

Titel:	Waldler-Marsch (Stimmen im Marschbuch-format)
Quellen:	Verschiedene Handschriften in Niederbayern
Komponist:	Erhard Kutschenreuter (1873 - 1946)
Arrangeur/ Bearbeiter:	Josef Wimmer
Besetzung:	Blechbläserquintett (Schlagzeug ad lib.)
A)	Trompete in B und C
B)	Trompete in B und C
C)	Horn in Es und F, Posaune in B und C
D)	Posaune in B und C
E)	Tuba in B und C (hoch und tief)
	Schlagzeug ad lib.

Interessantes zum 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 „Holledauer Fidel“ schuf, verwendete er darin auch diesen Marsch und verhalf ihm so zu noch größerer Popularität.“ (aus Hans Proft, S. 38f, siehe unten)

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.

A handwritten signature in black ink, reading 'Josef Wimmer'. The signature is written in a cursive style with a long horizontal stroke at the end.

Josef Wimmer, Büchlberg

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..

30

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

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..

53

A) Trp

B) Trp

C) Pos

D) Pos

E) Tb..

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..

79

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

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

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 for Trompete in B is written in B-flat major and 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 *mf* dynamics. The fifth staff has *f* dynamics. The sixth staff features a first ending marked **B** with *mf* and *f* dynamics.

A) Trompete in B

Musical score for Trompete in B, page 2. The score consists of six staves of music in 3/4 time with a key signature of two flats.

The first staff is the main melody, starting with a half rest, followed by eighth and quarter notes, and ending with a first and second ending. Dynamics range from *p* to *f*.

The second staff is labeled "Trio" and features a triplet of eighth notes, followed by a double bar line and a "C" rehearsal mark.

The third staff continues the melody with a "CC" rehearsal mark.

The fourth staff has a "D" rehearsal mark and includes a triplet of eighth notes.

The fifth staff is a sustained chord with a *mf-f* dynamic.

The sixth staff concludes with a first and second ending, ending with a double bar line and a "D.S." instruction.

Dynamics: *p*, *f*, *mf*, *mf-f*, *f*.

Rehearsal marks: C, CC, D.

Performance instructions: *ad lib*, *D.S.*

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

50

p *f*

1. 2.

Trio

58

58

f *p*

C 2 2 2

70

70

mf *f* *p*

CC 2

80

80

2 2 1

mf *mf* *mf*

92

92

D

mf-f

102

102

1. 2.

f

ad lib
D.S.

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 **C**

Trio *f* *p* *p*

68 **CC** 2 *mf* *f* *p*

80 *mf* *mf*

92 **D** *mf-f*

102 1. 2. *f* *>* *>* **ad lib** **D.S.**

Detailed description: This is a musical score for Trompete in B, spanning measures 50 to 102. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The music begins at measure 50 with a half note rest, followed by eighth notes. A dynamic marking of *p* (piano) is placed below the staff, and a hairpin crescendo leads to a dynamic marking of *f* (forte) at measure 57. A first ending bracket covers measures 57-58, with a second ending bracket covering measures 58-59. Measure 58 is marked with a box containing the letter 'C'. At measure 59, the 'Trio' section begins with a double bar line and a key signature change to three flats (E-flat major or C minor). The music starts with a half note rest, followed by eighth notes. A dynamic marking of *f* is present, followed by a hairpin decrescendo to *p* (piano) by measure 67. A box containing 'CC' is placed above the staff at measure 67. Measure 68 is marked with a '2' above the staff, indicating a second ending. A hairpin crescendo leads to *mf* (mezzo-forte) at measure 69, followed by a dynamic marking of *f* at measure 70 and *p* at measure 71. Measure 80 features a dynamic marking of *mf* and a hairpin crescendo. Measure 92 is marked with a box containing 'D' and a dynamic marking of *mf-f*. Measure 102 has a first ending bracket covering measures 102-103 and a second ending bracket covering measures 103-104. A dynamic marking of *f* is placed below the staff at measure 102, followed by accents (>) on measures 103 and 104. The score concludes with a double bar line and the instruction 'ad lib D.S.' (ad libitum Da Capo).

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

25 *mf* **AA**

33

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*

Detailed description of the musical score: The score is for a Horn in E-flat part of a march. It is written in 2/4 time and consists of six staves. The first staff (measures 1-8) features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The second staff (measures 9-17) begins with a first ending bracket labeled 'A' and contains several rests followed by rhythmic patterns. The third staff (measures 18-24) continues the rhythmic patterns with first ending brackets labeled '1'. The fourth staff (measures 25-32) features a more complex rhythmic pattern with first ending brackets labeled '1' and a mezzo-forte (*mf*) dynamic, ending with a double bar line and a box labeled 'AA'. The fifth staff (measures 33-40) continues the rhythmic patterns with first ending brackets labeled '1'. The sixth staff (measures 41-48) begins with a first ending bracket labeled 'B' and features a dynamic range from forte (*f*) to mezzo-forte (*mf*) and back to forte (*f*).

2

C) Horn in Es

50

1. 2.

p *f*

Trio

58

f *p* *mf*

C

66

p *mf* *f*

76

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

mf *p*

84

mf *p*

92

D *mf-f*

102

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

C) Posaune in B

Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer

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

18 **1** **2** *mf*

25 **1** **2** **AA**

33 **1** **2**

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**

18

mf **AA**

25

33

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

mf *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

9 **A** *f*

18 *mf*

25 *f* **AA**

33 *f*

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

D) Posaune in B

50

1. 2.

p *f*

Detailed description: This staff contains measures 50 through 57. It begins with a treble clef and a key signature of two flats. The music features eighth-note patterns in the first half and a first ending (marked '1.') followed by a second ending (marked '2.'). Dynamic markings include *p* (piano) and *f* (forte).

Trio

58

f *mf* *p* *p*

C CC

Detailed description: This staff contains measures 58 through 69. It starts with a treble clef and a key signature of two flats. The music includes a first ending (marked 'C') and a second ending (marked 'CC'). Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano).

70

mf *f* *mf* *p*

Detailed description: This staff contains measures 70 through 80. It features a treble clef and a key signature of two flats. The music includes a first ending (marked 'C') and a second ending (marked 'CC'). Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

81

mf *mf*

Detailed description: This staff contains measures 81 through 91. It features a treble clef and a key signature of two flats. The music includes a first ending (marked 'C') and a second ending (marked 'CC'). Dynamic markings include *mf* (mezzo-forte).

92

mf-f

D

Detailed description: This staff contains measures 92 through 101. It features a treble clef and a key signature of two flats. The music includes a first ending (marked 'D') and a second ending (marked 'CC'). Dynamic markings include *mf-f* (mezzo-forte to forte).

102

1. 2.

f *mf*

ad lib D.S.

Detailed description: This staff contains measures 102 through 109. It features a treble clef and a key signature of two flats. The music includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The piece concludes with the instruction 'ad lib D.S.' (ad libitum Da Capo).

D) Posaune in C

Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer



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)

2

50

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

Trio

66 *f* *p*

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

84 *p* *f*

92 **D** *p* *f*

102 *mf-f*

106 *p* *f*

ad lib
D.S.

E) Tuba C

Waldler - Marsch

Musik: Erhard Kutschenreuther (1873-1946)

Bearbeitung von Josef Wimmer



E) Tuba C

1. 2.

58

C

Trio

f *p*

66

p *mf* *f* *p*

76

CC

p *f*

84

p *f*

92

D

mf-f

102

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*

E) Bass in B

2 50

1. 2.

p *f*

58 **Trio** **C**

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.

The first system of the drum part is written on a single staff with a treble clef and a common time signature (C). The notation consists of eighth and sixteenth notes, with rests. There are four measures of music. The first measure has a dynamic marking of *f* below it. The last measure has a dynamic marking of *mf* below it. Above the staff, there are four groups of three notes, each with a sharp sign, indicating specific drum sounds.

9 **A** ohne Bck.

The second system of the drum part is written on a single staff with a treble clef and a common time signature (C). It begins with a repeat sign. The notation consists of eighth and sixteenth notes, with rests. There are eight measures of music.

m. Bck.

The third system of the drum part is written on a single staff with a treble clef and a common time signature (C). The notation consists of eighth and sixteenth notes, with rests. There are eight measures of music. The first measure has a dynamic marking of *f* below it.

22

AA ohne Bck.

The fourth system of the drum part is written on a single staff with a treble clef and a common time signature (C). The notation consists of eighth and sixteenth notes, with rests. There are eight measures of music. The first measure has a dynamic marking of *mf* below it.

28

m. Bck.

34

39

B m. Bck. *f*

44

f

ohne Bck.

m. Bck.

51

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.**