

Partitur

romantische Spitze

Pfingstmarsch
für Marie

für Orchester in variabler Besetzung

mit Anhängern
an den Choral
"Nun bitten wir
den heiligen Geist"

Auch Solo-Vl. + Klavier ohne Orch. möglich
(Orgel)

z.B.

Solo-Vl.

Tr. I / Ob (Fl., Klar) / Sax I
evtl. chorisch (Sopr.-Sax)

Tr. II / Klar. / Sax II
(Alt-Sax)

Pos. I / Fag I / Sax III
(Tenor-Sax)

Pos. II / (Tuba) / Fag II / Sax IV
(Bariton-Sax)

Vl. I

Vl. II

Vl. III (besser
Viola!)

Klavier/orgel!
GIA

Vc I (solo/Tutti)

Vc II / Kb.-verstärkg., Kb.-ersatz

Anfänger

Zusatz-Vl. a (nur dicke Noten)
Zusatz-Vl. b (kleine Noten + dicke Noten)

Solo-VI.

(auch Solo-VI. + Klavier ohne Orgel. möglich (Orgel))

ad lib.

Tr. I / Ob (Fl., Klar) / Sax I
evtl. chorisch (Sopr.-Sax)

T. 19-28 u. 47-Schluss:
s. Solo-VI.

Tr. II / Klar. / Sax II
(Alt-Sax)

T. 19-28 u. 47-Schluss:
s. Tr. I

Pos. I / Fag I / Sax III
(Tenor-Sax)

Pos. II / (Tuba) / Fag II
a/b (Pos. II ad lib.) / Sax IV (Tenor-S. ad lib.)
Sax V (Bariton-Sax)

Dynamik:
r. Solo-VI. / alles triobris
alles u. gg.

VI. I

VI. II

VI. III (besser Viola!)

Klavier/orgel!
Gitar

Vc I (Solo/Tutti)

Vc II / Kb.-verstärkg., Kb.-ersatz)

Anfänger

Zusatz-VI. a (nur dicke Noten)
Zusatz-VI. b (kleine Noten + dicke Noten)

③ > ⑤ 7

oktavierungen f. Pos. II u. Sax.
 → 87 f

L.H. + Pedal (Grades 8' + 16')

B B⁴ B Eb(Gm)B Gm B Eb(Gm)B Gm Gm⁶ F B

Handwritten musical score for the first system, including staves for strings and woodwinds.

Annotations: mp , p , ent. lux. Solo , ob. I , VII, II , Viola , $\text{Pos. II u. lux. IV}$, $\text{ob. I (T. 10, 2nd. 1. 2.)}$.

Handwritten musical score for the second system, including staves for strings and woodwinds.

Annotations: viola .

Handwritten musical score for the third system, including staves for strings and woodwinds.

Annotations: $\text{kle. Noten nur Solo-Vc (ohne Kl.)}$, $\text{kleine Noten ohne Pedal (nur 2. u.)}$.

Handwritten musical score for the fourth system, including staves for strings and woodwinds.

Annotations: $\text{C}^{\#}$, B , C , F , E^{\flat} , Cm^{\flat} , $\text{F}^{\#}$, B , $\text{C}^{\#}$, F , B .

73 16 18

Tr. / - Sax
Ob.
Klar.
Post-Sax
Fag.

wie T. 14
wie T. 14
wie T. 14

viola →

E \flat F F \sharp B B \sharp G \sharp Cm \neq B C C \sharp F

Musical staff with notes and fingerings: 1, 4, 3, 2, 1.

Sax I (aber 1 Okt. v)

Tutti Sax II (aber 1 Okt. v)

Überrückungen f. Pos. II a u. Sax. IV

B B^b B Eb (Gm) B Gm B Eb (Gm) B Gm Gm⁶ F B

(25) ² ^{2 3 3} ³⁰

mp mf

EVK. Jax-Jolo F-Tr. / Sax.

OR. F-Tr. / Sax.

Klar.

Pos. II a u. Sax IV
(Oktavierg. in F. 2 ad. lib.)

(ohne Pos. I II
mit Sax III, IV)

Fagott

(ohne Sax, V?) Fagott

viola

C² B C F Eb Cm⁶ F⁷ B Cm Fm(G⁶Fm)

L 3

Handwritten musical notation on a single staff, featuring various rhythmic patterns, accidentals, and dynamic markings. Includes circled numbers 31 and 34, and a 'V' marking.

Four staves of handwritten musical notation. Each staff begins with the instruction "wie T. 30". The notation includes various rhythmic values, accidentals, and dynamic markings such as "mp" and "p".

Three staves of handwritten musical notation. The first staff is labeled "Viola" on the left. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

Four staves of handwritten musical notation. The second staff from the top of this section contains a series of chord symbols: B, Eb (F°Eb), Ab, Db (E°Db), C Fm C7, Fm Eb F° C. The notation includes various rhythmic values, accidentals, and dynamic markings.

33

Tutti

Pos. II u. Sax. II

Pos. II

Lt. Sax. V

kl. Notizen: nur Solo-vc u. kb

F 7/2 F B (Dm) F Dm F B (Dm) F Dm Dm⁶ C F

④3 ⁴⁵ ⁴³

mf

f ↑
Sax I (aber 1 Okt. v)

↑
Sax II (aber 1 Okt. v)

Pos. IIa, Nr. IV

Viola ↑

G F G C B G⁶ C⁷ F B B⁴ B Eb (G_m) B

(49) (57) (53)

nicht binden

Gm B Eb(Gm)B Gm (Gm)F B C7 B C F

(55)

mf rit.

Pos. IIa Sax. IV (ad. lib) in T. 51/1

Viola

E_b Cm F7 B F#m B