

# Walzer in As-Dur

## Die 9-stimmige Blechmusik (Bearb. Josef Wimmer)

(auch 8- oder 7-stimmig ausführbar)

	<b>Originalbesetzung</b>	<b>Alternative Stimmen</b>
A)	Tromba (alto) oder Piston in B (Siehe Anmerkung)	Trompete in C
B)	Flügelhorn in B	Trompete in C
C)	Althorn (Tenorhorn) in B	Horn in F, (Alt-) Horn in Es, Posaune/Bariton in C
D)	Trompete 1 in Es	Trompete in B, Trompete in C
E)	Trompete 2 in Es	Trompete in B, Trompete in C, Horn in F, Posaune in C
F)	Basstrompete 1 in B	Horn in F, Posaune in C
G)	Basstrompete 2 in B	Posaune in C
H)	Posaune (Bariton) in C	Posaune (Bariton) in B
I)	Bombardon (Tuba (tief)) in C	Tuba (hoch) in C, Tuba in B
J)		Schlagzeug ad lib.
K)		Begleitung in C, z.B. Akkordeon für E bis G

Bei **achtstimmiger Besetzung** muss E) die 2. Es-Trompete weggelassen werden.

Bei **siebenstimmiger Besetzung** muss C) das (Alt-) Tenorhorn und E) die 2. Es-Trompete weggelassen werden.

## Quellen:

- Nr. A - D: Z.B. Lkr. Rottal-Inn; Kapelle Massing (Hefte für BL09, dort Nr. 11)
- Nr. E: Z.B. VABN N84/1)
- Nr. F und G: Lkr. DGF, VABN N24/12, Handschrift: Karl Kargl, Landau 1907, Landler As-Dur, Nr. 8
- Nr. H und I: Z.B. Lkr. DGF, VABN N24/12, Handschrift: Karl Kargl, Landau 1907, Landler As-Dur, Nr. 4

## Kurzinformation zur 9-stimmigen Blechmusik

Ab circa 1870 setzte sich auf dem Land die 9-stimmige Blechmusik in der oben aufgezeigten Besetzungsform immer mehr auf dem Land durch. „Entsprechend dem Muster der Kavalleriemusiken ist für die Blechbesetzungen kein Schlagzeug vorgesehen. Flügelhorn und Trompete (*Tromba alto*) wechseln sich in der Melodie ab, das Althorn (*heute Tenorhorn*) verdoppelt die Melodie in der Unteroktave oder spielt zweite Stimme zusammen mit dem Flügelhorn. Das Althorn übernimmt auch Nebenmelodien, die ab 1900 immer häufiger in den Arrangements auftauchen. Die Posaune (bzw. Bariton) folgt zunächst überwiegend der Bassstimme, bekommt dann aber auch gelegentlich Nebenmelodien zugewiesen. Die 1. Es-Trompete ist gern als zweite Stimme zur B-Trompete eingesetzt. Es-Trompete 2 (?) sowie die Basstrompeten sind ausschließlich für den Nachschlag zuständig. Die tiefen Nachschlagtrompeten sind inzwischen aus den Blaskapellen verschwunden und mit ihnen der lebhafteste, spitze Klang der bayerischen Blechmusik.“

(Aus: Andreas Masel, Das große Ober- und Niederbayerische Blasmusikbuch, Schwingenstein-Verlag München, 1. Auflage 1989, S. 113f)

Diese Besetzung dominierte die ländliche Blasmusikszene bis zum ersten Weltkrieg und vielerorts noch Jahrzehnte darüber hinaus. Ungefähr ab dem ersten Weltkrieg gesellten sich zwei (Es- und B-) oder drei (Es- und zwei B-) Klarinetten zu dieser Besetzung.

Das Repertoire reichte von Opernbearbeitungen, über Marschmusik bis zum Schottisch.

Anmerkung zu Piston (Aus: Schottverlag, Handbuch der Blasmusik, erweiterte Neufassung, Mainz, 6. Auflage 2004)

Kornett, franz.: „cornet à pistons“ zu deutsch: Hörnchen(cornet) mit Ventilen (pistons) (S. 51)

Das Kornett, bei uns fälschlicherweise „Piston“ genannt, was „Ventil“ heißt, ist ein Mittelding zwischen Flügelhorn und Trompete. Es hat nicht den strahlenden Klang der Trompete, aber auch nicht die Weichheit des Flügelhorns. (S. 59)

In Deutschland nennt man Flügelhörner zuweilen auch „Pistons“ was eigentlich falsch ist. (S.51)



Josef Wimmer, Büchlberg

## A

A) Tromba (alto) in B

B) Flügelhorn in B

C) Althorn/  
Tenorhorn 1 in B

D) Trompete in B  
(= Trp. 1 in Es)

E) Trompete 2 Es

F) Basstrompete 1 B

G) Basstrompete 2 B

H) Posaune/  
Bariton in C

I) Tuba in C  
(tief)

Schlagzeug  
(ad lib)

mf f Solo mf 2.x mf Ab

Db Ab Eb7

mf Triangel f mf

gr. Tr.



8

A) Trp.-  
alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz.  
ad lib.

Solo

Bbm Eb7

Partitur in C

16 spielen, falls kein Tenh

A) Trp.-alto

B) Flhn.

C) Tenh Solo

D) Trp1Es

E) Trp2Es Ab Ab<sup>o</sup> Ab

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

24 **B** spielen, falls kein Tenh

A) Trp.-alto

B) Flhn.

C) Tenh Solo

D) Trp1Es

E) Trp2Es Eb<sup>o</sup> Bbm Eb<sup>7</sup>

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib. kl. Tr.

Partitur in C

32

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*f*

1./2.x

Solo

*f*

*p*

Ab

Bb7

Eb

Eb7

40

**C**

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*mf*

*tr*

Ab

Eb7

Ab

Triangel

Partitur in C

48

A) Trp.-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

kl. Tr.

*mf*

*p*

*mf*

*p*

Bb7 Cm G7 C Eb7

56 **D**

A) Trp.-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*p*

Triangel

*tr*

*tr*

*tr*

spielen, falls kein Tenh

Ab Eb7 Ab



Partitur in C

81

1.

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

Fm Ab Eb7 Ab

90

2.

**F**

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

mf

Ab Ab

2.x

mf

Partitur in C

98

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlagz. ad lib.

*p*

*mf*

3. Stimme ad lib.

Eb7

105

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlagz. ad lib.

*mf*

Ab

**G**

Partitur in C

114

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlagz. ad lib.

*p*

3. Stimme ad lib.

*E<sub>b</sub>7*

*p*

*p*

*p*

120

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlagz. ad lib.

*f*

*f*

*f*

*f*

*mf*

1.

2.

*mf*

*mf*

*A<sub>b</sub>*

*A<sub>b</sub>*

Partitur in C

**H**

126

A) Trp.-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*mf*

*Ab*

*Eb7*

*2.x*

133

1./2.x

A) Trp.-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

Partitur in C

140 1./2.x **I**

A) Trp-alto  
B) Flhn.  
C) Tenh  
D) Trp1Es  
E) Trp2Es  
F) Basstrp1  
G) Basstrp2  
H) Pos.  
I) Tuba  
Schlagz. ad lib.



146

A) Trp-alto  
B) Flhn.  
C) Tenh  
D) Trp1Es  
E) Trp2Es  
F) Basstrp1  
G) Basstrp2  
H) Pos.  
I) Tuba  
Schlagz. ad lib.

## Partitur in C

152

2.x

1.

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*f*

*mf*

*f*

*mf*

*E<sub>b</sub>7*

*A<sub>b</sub>*

158

2.

Pos

A) Trp-alto

B) Flhn.

C) Tenh

D) Trp1Es

E) Trp2Es

F) Basstrp1

G) Basstrp2

H) Pos.

I) Tuba

Schlgz. ad lib.

*A<sub>b</sub>*

# Walzermelodien in As-Dur

A) Trompete in C

Bearb.: Josef Wimmer

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

17 Tenh spielen, falls kein Tenh Flü

25 **B** spielen, falls kein Tenh

33 *f* *mf* **C** 1 2 tr

44 tr Trp1Es

52 **D** *mf* *p* tr

60 tr tr 2 *f*

69 tr 1. Tenh 2. **E** *mf* *mf*

77 Flü

85 1. 2.

92 **F** Flü 1./2.x  
*mf* *p*

102 **G** Flü *mf*

110 1./2.x  
*p*

118 1. 2. spielen  
*f* *mf*

126 **H** 1./2.x Flü 1./2.x

134 Flü 1./2.x

142 **I** Flü 1./2.x

150 2.x *f*

156 1. 2. spielen Pos  
*mf*

# Walzermelodien in As-Dur

A) Tromba (alto) in B

Bearb.: Josef Wimmer

mf *f* *mf* **A** Tenh

9 Flü

17 Tenh spielen, falls kein Tenh

25 **B** spielen, falls kein Tenh

33 **C** 1 2 *f* *mf* tr.

44 tr. Trp1Es

52 **D** *mf* *p* tr.

60 tr. 2 *f*

69 tr. 1. Tenh 2. **E** *mf* *mf*

77 Flü

85 1. 2.

A) Tromba (alto) in B

92 **F** Flü 1./2.x  
*mf* *p*

102 **G** Flü  
*mf*

110 1./2.x  
*p*

118 1. 2. spielen  
*f* *mf*

126 **H** 1./2.x Flü 1./2.x

134 Flü 1./2.x

142 **I** Flü 1./2.x

150 2.x  
*f*

156 1. 2. spielen Pos  
*mf*

# Walzermelodien in As-Dur

B) Flügelhorn in C

Bearb.: Josef Wimmer

9 *mf* *f* *mf* Tenh **A** Solo

17 Tenh

26 **B** 6

36 *f* *p* Trp1Es **C**

44

52 *mf* *p* **D**

60 *f*

69 1. Tenh 2. **E** *mf* *mf*

77

85 Trp-alto 1. 2.

## B) Flügelhorn in C

92 **F** 1./2.x Trp-alto

102 **G** 1./2.x

110 Trp-alto

118 Trp-alto

126 **H** Trp-alto

134 Trp-alto

142 **I** Trp-alto

150

156 Trp-alto Pos

# Walzermelodien in As-Dur

B) Flügelhorn in B

Bearb.: Josef Wimmer

mf *f* *mf* **A** Tenh

9 Solo

17 Tenh

26 **B** 6

36 *f* *p* **C** Trp1Es

44

52 *mf* *p* **D**

60 *f*

69 1. Tenh 2. **E** *mf* *mf*

77

85 Trp-alto 1. 2.

B) Flügelhorn in B

92 **F** 1./2.x Trp-alto

*mf* *p*

102 **G** 1./2.x

*mf*

110 Trp-alto

*p*

118 Trp-alto

*f* *mf*

126 **H** Trp-alto

134 Trp-alto

142 **I** Trp-alto

150

*f*

156 Trp-alto Pos

*mf*

# Walzermelodien in As-Dur

C) Althorn/Tenorhorn 1 in B

Bearb.: Josef Wimmer

8 *mf* *f* *mf* Solo **A**

9 Flü

17 Solo

25 **B** Solo

33 *f* **C** 1 10

50 *mf* *p*

56 **D**

64 *f* *mf* 1.

72 *mf* **E** 2.

82 1. 2.

Detailed description: This is a musical score for Althorn/Tenorhorn 1 in B, arranged by Josef Wimmer. The piece is in 3/4 time and consists of 82 measures. The score is divided into several sections marked with letters A through E. Section A (measures 8-16) features dynamics of *mf*, *f*, and *mf*, with a 'Solo' instruction and a repeat sign. Section B (measures 25-32) is marked 'Solo'. Section C (measures 33-49) includes a first ending (1) and a ten-measure rest (10). Section D (measures 56-63) and Section E (measures 72-82) contain first and second endings. The score uses various articulations such as slurs, accents, and breath marks (Flü). Dynamics range from *mf* to *f* and *p*.

C) Althorn/Tenorhorn 1 in B

92 **F** 1./2.x 3. Stimme ad lib.  
8 *mf* *p*

102 **G** 1./2.x *mf*

110 3. Stimme ad lib. *p*

118 1. 2. Trp1Es *f* *mf*

126 **H** Trp1Es

134 Trp1Es

142 **I** Trp1Es

150 1. Trp1Es *f* *mf*

158 2.

# Walzermelodien in As-Dur

C) Posaune/ Bariton in C

Bearb.: Josef Wimmer

9

*mf* *f* *mf*

Solo **A**

9

*mf* Flü

17

*mf* Solo

25

*mf* **B** Solo

33

*f* **C**

50

*mf* *p*

56

*mf* **D**

64

*f* *mf* 1.

72

*mf* **E**

82

*mf* 1. 2.

C) Posaune/ Bariton in C

92 **F** 1./2.x 3. Stimme ad lib.  
*mf* *p*

102 **G** 1./2.x *mf*

110 3. Stimme ad lib. *p*

118 1. 2. Trp1Es *f* *mf*

126 **H** Trp1Es

134 Trp1Es

142 **I** Trp1Es

150 1. Trp1Es *f* *mf*

158 2.

# Walzermelodien in As-Dur

Bearb.: Josef Wimmer

C) Horn in F (= Alt-, Tenorhorn 1)

8 *mf* *f* *mf* Solo **A**

9 Flü

17 Solo

25 **B** Solo

33 *f* **C** 1 10

50 *mf* *p*

56 **D**

64 *f* *mf* 1.

72 *mf* **E** 2.

82 1. 2.

C) Horn in F (= Alt-, Tenorhorn 1)

92 **F** 1./2.x 3. Stimme ad lib.

102 **G** 1./2.x

110 3. Stimme ad lib.

118 1. 2. Trp1Es

126 **H** Trp1Es

134 Trp1Es

142 **I** Trp1Es

150 1. Trp1Es

158 2.

# Walzermelodien in As-Dur

C) Horn in Es (= Alt-, Tenorhorn 1)

Bearb.: Josef Wimmer

**Solo** **A**

*mf* *f* *mf*

9 **Flü**

17 **Solo**

25 **B** **Solo**

33 **C** **1** **10**

*f*

50 *mf* *p*

56 **D**

64 **1.** *f* *mf*

72 **2.** **E** *mf*

82 **1.** **2.**

C) Horn in Es (= Alt-, Tenorhorn 1)

2 92 **F** 1./2.x 3. Stimme ad lib.

102 **G** 1./2.x *mf*

110 3. Stimme ad lib. *p*

118 1. 2. Trp1Es *f* *mf*

126 **H** Trp1Es

134 Trp1Es

142 **I** Trp1Es

150 1. Trp1Es *f* *mf*

158 2.

# Walzermelodien in As-Dur

D) Trompete in B (= Trp. 1 in Es)

Bearb.: Josef Wimmer

**A** 2.x

Musical staff 1: Measures 1-9. Dynamics: *mf*, *f*, *mf*.

Musical staff 2: Measures 10-17.

Musical staff 3: Measures 18-25.

Musical staff 4: Measures 26-35. Section **B**, 6 measures.

Musical staff 5: Measures 36-43. Section **C**, Solo. Dynamics: *f*, *p*.

Musical staff 6: Measures 44-51.

Musical staff 7: Measures 52-61. Section **D** spielen, falls kein Tenh. Dynamics: *mf*, *p*.

Musical staff 8: Measures 62-71. First ending. Dynamics: *f*, *mf*.

Musical staff 9: Measures 72-81. Section **E**. Dynamics: *mf*.

Musical staff 10: Measures 82-91. First and second endings.

D) Trompete in B (= Trp. 1 in Es)

92 **F** Tenh 1./2.x  
*mf* *p*

102 **G** Tenh  
*mf*

110 1./2.x  
*p*

118 1. 2.  
*f* *mf*

126 **H** Tenh

134 Tenh

142 **I** Tenh

150 2.x 1. spielen  
*f* *mf*

158 2. Pos

# Walzermelodien in As-Dur

D) Trompete in C (= Trp. 1 in Es)

Bearb.: Josef Wimmer

**A** 2.x

Musical staff 1: Treble clef, key signature of three flats, 3/4 time. Measures 1-9. Dynamics: *mf*, *f*, *mf*.

Musical staff 2: Treble clef, key signature of three flats, 3/4 time. Measures 10-17.

Musical staff 3: Treble clef, key signature of three flats, 3/4 time. Measures 18-25.

Musical staff 4: Treble clef, key signature of three flats, 3/4 time. Measures 26-35. Includes a 6-measure rest.

Musical staff 5: Treble clef, key signature of three flats, 3/4 time. Measures 36-43. Includes "Solo **C**" and dynamics *f*, *p*.

Musical staff 6: Treble clef, key signature of three flats, 3/4 time. Measures 44-51.

Musical staff 7: Treble clef, key signature of three flats, 3/4 time. Measures 52-61. Includes "D spielen, falls kein Tenh" and dynamics *mf*, *p*.

Musical staff 8: Treble clef, key signature of three flats, 3/4 time. Measures 62-71. Includes first ending and dynamics *f*, *mf*.

Musical staff 9: Treble clef, key signature of three flats, 3/4 time. Measures 72-81. Includes second ending and dynamics *mf*.

Musical staff 10: Treble clef, key signature of three flats, 3/4 time. Measures 82-91. Includes first and second endings.

## D) Trompete in C (= Trp. 1 in Es)

92 **F** Tenh 1./2.x

*mf* *p*

102 **G** Tenh

*mf*

110 1./2.x

*p*

118 1. 2.

*f* *mf*

126 **H** Tenh

134 Tenh

142 **I** Tenh

150 2.x 1. spielen

*f* *mf*

158 2. Pos

Pos

# Walzermelodien in As-Dur

D) Trompete 1 in Es

Bearb.: Josef Wimmer

8 *mf* *f* *mf* **A** 2.x

10

18

26 **B** 6

36 1./2.x *f* *p* Solo **C**

44

52 **D** spielen, falls kein Tenh *mf* *p*

62 1. Tenh *f* *mf*

72 **E** 2. *mf*

82 1. 2.

D) Trompete 1 in Es

92 **F** Tenh 1./2.x  
*mf* *p*

102 **G** Tenh  
*mf*

110 1./2.x  
*p*

118 1. 2.  
*f* *mf*

126 **H** Tenh

134 Tenh

142 **I** Tenh

150 2.x 1. spielen  
*f* *mf*

158 2. Pos

# Walzermelodien in As-Dur

E) Trompete 2 in Es

Bearb.: Josef Wimmer

**A**

9 *mf* *f* *mf*

18

**B**

27

36 **C** 1 *f* *p*

45

53 **D** *mf*

61 *f*

69 **E** 1. 2. *mf*

76

84 1. 2.



# Walzermelodien in As-Dur

E) Trompete in B (= Trp. 2 in Es)

Bearb.: Josef Wimmer

**A**

mf f mf

9

18

27

**B**

36

**C**

f p

45

mf

53

**D**

p

61

f

69

1.

2.

**E**

mf

76

84

1.

2.

92 **F**

*mf*

Musical staff 92-99: Treble clef, key signature of two flats (B-flat and E-flat). The staff begins with a repeat sign. The melody consists of quarter notes and eighth notes. The dynamic marking *mf* is placed below the first measure.

100

*p*

Musical staff 100-107: Treble clef, key signature of two flats. The melody continues with quarter notes and eighth notes. The dynamic marking *p* is placed below the first measure. A double bar line with a fermata is at the end of the staff.

108 **G**

*mf* *p*

Musical staff 108-116: Treble clef, key signature of two flats. The staff begins with a repeat sign. The melody consists of quarter notes and eighth notes. The dynamic marking *mf* is at the start and *p* is at the end.

117

*f*

Musical staff 117-125: Treble clef, key signature of two flats. The staff has first and second endings. The dynamic marking *f* is placed below the first ending. The first ending ends with a repeat sign, and the second ending ends with a double bar line.

126 **H**

*mf*

Musical staff 126-133: Treble clef, key signature of two flats. The staff begins with a repeat sign. The melody consists of quarter notes and eighth notes. The dynamic marking *mf* is placed below the first measure.

134

Musical staff 134-141: Treble clef, key signature of two flats. The staff begins with a repeat sign. The melody consists of quarter notes and eighth notes.

142 **I**

Musical staff 142-149: Treble clef, key signature of two flats. The staff begins with a repeat sign. The melody consists of quarter notes and eighth notes.

150

*f*

Musical staff 150-157: Treble clef, key signature of two flats. The staff has a first ending. The dynamic marking *f* is placed below the first ending. The first ending ends with a repeat sign, and the second ending ends with a double bar line.

158

*f*

Musical staff 158-165: Treble clef, key signature of two flats. The staff has a second ending. The dynamic marking *f* is placed below the first ending. The second ending ends with a double bar line and a fermata.

# Walzermelodien in As-Dur

E) Trompete in C (= Trp. 2 in Es)

Bearb.: Josef Wimmer

**A**

9

18

**B**

27

**C**

1

36

*f* *p* *mf*

45

**D**

*p*

53

*f*

61

**E**

1. 2. *mf*

76

1. 2.

92 **F**

*mf*

Musical staff for measure 92, starting with a boxed 'F' and a dynamic marking of *mf*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

100

*p*

Musical staff for measure 100, starting with a dynamic marking of *p*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

108 **G**

*mf* *p*

Musical staff for measure 108, starting with a boxed 'G' and a dynamic marking of *mf*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

117

*f*

Musical staff for measure 117, starting with a dynamic marking of *f*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. The staff includes first and second endings.

126 **H**

*mf*

Musical staff for measure 126, starting with a boxed 'H' and a dynamic marking of *mf*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

134

Musical staff for measure 134, containing a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

142 **I**

Musical staff for measure 142, starting with a boxed 'I'. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

150

*f*

Musical staff for measure 150, starting with a dynamic marking of *f*. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. The staff includes a first ending.

158

*f*

Musical staff for measure 158, starting with a second ending. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. The staff includes a second ending.

# Walzermelodien in As-Dur

E) Horn in F (= Trp. 2 in Es)

Bearb.: Josef Wimmer

**A**

*mf* *f* *mf*

9

18

**B**

27

**C**

36 *f* *p*

45 *mf*

**D**

53 *p*

61 *f*

**E**

69 *mf*

76

84

## E) Horn in F (= Trp. 2 in Es)

92 **F**

*mf*

100

*p*

108 **G**

*mf* *p*

117

*f*

126 **H**

*mf*

134

142 **I**

150

*f*

158

*2.*

# Walzermelodien in As-Dur

E) Posaune in C (= Trp. 2 in Es)

Bearb.: Josef Wimmer

The musical score is written for E) Posaune in C (Trumpet 2 in E-flat) in the key of A major and 3/4 time. It consists of ten staves of music, with various dynamics and articulations. The score is arranged in a single system with ten staves. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 9 and ends at measure 17. The third staff starts at measure 18 and ends at measure 26. The fourth staff starts at measure 27 and ends at measure 35. The fifth staff starts at measure 36 and ends at measure 44. The sixth staff starts at measure 45 and ends at measure 52. The seventh staff starts at measure 53 and ends at measure 60. The eighth staff starts at measure 61 and ends at measure 68. The ninth staff starts at measure 69 and ends at measure 75. The tenth staff starts at measure 76 and ends at measure 83. The eleventh staff starts at measure 84 and ends at measure 91. The score includes various dynamics such as *mf*, *f*, *p*, and *f*. It also includes articulations such as accents (>) and slurs. There are five marked sections: A (measures 8-17), B (measures 27-35), C (measures 36-44), D (measures 53-60), and E (measures 69-75). Section E has two endings. The score is arranged in a single system with ten staves. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 9 and ends at measure 17. The third staff starts at measure 18 and ends at measure 26. The fourth staff starts at measure 27 and ends at measure 35. The fifth staff starts at measure 36 and ends at measure 44. The sixth staff starts at measure 45 and ends at measure 52. The seventh staff starts at measure 53 and ends at measure 60. The eighth staff starts at measure 61 and ends at measure 68. The ninth staff starts at measure 69 and ends at measure 75. The tenth staff starts at measure 76 and ends at measure 83. The eleventh staff starts at measure 84 and ends at measure 91.

92 **F**

*mf*

100

*p*

108 **G**

*mf* *p*

117

*f*

126 **H**

*mf*

134

142 **I**

150

*f*

158

# Walzermelodien in As-Dur

F) Basstrompete 1 in B/Tenorhorn 2 in B

Bearb.: Josef Wimmer

**A**

mf f mf

9

18

27

**B**

36

**C**

f p

45

53

**D**

61

69

**E**

mf

76

84

1. 2.



# Walzermelodien in As-Dur

F) Posaune in C (= Basstrompete 1)

Bearb.: Josef Wimmer

9

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

18

27

36

*f* *p* **C**

45

*mf*

53

*p* **D**

61

*f*

69

*mf* **E**

76

84

*mf* **E**



# Walzermelodien in As-Dur

F) Horn in F (= Basstrompete 1)

Bearb.: Josef Wimmer

**A**

mf f mf

9

18

27

**B**

36

**C**

f p

45

mf

53

**D**

p

61

f

69

**E**

mf

76

84

1. 2.



# Walzermelodien in As-Dur

G) Basstrompete 2 in B/ Tenorhorn 3 in B

Bearb.: Josef Wimmer

**A**

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Measures 1-8. Dynamics: *mf*, *f*, *mf*.

9

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Measures 9-17.

18

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Measures 18-26.

27

**B**

Musical staff 4: Treble clef, 3/4 time signature, key signature of two flats. Measures 27-35.

36

**C**

Musical staff 5: Treble clef, 3/4 time signature, key signature of two flats. Measures 36-44. Dynamics: *f*, *p*.

45

Musical staff 6: Treble clef, 3/4 time signature, key signature of two flats. Measures 45-52. Dynamics: *mf*.

53

**D**

Musical staff 7: Treble clef, 3/4 time signature, key signature of two flats. Measures 53-60. Dynamics: *p*.

61

Musical staff 8: Treble clef, 3/4 time signature, key signature of two flats. Measures 61-68. Dynamics: *f*.

69

**E**

Musical staff 9: Treble clef, 3/4 time signature, key signature of two flats. Measures 69-75. Dynamics: *mf*.

76

Musical staff 10: Treble clef, 3/4 time signature, key signature of two flats. Measures 76-83.

84

Musical staff 11: Treble clef, 3/4 time signature, key signature of two flats. Measures 84-91.

92 **F**  
*mf*

100  
*p*

108 **G**  
*mf* *p*

117  
*f*

126 **H**  
*mf*

134

142 **I**

150  
*f*

158 **J**  
*f*

# Walzermelodien in As-Dur

G) Posaune in C (= Basstrompete 2)

Bearb.: Josef Wimmer

**A**

9

**B**

36

**C**

45

**D**

53

61

**E**

69

76

84



# Walzermelodien in As-Dur

Begleitung in C

Bearb.: Josef Wimmer

The musical score is written for piano accompaniment in C major, 3/4 time. It consists of ten staves of music, each with a treble clef and a key signature of one flat (Bb). The score is divided into sections A, B, C, D, and E, each marked with a boxed letter. Chord symbols are placed above the notes, and dynamic markings (mf, f, p) are placed below the notes. The score includes repeat signs and first/second endings.

Staff 1: Chords: Db, Ab, Eb7, A, Ab. Dynamics: mf, f, mf.

Staff 2: Chords: Bbm, Eb7. Measure 9.

Staff 3: Chords: Ab, Ab°, Ab, Eb°, Bbm. Measure 18.

Staff 4: Chords: Eb7, Ab, Bb7. Section B. Measure 27.

Staff 5: Chords: Eb, Eb7, C, Ab, Eb7. Dynamics: f, p. Section C. Measure 36.

Staff 6: Chords: Ab, Bb7, Cm. Dynamics: mf. Measure 45.

Staff 7: Chords: G7, C, Eb7, Ab, Eb7. Dynamics: p. Section D. Measure 53.

Staff 8: Chords: Ab, Eb°, Bbm. Measure 61.

Staff 9: Chords: Eb7, 1. Ab, 2. Ab, E, Fm. Dynamics: f, mf. Section E. Measure 69.

Staff 10: Chords: Ab, Eb7, Ab, Fm. Measure 76.

Staff 11: Chords: Ab, Eb7, 1. Ab, 2. Ab. Measure 84.

## Begleitung in C

92 **F**  $A\flat$   $E\flat 7$

*mf* *p*

100  $A\flat$

*p* *mf*

108 **G**  $A\flat$   $E\flat 7$

*mf* *p*

117  $A\flat$   $E\flat 7$

*f* *p*

1.  $A\flat$  2.  $A\flat$

126 **H**  $A\flat$   $E\flat 7$

*mf* *p*

134  $A\flat$

*mf* *p*

142 **I**  $A\flat$   $B\flat m$

*mf* *p*

150  $E\flat 7$   $A\flat$

*f* *p*

1.  $A\flat$

158  $A\flat$

*mf* *p*

2.  $A\flat$

# Walzermelodien in As-Dur

H) Posaune/ Bariton in B

**A**

Bearb.: Josef Wimmer

mf *f* mf

9

19

28

**B**

*f*

38

**C**

*p*

47

*mf*

56

**D**

*p*

66

*f* *mf*

74

**E**

82

*mf*

H) Posaune/ Bariton in B

92 **F** 2 2.x *mf* 2 *p*

102 **G** *mf* 1

110 2 *p*

119 1. 2. *f*

126 **H** 2.x *mf*

134

142 **I** 1./2.x

150 1. *f*

158 2.

# Walzermelodien in As-Dur

H) Posaune/ Bariton in C

**A**

Bearb.: Josef Wimmer

mf f mf

9

19

28

**B**

f

38

**C**

p

47

mf

56

**D**

p

66

f mf

74

**E**

82

mf

92 **F** 2 2.x *mf* *p*

102 **G** *mf* 1

110 *p* 2

119 *f* 1. 2.

126 **H** 2.x *mf*

134

142 **I** 1./2.x

150 *f* 1.

158 2.

# Walzermelodien in As-Dur

I) Tuba in C (hoch)

**A**

Bearb.: Josef Wimmer

9

19

28

**B**

38

**C**

47

56

**D**

66

74

**E**

82

## I) Tuba in C (hoch)

92 **F**

*mf* *p*

102 **G**

*mf*

110

*p*

119

*f*

126 **H**

*mf*

134

142 **I**

150

*f*

158

# Walzermelodien in As-Dur

I) Tuba in C (tief)

**A**

Bearb.: Josef Wimmer

Musical staff 9-18, bass clef, 3/4 time signature, key signature of two flats. Measures 9-12: *mf*. Measures 13-14: *f*. Measure 15: *mf*. Measure 16: repeat sign. Measures 17-18: *mf*.

9

Musical staff 19-27, bass clef, 3/4 time signature, key signature of two flats. Measures 19-27: *mf*.

19

Musical staff 28-37, bass clef, 3/4 time signature, key signature of two flats. Measures 28-37: *mf*.

28

**B**

Musical staff 38-46, bass clef, 3/4 time signature, key signature of two flats. Measures 38-46: *f*.

38

**C**

Musical staff 47-55, bass clef, 3/4 time signature, key signature of two flats. Measures 47-55: *p*.

47

Musical staff 56-65, bass clef, 3/4 time signature, key signature of two flats. Measures 56-65: *mf*.

56

**D**

Musical staff 66-73, bass clef, 3/4 time signature, key signature of two flats. Measures 66-73: *p*.

66

Musical staff 74-81, bass clef, 3/4 time signature, key signature of two flats. Measures 74-81: *f*. First ending (1.) and second ending (2.) markings.

74

**E**

Musical staff 82-91, bass clef, 3/4 time signature, key signature of two flats. Measures 82-91: *mf*. First ending (1.) and second ending (2.) markings.

82

1.

2.

I) Tuba in C (tief)

92 **F**

*mf* *p* **G**

102

*mf*

110

*p*

119

*f* 1. 2.

126 **H**

*mf*

134

142 **I**

**I**

150

*f* 1.

158

2.

# Walzermelodien in As-Dur

I) Tuba in B

**A**

Bearb.: Josef Wimmer

Musical notation for measures 1-8. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic with accents, and ends with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of the first phrase.

Musical notation for measures 9-18. The melody continues with a consistent rhythmic pattern of eighth notes.

Musical notation for measures 19-27. The melody features a mix of eighth and quarter notes, ending with a half note.

Musical notation for measures 28-37. This section is marked with a **B** and includes a forte (*f*) dynamic marking. It features a series of eighth notes with a crescendo hairpin.

Musical notation for measures 38-46. This section is marked with a **C** and includes a piano (*p*) dynamic marking. It features a series of eighth notes with a decrescendo hairpin.

Musical notation for measures 47-55. The melody continues with eighth notes, ending with a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 56-65. This section is marked with a **D** and includes a piano (*p*) dynamic marking. It features a series of eighth notes with a crescendo hairpin.

Musical notation for measures 66-73. This section includes first and second endings. It features a forte (*f*) dynamic marking and ends with a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 74-81. This section is marked with a **E** and includes a repeat sign. It features a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 82-89. This section includes first and second endings. It features a mezzo-forte (*mf*) dynamic marking.

I) Tuba in B

92 **F**

*mf* *p*

102

*mf*

110

*p*

119

*f*

126 **H**

*mf*

134

142 **I**

150

*f*

158

*f*

# Schlagzeug (ad lib) Walzermelodien in As-Dur

Bearb.: Josef Wimmer

Triangel **A** 20

gr. Tr.

26 kl. Tr. **B** 4

34 **1**

40 **C** 2 Triangel kl. Tr.

50

56 **D** 2 Triangel kl. Tr.

66 **1.** **2.**

74 **E**

82 **1.** **2.**

92 **F**

Musical notation for measures 92-99. The key signature changes to F major (one sharp). The notation consists of a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

100

Musical notation for measures 100-107. The notation consists of a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

108 **G**

Musical notation for measures 108-115. The key signature changes to G major (two sharps). The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

116

Musical notation for measures 116-121. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

122 **H** 16

Musical notation for measures 122-141. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff. A 16-measure rest is indicated by a thick horizontal line.

142 **I**

Musical notation for measures 142-146. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

147

Musical notation for measures 147-152. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

153

Musical notation for measures 153-157. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff.

158 **2.**

Musical notation for measures 158-165. The notation consists of a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic symbols (vertical lines with flags) on a lower staff. The piece ends with a key signature change to G major (two sharps).