

LANDREISE

12 Flotte Titel für Blechquintett

Particell in C

Huby Mayer
Arr.: Harald Bernt / Martin Lang

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Lieferumfang dieser Sammlung für variables Blechquintett (je 1x):
Particell in C - Stimme 1 B $\flat$ (Flgh./Trpt.) - Stimme 2 B $\flat$ (Flgh./Trpt.)
Stimme 3 C (Bar./Pos.) - Stimme 3 B $\flat$ (Tenh./Bar./Pos.) - Stimme 3 F (Horn)
Stimme 4 C (Bar./Pos.) - Stimme 4 B $\flat$ (Tenh./Bar./Pos.)
Stimme 5 C (Tuba./Bar./Pos.)

Particell in C
LANDREISE - SAMMLUNG FÜR BLECHQUINTETT
1. LOCKER VOM HÖCKER (POLKA FOX)
Huby Mayer
Bearb.: Harald Bernt

1. Stimme
Hgh./Trpt.

2. Stimme
Hgh./Trpt.

3. Stimme
Tenh./Bar./Pos.
Horn

4. Stimme
Bar./Pos.

5. Stimme
Tuba./Bar./Pos.

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LOCKER VON HÖCKER

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Trio

LOCKER VON HÖCKER

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LOCKER VON HÖCKER

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Particell in C

LANDREISE - SAMMLUNG FÜR BLECHBLASINTETT

2. OBENAUF (POLKA)

Huby Mayer
Bearb.: Harald Bernt

♩ = 108

1. Stimme
Hgh./Tpt.

2. Stimme
Hgh./Tpt.

3. Stimme
Tenk./Bar./Pos./
Hrn.

4. Stimme
Bar./Pos.

5. Stimme
Tuba/Bar./Pos.

mf

D.S. al
Φ-Φ
con rep.

LOCKER VON HÖCKER

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ÜBERHAUF

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ÜBERHAUF

Particell in C

LANDREISE - SAMMLUNG FÜR BLASCHORINTETT

3. SO SIND WIR (POLKA)

Huby Mayer
Bearb.: Harald Berni

1. Stimme
Horn 1/Tpt.

2. Stimme
Horn 2/Tpt.

3. Stimme
Tenor (Bar./Pos.)
Horn.

4. Stimme
Bar./Pos.

5. Stimme
Tuba/Bar./Pos.

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SO SIND WIR

Trio

So sind wir

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So sind wir

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Particell in C

LANDREISE - SAMMLUNG FÜR BLECHQUINTETT
4. BERGSPITZEN (MARSCH)

Huby Mayer
Bearb.: Martin Lang

Hornmarsch $\text{♩} = 132$

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Trio

BERGSPITZEN

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BENGSPIZEN

Seite 17

BENGSPIZEN

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Particell in C

LANDREISE - SAMMLUNG FÜR DIECHORDINTETT
5. VELTLINER POLKA

Huby Mayer
Bearb.: Harald Berni

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VELTLINER POLKA

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Probestimme

VELTLINER POLKA

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Musikverlag

VELTLINER POLKA

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VELTLINER POLKA

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6. KIRCHTAGS BOARISCHE (POLKA)

1. Stimme
Horn 1/Trpt.

2. Stimme
Horn 2/Trpt.

3. Stimme
Tenor/Bass/Pos./Hr.

4. Stimme
Bass/Pos.

5. Stimme
Tuba/Bass/Pos.

First system of the musical score, measures 1-4. It features five vocal parts (1. to 5. Stimme) and a tuba/bass/pos. part. The music is in 2/4 time, key of C major. Dynamics include *mf* and *f*.

Second system of the musical score, measures 5-8. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

Third system of the musical score, measures 9-16. It includes a repeat sign and first/second endings. Dynamics include *mf* and *f*.

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Fourth system of the musical score, measures 17-24. It includes a repeat sign and first/second endings. Dynamics include *mf* and *f*.

D.S. al
θ-θ
senza rep.

Fifth system of the musical score, measures 25-32. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

Sixth system of the musical score, measures 33-40. It includes a repeat sign and first/second endings. Dynamics include *mf* and *f*.

KIRCHTAGS BOARISCHE

Seite 26

Seventh system of the musical score, measures 41-48. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

Eighth system of the musical score, measures 49-56. It includes a repeat sign and first/second endings. Dynamics include *mf* and *f*.

Ninth system of the musical score, measures 57-64. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

KIRCHTAGS BOARISCHE

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Tenth system of the musical score, measures 65-72. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

Eleventh system of the musical score, measures 73-80. It includes a repeat sign and first/second endings. Dynamics include *mf* and *f*.

Twelfth system of the musical score, measures 81-88. It continues the vocal and tuba parts. Dynamics include *mf* and *f*.

KIRCHTAGS BOARISCHE

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Particell in C

1. Stimme
Horn 1/2

2. Stimme
Horn 1/2

3. Stimme
Tromp. 1/2, Pos. 1/2, Horn

4. Stimme
Bass 1/2

5. Stimme
Tuba Bass Pos.

mf

111

f

129

f

KIRCHTAGS BARRUCHE

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Particell in C

LANDREIDE - SAMMLUNG FÜR BLECHBLASINTETT

7. ALTSTADT POLKA

Huby Mayer
Bearb.: Martin Lang

$\text{♩} = 140$

1. Stimme
Horn 1/2

2. Stimme
Horn 1/2

3. Stimme
Tromp. 1/2, Pos. 1/2, Horn

4. Stimme
Bass 1/2

5. Stimme
Tuba Bass Pos.

mf

9

17

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23

f

mf

33

mf

f

41

ALTSTADT POLKA

Seite 31

49

f

mf

D.S. al
Θ - Θ
senza rep.

Trio

mf

64

ALTSTADT POLKA

Seite 32

Partitur

ALTSTADT POLKA

Seite 33

ALTSTADT POLKA

Seite 34

Partitur in C

LANDREISE - SAMMLUNG FÜR BLECHBLASINSTRUMENTE
8. HÜTTENRUNDE (WALZER)

Huby Mayer
Bearb.: Martin Lang

Walzer 3/4 = 70

1. Stimme
Horn 1/Trpt.
mf

2. Stimme
Horn 2/Trpt.
mf

3. Stimme
Tenor (Bar./Pos.)
Horn.
mf

4. Stimme
Bar./Pos.
mf

5. Stimme
Tuba/Bar./Pos.
mf

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HÜTTENRUNDE

Seite 36

Particell in C

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

Particell in C

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

HÜTNERUNDE

Seite 37

Particell in C

LANDREIDE - SAMMLUNG FÜR BLECHQUINTETT
9. IMMER IN EILE (POLKA)

Huby Mayer
Bearb.: Martin Lang

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

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Seite 38

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

flotte Polka $\text{♩} = 148$

1. Stimme
High./Tpt.

2. Stimme
High./Tpt.

3. Stimme
Tech./Bar./Pos./Hr.

4. Stimme
Bar./Pos.

5. Stimme
Tuba Bar./Pos.

D.S. al
Θ - Θ

IMMER IN EILE

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Seite 40

IMMER IN EILE

Probestimme HUMA Musikverlag

25 26 27 28

mf *f* *f* *f*

29 30 31 32

mf *mf* *mf* *mf*

f *mf*

33 34 35 36

f *f* *f* *f*

f *f* *f* *f*

IMMER IN EILE

Seite 41

95 96 97 98

mf *mf* *mf* *mf*

103 104 105 106

mf *mf* *mf* *mf*

111 112 113 114

f *f* *f* *f*

f *f* *f* *f*

IMMER IN EILE

Seite 42

119 120 121 122

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

127 128 129 130

f *f* *f* *f*

sfz *mf* *sfz* *mf*

f *f* *f* *f*

f *f* *f* *f*

135 136 137 138

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

IMMER IN EILE

Seite 43

143 144 145 146

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

151 152 153 154

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

161 162 163 164

f *f* *f* *f*

sfz *mf* *sfz* *mf*

f *f* *f* *f*

f *f* *f* *f*

IMMER IN EILE

Seite 44

10. EIN KLANG VOLL FREUDE (WALZER)

Huby Mayer

Bearb.: Harald Berni

1. Stimme
Horn 1/Trpt.

2. Stimme
Horn 2/Trpt.

3. Stimme
Trbn./Bar./Pos./Hrn.

4. Stimme
Bar./Pos.

5. Stimme
Tuba/Bar./Pos.

This system contains the first five staves of the score. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked with a forte (f) dynamic and includes various musical notations such as notes, rests, and slurs. A large watermark 'Probestimme HUMA Musikverlag' is diagonally across the page.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

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This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

EIN KLANG VOLL FREUDE

Trio

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

68

D.S. al
θ - θ

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

EIN KLANG VOLL FREUDE

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91

This system continues the musical score with five staves. The notation includes various musical symbols and dynamics, maintaining the same key and time signature as the first system.

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EIN KLANG VOLL FREUDE

107

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The fifth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and bar lines. There are handwritten annotations in the right margin, including a large 'H' and a circled 'C'.

rit.

The musical score is for a piece titled 'The Rose Tree' in 3/4 time, marked 'rit.' (ritardando). It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature has one flat (B-flat). The vocal parts enter with a melody of quarter and eighth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a final cadence on a whole note.

EIN KLANG VOLL FREUDE

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[illegible]

The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff is a vocal line in treble clef, featuring a melody with various note values and rests, including a final whole note 'A'. The second staff is a piano accompaniment in treble clef, consisting of a steady eighth-note pattern. The third staff is a piano accompaniment in bass clef, also featuring a steady eighth-note pattern. The fourth staff is a piano accompaniment in treble clef, with a melody that includes eighth and sixteenth notes. The fifth staff is a piano accompaniment in bass clef, with a steady eighth-note pattern. The score is marked 'D.S. al Fine' at the end.

Wonderful Day

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Particell in C

LANDREISE - SAMMLUNG FÜR BLECHQUINTETT
11. WONDERFUL DAY (BEGUINE)

Huby Mayer
Bearb.: Martin Lang

[illegible]

The image shows a musical score for a piece titled "Musik" by C. 172. The score is written for piano and features a melody in G major. The introduction is marked "Piano" and consists of a series of chords in the right hand and a simple bass line in the left hand. The main melody is in the right hand, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a series of eighth and sixteenth notes, creating a lively and cheerful tune. The score is written on five staves, with the first three staves for the right hand and the last two staves for the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a "Piano" dynamic and a "Crescendo" marking. The piece is in G major and 4/4 time. The score is written for piano and features a melody in G major. The introduction is marked "Piano" and consists of a series of chords in the right hand and a simple bass line in the left hand. The main melody is in the right hand, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a series of eighth and sixteenth notes, creating a lively and cheerful tune. The score is written on five staves, with the first three staves for the right hand and the last two staves for the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a "Piano" dynamic and a "Crescendo" marking. The piece is in G major and 4/4 time.

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Particell in C

LANDREISE - SAMMLUNG FÜR BLECHQUINTETT
12. LANDREISE (POLKA)

Huby Mayer
Bearb.: Martin Lang

Blotte Polka ♩ = 132

1. Stimme
Figh./Tpt.

2. Stimme
Figh./Tpt.

3. Stimme
Tenh./Baz./Pos.
Hrn.

4. Stimme
Baz./Pos.

5. Stimme
Tubi./Baz./Pos.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a melody in the Treble 1 staff, with harmonization in the other staves. There are dynamic markings such as *f* (forte) and *ff* (fortissimo). A large, stylized watermark 'AL' is overlaid on the score.

A musical score for a piece titled "Musik Chandra". The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains a melody in the top treble staff, a melody in the second treble staff, and a bass line in the bottom bass staff. The second measure contains a melody in the top treble staff, a melody in the second treble staff, and a bass line in the bottom bass staff. The score includes dynamic markings such as *mf* (mezzo-forte) and *sf* (sforzando). A large, stylized watermark "Musik Chandra" is overlaid diagonally across the score.

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33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 70 71 72