

<b>Titel:</b>	<b>Waldler-Marsch</b>
<b>Quelle:</b>	Archiv des Landkreises, in ganz Niederbayern verbreitet
<b>Komponist:</b>	<b>Erhard Kutschenreuter (18.06.1873 – 06.05.1946)</b>
<b>Arrangeur/ Bearbeiter:</b>	<b>Josef Wimmer</b>
<b>Besetzung:</b>	<b>Blechbläserquintett</b>

Partitur in C	
A	Trompete in B, Trompete in C
B	Trompete in B, Trompete in C
C	Horn in F, Horn in Es, Posaune in C, Posaune in B
D	Posaune in C, Posaune in B
E	Tuba in C (hoch), Tuba in C (tief), Tuba in B
ad lib.	Schlagzeug

Ich habe als Papierformat das Marschbuchformat gewählt, allerdings auf zwei Seiten ausgedehnt. Bei einer Seite wären die Noten zu klein geraten. Meine Idee war, dass der Marsch jederzeit im Marschbuch mitgenommen werden kann und z. B. bei einem Standkonzert zu Gehör gebracht werden kann.



Josef Wimmer, Büchlberg

# Waldlermarsch

von

## Erhard Kutschenreuter

(18.06.1873 – 06.05.1946)

Viele kennen den Waldlermarsch aus dem bekanntesten Singspiel von Erhard Kutschenreuter, dem „Hollédauer Fidel“, in der heute gespielten Fassung von 1920. Der Marsch hat dem Komponisten so gut gefallen, dass er ihn in sein Bühnenwerk aufgenommen hat, doch der Ursprung der heimlichen Hymne des Bayerwaldes geht etwas weiter zurück.

### Entstehung des Marsches

Am 16. November 1902 wurde der frisch ernannte Lehrer Erhard Kutschenreuter nach Neuschönau versetzt, wo er bis zum 1. Februar 1904 wirkte.

In diese Zeit fiel für Kutschenreuter das freudige Ereignis, die Geburt seines ersten Sohnes.

„Am 15. Februar 1903, nachmittags um vier Uhr, brachte seine Frau einen Knaben zur Welt, der den Vornamen Franz bekam. Aus Freude über die Geburt seines ersten Sohnes setzte sich der glückliche Vater nach dem ersten Schrei des Neugeborenen ans Klavier und komponierte einen schneidigen Marsch. Diese Tatsache ist schriftlich verbürgt in einem Brief Franz Kutschenreuters vom 19. April 1973 an den Bürgermeister von Neuschönau. Darin berichtet er, dass ihm sein Vater öfters die Entstehungsgeschichte dieses Marsches so erzählt hat.

Noch hatte dieser Marsch, der Kutschenreuters bekannteste und meist gespielte Komposition werden sollte, keinen Text. Am 1. Mai 1903 kam der jung verheiratete und eben als königlich-bayerischer Revierförster vereidigte Max Mang nach Neuschönau“. Auch er war ein echter Niederbayer und zwischen den beiden entstand bald ein enges und freundschaftliches Verhältnis. „Beide waren begeisterte Natur- und Waldfreunde und begründeten die Waldvereinssektion Neuschönau. Da wurde die Idee geboren, dem neu gegründeten Verein einen Marsch zu widmen. Kutschenreuter erinnerte sich seines Marsches, den er bei der Geburt seines Sohnes komponiert hatte und Mang schrieb für dessen Trio den Text... Damit hatte das Kind einen Namen bekommen und der „Waldlermarsch“ war als solcher geboren. Text und Musik wurden in der Lithographischen Anstalt von C.C. Röder in Leipzig gedruckt und so eroberte der Marsch bald ganz Niederbayern und die angrenzenden Gebiete. Das hübsch gestaltete Titelblatt dieser Notenausgabe trägt den Vermerk „Eigentum und Verlag der Waldvereinssektion Neuschönau“. Als Kutschenreuter Jahre später seinen „Hollédauer Fidel“ schuf, verwendete er darin auch diesen Marsch und verhalf ihm so zu noch größerer Popularität.“ (aus Hans Proft, S. 38f, siehe unten)

Ich wünsche den Kapellen mit dem Waldlermarsch viel Freude beim Musizieren.



Josef Wimmer

Literatur zum Waldlermarsch und zu Erhard Kutschenreuter:

1. Proft, Hans, „Immer froh und heiter bleibt der Kutschenreuter“, Passau 2004. Verlag Karl Stutz Passau, ISBN 3-88849-206-8.
2. Reimeier, Karl-Heinz, Erhard Kutschenreuter der „Niederbayerische Marschkönig“, -Eine Biographie-, Grafenau 1989. Morsak Verlag, Grafenau, ISBN 3-87553-317-8.

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)  
Bearbeitung von Josef Wimmer

A) Trompete in B  
B) Trompete in B  
C) Posaune in C  
D) Posaune in C  
E) Tuba C

*f*

6 **A**

A) Trp  
B) Trp  
C) Pos  
D) Pos  
E) Tb..

*mf*

12

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

18

AA

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*f*

*f*

*f*

*f*

24

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Detailed description: This block contains two systems of musical notation for five instruments: A) Trumpet, B) Trumpet, C) Trombone, D) Trombone, and E) Tuba. The first system covers measures 24 through 29. The second system covers measures 30 through 35. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for measures 25, 26, 27, 28, 30, 31, 32, 33, 34, and 35. The notation includes various note values, rests, and articulation marks.

30

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

Detailed description: This block contains a single system of musical notation for five instruments: A) Trumpet, B) Trumpet, C) Trombone, D) Trombone, and E) Tuba. The system covers measures 30 through 35. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various note values, rests, and articulation marks.

36 B

A) Trp *f* *f*

B) Trp *f* *f*

C) Pos *f*

D) Pos *f* *f*

E) Tb.. *f* *f*

42

A) Trp *mf*

B) Trp *mf*

C) Pos *mf*

D) Pos *mf*

E) Tb.. *mf*

48

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*f*

*f*

*f*

*f*

*f*

53

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*p*

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*f*

1.

2.



58 **Trio** **C**

A) Trp *f* *p*

B) Trp *f* *p*

C) Pos *f* *p* *mf*

D) Pos *f* *mf* *p*

E) Tb.. *f* *p*

65

A) Trp *mf*

B) Trp *p* *mf*

C) Pos *p* *mf*

D) Pos *p* *mf*

E) Tb.. *p* *mf*

72 CC

A) Trp  
B) Trp  
C) Pos  
D) Pos  
E) Tb..

*f* *p* *f* *mf* *f* *p*

Detailed description: This musical score covers measures 72 through 78. It features five staves: A) Trp (Trumpet), B) Trp (Trumpet), C) Pos (Positone), D) Pos (Positone), and E) Tb.. (Tuba). The key signature is three flats (B-flat, E-flat, A-flat). Measure 72 shows a dynamic shift from *f* to *p* for the trumpets. Measure 73 has *f* for the trumpets and *p* for the positone. Measure 74 has *f* for the trumpets and *mf* for the positone. Measure 75 has *f* for the trumpets and *p* for the positone. Measure 76 has *f* for the trumpets and *p* for the positone. Measure 77 has *f* for the trumpets and *p* for the positone. Measure 78 has *f* for the trumpets and *p* for the positone.

79

A) Trp  
B) Trp  
C) Pos  
D) Pos  
E) Tb..

*mf* *p*

Detailed description: This musical score covers measures 79 through 85. It features five staves: A) Trp (Trumpet), B) Trp (Trumpet), C) Pos (Positone), D) Pos (Positone), and E) Tb.. (Tuba). The key signature is three flats (B-flat, E-flat, A-flat). Measure 79 has *mf* for the positone and *p* for the tuba. Measure 80 has *mf* for the positone and *p* for the tuba. Measure 81 has *mf* for the positone and *p* for the tuba. Measure 82 has *mf* for the positone and *p* for the tuba. Measure 83 has *mf* for the positone and *p* for the tuba. Measure 84 has *mf* for the positone and *p* for the tuba. Measure 85 has *mf* for the positone and *p* for the tuba.

86

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*mf*

*mf*

*mf*

*mf*

92

**D**

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*mf-f*

*mf-f*

*mf-f*

*mf-f*

*mf-f*

98

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

104

1. 2.

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

*f*

*f*

*f*

*mf*

ad lib  
D.S.

# Waldler - Marsch

A) Trompete in B

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

The musical score is written for Trompete in B (B-flat trumpet) in B-flat major, 2/4 time. It consists of six staves of music. The first staff begins with a *f* dynamic and includes two *Trp2* markings. The second staff features a first ending marked **A** with a *mf* dynamic. The third staff continues with a *f* dynamic. The fourth staff includes a first ending marked **AA** and a *mf* dynamic. The fifth staff features a *f* dynamic. The sixth staff includes a second ending marked **B** with a *mf* dynamic. The score concludes with a *f* dynamic.

## A) Trompete in B

Musical score for Trompete in B, featuring six staves of music. The score includes various dynamics, articulations, and performance markings.

**Staff 1:** Dynamics: *p* (piano), *f* (forte). Performance markings: 1., 2. (first and second endings).

**Staff 2:** Dynamics: *f* (forte), *p* (piano). Performance markings: **C** (crescendo), 2 (second ending).

**Staff 3:** Dynamics: *mf* (mezzo-forte), *f* (forte), *p* (piano). Performance markings: **CC** (crescendo), 2 (second ending).

**Staff 4:** Dynamics: *mf* (mezzo-forte), *mf* (mezzo-forte). Performance markings: 2 (second ending), 1 (first ending).

**Staff 5:** Dynamics: *mf-f* (mezzo-forte to forte). Performance marking: **D** (diminuendo).

**Staff 6:** Dynamics: *f* (forte). Performance markings: 1., 2. (first and second endings).

**Staff 7:** Performance marking: **ad lib** (ad libitum), **D.S.** (Da Capo).

# Waldler - Marsch

A) Trompete in C

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

Trp2

Trp2

9 **A** *f*

18 *mf*

25 *mf* *mf* **AA**

33 *f* *f*

41 **B** *mf* *f*

2

50

## A) Trompete in C

Musical notation for Trompete in C, measures 50-57. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes a first ending (1.) and a second ending (2.). Dynamics include *p* (piano) and *f* (forte).

Trio

58

Musical notation for Trio, measures 58-69. The key signature is three flats. The notation includes a first ending (1.) and a second ending (2.). Dynamics include *f* (forte) and *p* (piano). A box labeled 'C' is present above measure 58.

70

Musical notation for Trio, measures 70-79. The key signature is three flats. The notation includes a first ending (1.) and a second ending (2.). Dynamics include *mf* (mezzo-forte) and *f* (forte). A box labeled 'CC' is present above measure 70.

80

Musical notation for Trio, measures 80-91. The key signature is three flats. The notation includes a first ending (1.) and a second ending (2.). Dynamics include *mf* (mezzo-forte).

92

Musical notation for Trio, measures 92-101. The key signature is three flats. The notation includes a first ending (1.) and a second ending (2.). Dynamics include *mf-f* (mezzo-forte to forte). A box labeled 'D' is present above measure 92.

102

Musical notation for Trio, measures 102-109. The key signature is three flats. The notation includes a first ending (1.) and a second ending (2.). Dynamics include *f* (forte). The piece concludes with the instruction *ad lib* and *D.S.* (Da Capo).



# Waldler - Marsch

B) Trompete in B

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer



B) Trompete in B

2 50

1. 2.

*p* *f*

58

**Trio**

*f* *p* *p*

68

2

**CC**

*mf* *f* *p*

80

*mf* *mf*

92

**D**

*mf-f*

102

1. 2.

*f*

ad lib  
D.S.

# Waldler - Marsch

B) Trompete in C

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

9 **A** *f*

18 *mf*

25 *f* **AA**

33 *mf*

41 **B** *mf* *f*

B) Trompete in C

2

50

*p* *f*

1. 2.

58

**Trio**

*f* *p* *p*

C

68

*mf* *f* *p*

2

CC

81

*mf* *mf*

92

*mf-f*

D

102

*f*

1. 2.

ad lib  
D.S.

C) Horn in F

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

9 **A** *f* *mf*

18 **1**

25 **1** *mf* **AA**

33 **1**

41 **B** *f* *mf* *f*

2 50

C) Horn in F

1. 2.

*p* *f*

Trio

58

*f* *p* *mf*

C

66

*p* *mf* *f*

76

76

*p* *mf* *f* *p*

CC

*mf* *p*

84

*mf-f*

92

92

*mf-f*

D

102

102

*mf-f* *ad lib*

1. 2.

D.S.

C) Horn in Es

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

9 **A** *f* *mf*

18 **1**

25 **1** **1** *mf* **AA**

33 **1**

41 **B** *f* *mf* *f*

2

C) Horn in Es

50

1. 2.

*p* *f*

Trio

58

*f* *p* *mf*

66

*p* *mf* *f* *p*

76

*p* *mf* *f* *p*

*mf* *p*

84

*mf* *p*

92

*mf-f* *f*

102

1. 2.

*mf-f* *p*

ad lib  
D.S.



C) Posaune in B

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

9 **A** *f* *mf*

18 *mf* **AA**

25 *f* *mf* *f*

33

41 **B** *f* *mf* *f*

50

58 *p* *f*

**Trio**

66 *f* *p* *mf*

76 **CC** *p* *mf* *f* *p*

84 *mf* *p*

92 **D**

102 *mf-f* 1. 2. **ad lib**  
**D.S.**

C) Posaune in C

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

*f* *mf*

9 **A**

*mf*

18

*mf* **AA**

25

*mf*

33

*mf*

41 **B**

*f* *mf* *f*

C) Posaune in C

2

50

*p* *f*

1. 2.

Trio

58

*f* *mf*

C

66

*p* *mf* *f* *p*

76

*mf* *p*

CC

84

*p*

92

*mf-f*

D

102

*mf-f*

1. 2.

ad lib  
D.S.

D) Posaune in B

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

The musical score is written for a B-flat trumpet (Posaune in B) in the key of B-flat major and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature (C). The music starts with a forte (*f*) dynamic. The second staff is marked with a box containing the letter 'A' and begins with a repeat sign. The third staff starts at measure 18 and features a mezzo-forte (*mf*) dynamic. The fourth staff starts at measure 25 and includes a box with 'AA' at the end of the staff. The fifth staff starts at measure 33 and features a forte (*f*) dynamic. The sixth staff starts at measure 41 and includes a box with 'B' at the beginning. This staff features a forte (*f*) dynamic at the start, a mezzo-forte (*mf*) dynamic in the middle, and a forte (*f*) dynamic at the end. The score concludes with a double bar line.

## D) Posaune in B

50

1. 2.

*p* *f*

58

**Trio**

*f* *mf* *p* **C** *p*

70

*mf* *f* *mf* *p* **CC**

81

*mf* *mf*

92

**D** *mf-f*

102

1. 2.

*f* *mf* **ad lib** **D.S.**

D) Posaune in C

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

1 *f*

9 **A** *mf*

18 *f*

25 **AA** *mf*

33 *f*

41 **B** *f* *mf* *f*

2 50

D) Posaune in C

*p* *f*

Trio

58

*f* *mf* *p* *mf* *p*

70

*mf* *f* *mf* *p*

81

*mf* *mf*

92

*mf-f*

102

*f* *mf*

ad lib  
D.S.



E) Tuba C (hoch)

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer



9

**A**

*f*



18

*mf*



25

*f*

**AA**



33

*mf*



41

**B**

*f*

*mf*

*f*



E) Tuba C (hoch)

2

50

58 **C** *p* *f*

Trio

66 *f* *p*

76 **CC** *p* *mf* *f* *p*

84 *p* *f*

92 **D** *mf-f*

102 *mf-f* *p*

ad lib  
D.S.

E) Tuba C

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer



25

**AA**



41

**B**



## E) Tuba C

1. 2.

58

C

## Trio

*f* *p*

66

*p* *mf* *f* *p*

76

CC

84

92

D

102

*mf-f*

1. 2.

ad lib  
D.S.

E) Bass in B

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

9 **A** *f*

18 *mf*

25 *f* **AA**

33 *mf*

41 **B** *f* *mf* *f*

Detailed description of the musical score: The score is for a Bass in B instrument. It is in 2/4 time and B-flat major. The first staff (measures 1-8) starts with a forte (*f*) dynamic. The second staff (measures 9-17) is marked *mf*. The third staff (measures 18-24) is marked *f*. The fourth staff (measures 25-32) is marked *mf* and contains a section labeled **AA**. The fifth staff (measures 33-40) is marked *f*. The sixth staff (measures 41-48) is marked *f* and contains a section labeled **B**. This section includes accents (>) and dynamic changes to *mf* and *f*.

E) Bass in B

2 50

1. 2.

*p* *f*

58 **C**

**Trio**

66 *f* *p*

76 **CC** *p* *mf* *f* *p*

84

92 **D**

102 *mf-f* 1. 2.

*ad lib*  
**D.S.**

Schlagzeug

# Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

m. Bck.

Musical notation for the first system of the drum part. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings. The first measure is marked with a forte *f* dynamic, and the final measure is marked with a mezzo-forte *mf* dynamic. There are also some chordal symbols above the staff.

9 **A** ohne Bck.

Musical notation for the second system of the drum part, starting at measure 9. It features a repeat sign at the beginning. The notation includes rhythmic patterns and dynamic markings, with a forte *f* dynamic indicated.

m. Bck.

Musical notation for the third system of the drum part, starting at measure 16. It includes rhythmic patterns and dynamic markings, with a forte *f* dynamic indicated.

22

**AA** ohne Bck.

Musical notation for the fourth system of the drum part, starting at measure 22. It includes a double bar line followed by rhythmic patterns and dynamic markings, with a mezzo-forte *mf* dynamic indicated.

28

Musical notation for measures 28-33. The staff shows a sequence of eighth notes and quarter notes with rests, primarily on the upper line. The lower line contains a steady accompaniment of quarter notes.

m. Bck.

34

Musical notation for measures 34-38. Similar to the previous system, it features eighth and quarter notes on the upper line and a quarter-note accompaniment on the lower line.

39

Musical notation for measures 39-43. Measure 39 ends with a double bar line. Measure 40 begins with a boxed letter 'B' and a fermata over a pair of eighth notes. The notation continues with eighth and quarter notes on the upper line and quarter notes on the lower line.

B m. Bck. *f*

44

Musical notation for measures 44-50. Measure 44 starts with a fermata over a pair of eighth notes. The notation continues with eighth and quarter notes on the upper line and quarter notes on the lower line.

*f*

ohne Bck.

m. Bck.

51

Musical notation for measures 51-55. Measure 51 begins with a fermata over a pair of eighth notes. The notation continues with eighth and quarter notes on the upper line and quarter notes on the lower line. A first ending bracket spans measures 54 and 55, with a second ending bracket below it.

*p*  *f*



58 **C** Triangel

**Trio**

72 **CC** *f* *p* *mf*

84 *p* *mf*

92 **D** 2.x m. Bck.

98 *mf-f*

105 1. 2. *f* *ad lib* *D.S.*