

<b>Titel:</b>	<b>Auf der Alm – Marsch</b>
<b>Quelle:</b>	<b>Beutelsbach-Archiv Lkr. Passau Nr. 4, Wegscheid-VABN N 157 -27, S. 44, Hintereben-Musikarchiv Freyung-Grafenau Nr. 153, S. 53</b>
<b>Komponist:</b>	<b>Johann Nepomuk Scheßl (1837-1908)</b>
<b>Arrangeur/ Bearbeiter:</b>	<b>Josef Wimmer</b>
<b>Besetzung:</b>	<b>Geigenmusik</b>

	Direktion		1. Horn in Es		Schlagzeug
	Piccolo		2. Horn in Es		große Trommel
	Flöte in C		3. Horn in Es		kleine Trommel
	2. Flöte in C		4. Horn in Es		Pauken
	1. Oboe		1. Horn in F		Lyra
	2. Oboe		2. Horn in F		Glockenspiel
	1. Fagott		3. Horn in F		Xylophon
	2. Fagott		4. Horn in F	X	Akkordeon
	Kontrafagott		1. Tenorhorn in B		Bandoneon
	Klarinette in Es		2. Tenorhorn in B (Mel.)		Harmonium
	Klarinette hoch in B= Es-Klarinette ad lib		2. Tenorhorn in B		Klavier
	Klarinette in B (2. St.)		3. Tenorhorn in B	X	Nachschlaggeige
	2. Klarinette in B(3. St.)		4. Tenorhorn in B		2. Nachschlaggeige
	3. Klarinette in B (oktav.)		Tenorhorn (Tanzmusik	X	Nachschlagbratsche
	Sopransaxophon		Bariton in C		1. Violine (obligat)
	1. Altsaxophon in Es		Bariton in B	X	1. Violine
	2. Altsaxophon in Es		Bariton in C (Tanzmusik)	X	2. Violine
	1. Tenorsaxophon in B		Bariton in C (Melodie)	X	3. Violine (3. St.) ad lib
	2. Tenorsaxophon in B		Bariton in B (Melodie)	X	Bratsche (3. St.) ad lib
	Baritonsaxophon in Es		1. Posaune in C	X	Cello
	Flügelhorn		2. Posaune in C	X	Kontrabass
	Bassflügelhorn		3. Posaune in C		1. Stimme
	3. Flügelhorn in B		4. Posaune in C		2. Stimme
	Flügelhorn in		1. Posaune in B		3. Stimme
	Flügelhorn in		2. Posaune in B		4. Stimme
	1. Trompete in B = 1. Flü		3. Posaune in B		Nebenstimme
	2. Trompete in B = 2. Flü		4. Posaune in B		Gitarre
	3. Trompete in B		1. Basstrompete in B		Sopranino
	4. Trompete in B		2. Basstrompete in B		Sopranblockflöte
	1. Begleittrompete in B		1. Basstrompete in C		Altblockflöte
	2. Begleittrompete in B		2. Basstrompete in C		Tenorblockflöte
	1. Trompete in		1. Tuba in C		Bassblockflöte
	2. Trompete in		2. Tuba in C		
	1. Trompete in Es		1. Tuba in B		
	2. Trompete in Es		2. Tuba in B		Textblatt
	3. Trompete in Es		Tuba in B		Liedblatt
	4. Trompete in Es		Tuba in F		
			Tuba in Es		

# Auf der Alm

Violinen

Johann Nepomuk Scheßl (1837-1908)

First system of musical notation for measures 1-7. It consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff begins with a dynamic marking of *f* (forte) and the second staff with *p* (piano). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Second system of musical notation for measures 8-15. It continues the two-staff format. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together, with various rests and slurs.

Third system of musical notation for measures 16-22. It includes first and second endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') concludes the phrase. Dynamic markings *f*, *p*, and *f* are used throughout.

Fourth system of musical notation for measures 23-31. This system continues the rhythmic and melodic patterns established in the previous systems, primarily using eighth and sixteenth notes.

Fifth system of musical notation for measures 32-39. It features first and second endings. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a double bar line and repeat signs.

Trio

40

*f* *p*

44

*mf*

49

*p* *mf*

54

*f* *p*

1. 2.x 8va ad lib 2.

# Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

1. *f* 2. *p*

8

16 1. 2.

*f* *p*

23

32 1. 2.

*mf*

40 **Trio** 2.x

*f* *p*

44

*mf*

49

*p* *mf*

54 1.x / 2.x 1. spielen 2.

*f* *p*

# Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

1. *f* *p*

8

16 | 1. | 2.

*f* *p*

22

28

34 | 1. | 2.

*mf*

40 2.x

**Trio** *f* *p*

44

*mf*

49

*p* *mf*

54 | 1. spielen | 2.

*f* *p*

Begleitvioline

# Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

The musical score is written for a violin in G major and 2/4 time. It consists of 60 measures, divided into two systems of three staves each. The piece begins with a *f* dynamic and a *p* dynamic. It features several first and second endings, a *Trio* section starting at measure 40, and various dynamic markings including *f*, *p*, *mf*, and *mfz*. The score includes slurs, accents, and repeat signs.

8

16

22

28

34

40

**Trio**

44

49

54

# Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

8 *f* *p*

16 *f* 1. 2.

22 *f*

28

34 1. 2. *mf*

40

**Trio** *f* *p*

44 *mf*

49 *p* *mf*

54 1. 2. *f*

*f* *p*

7

15 1. 2.

22 *f*

28 *f* 1

34 1. 2. *mf*

40 *f* *p* 2.x

**Trio**

44

48 *p*

54 *f* 1. 2.



# Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

8

*f* *p*

8

16

*f* *f*

23

32

*mf* *mf*

**Trio**

40

*f* *p*

44

*mf*

49

*p* *mf*

54

*f*

# Auf der Alm

A<sup>7</sup> D A A D A A D A<sup>7</sup>

*f* *p*

5 G D A<sup>7</sup> D

12 G D E<sup>7</sup> *f*

19 A 1. 2. D A<sup>7</sup> *p* *f*

25 (Hm)A<sup>7</sup> D G A<sup>7</sup> D A<sup>7</sup>

33 (Hm)A<sup>7</sup> 1. D 2. D A<sup>7</sup> D *mf*

40 **Trio** G G D<sup>7</sup> *f* *p* *mf*

46 G D<sup>7</sup> *p*

53 G D<sup>7</sup> 1. G 2. G *mf* *f* *p*