Euph./  
Bar./Thn.  
2/3

1  
Tb.  
2/3

Stimme 4  
(Tiefes Blech)

Git.  
Keyb.  
VI.  
Drs.

Klav.

*f*

G F G F G