

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

	Partitur	X	1. Horn in Es		Pauken
X	Direktion	X	2. Horn in Es	X	kleine Trommel
	Piccolo in C	X	3. Horn in Es	X	große Trommel
X	Flöte in C	X	1.-3. Horn in Es (DIN A4-Seite)	X	Schlagzeug
	2. Flöte in C	X	1. Horn in F		Lyra
	1. Oboe	X	2. Horn in F		Glockenspiel
	2. Oboe	X	3.. Horn in F		Xylophon
	1. Fagott	X	1.-3. Horn in F (DIN A4-Seite)	X	Akkordeon (DIN A4-Seite)
X	Klarinette in Es				
X	1. Klarinette in B (2. St.)	X	1. Tenorhorn in B		1. Nachschlaggeige
X	2. Klarinette in B (3. St.)	X	2.-4. Tenorhorn in B (DIN A4-Seite)		2. Nachschlaggeige
X	3. Klarinette in B	X	2. Tenorhorn in B		Nachschlagbratsche
	Alt Klarinette in Es	X	3. Tenorhorn in B		1. Violine (obligat)
	Bassklarinetten	X	4. Tenorhorn in B		1. Violine
	Sopransaxophon		Tenorhorn ad lib		2. Violine
	1. Altsaxophon in Es	X	Bariton in C		3. Violine
	2. Altsaxophon in Es	X	Bariton in B		Bratsche
	1. Tenorsaxophon in B		Bariton (Tanzmusi)		Cello
	2. Tenorsaxophon in B		Bariton in C (Melodie)	X	Kontrabass / Tuba (DIN A4-Seite)
	Baritonsaxophon in Es		Bariton in B (Melodie)		1. Stimme
	Harfe		1. Basstrompete in B		2. Stimme
	Klavier	X	1. Posaune in C		3. Stimme
X	1. Flügelhorn in B/ 1. Trompete in B	X	2. Posaune in C		4. Stimme
X	2. Flügelhorn in B/ 2. Trompete in B	X	3. Posaune in C		Nebenstimme
	3. Flügelhorn in B	X	1.-3. Posaune in C (DIN A4-Seite)		Gitarre
	Flügelhorn in		1. Posaune in B		Sopranino
	Flügelhorn in		2. Posaune in B		Sopranblockflöte
X	Trompete in B (3. St.)		3. Posaune in B		Altblockflöte
	2. Trompete in B		4. Posaune in B		Tenorblockflöte
	3. Trompete in B	X	1. Tuba in C		Bassblockflöte
	4. Trompete in B	X	2. Tuba in C		
X	Begleittrompete in B		1. Tuba in B		Textblatt
	2. Begleittrompete in B		2. Tuba in B		Liedblatt
	1. Trompete in Es	X	Tuba in B	X	Begleitung in C (DIN A4-Seite)

Waldler-Marsch – Kleine Blasmusik-Spielhinweise:

1. Bei den meisten Ausgaben ergibt sich folgende Stimmverteilung:

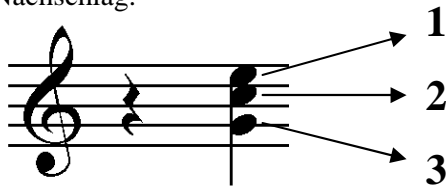
a) Melodiestimmen

- | | |
|--------------|--|
| 1. Stimme: | 1. Klarinette in Es (oktavierend)
Klarinette in B (Hoch) (wie Es-Klarinette)
3. Klarinette in B (Melodie)
Flöte in C (wie Es-Klarinette)
1. Flügelhorn in B = 1. Trompete in B |
| 2. Stimme: | 1. Klarinette in B (oktavierend)
2. Flügelhorn in B = 2. Trompete in B |
| 3. Stimme: | 2. Klarinette in B (3. Stimme), Trompete in B mit Fanfareneinwürfe |
| Nebestimmen: | 1. Tenorhorn in B
Bariton in B, Bariton in C |

b) Begleitstimmen

Vorschlag: Bässe

Nachschlag:



- 1:** Begleittrumpete in B (obere Stimme), 2. Tenorhorn in B, 1. Horn in Es/F, 1. Posaune in C
2: Begleittrumpete in B (untere Stimme), 3. Tenorhorn in B, 2. Horn in Es/F, 2. Posaune in C
3: 4. Tenorhorn in B, 3. Horn in Es/F, 3. Posaune in C

Es können jederzeit die verschiedenen Nachschlaginstrumente kombiniert werden

c) Mindestbesetzung

1. und 2. Flügelhorn in B (Stichnoten sind vorhanden), zwei Begleitstimmen (oder Begleitakkordeon = Begleitung in C) und Bass

Anmerkung:

Ich habe als Papierformat das Marschbuchformat gewählt.

Die Begleitstimmen habe ich auch auf einer Seite dreistimmig zusammengefasst (1.-3. Horn in Es oder F, 2.-4. Tenorhorn in B, 1.-3. Posaune in C und Begleitung in C, damit sie wie gewohnt in größeren Notenmappen aufbewahrt werden können.

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

Direktion in C

Musik: E. Kutschenreuther (1873-1946)
Bearb. Josef Wimmer

Holz *f*

Flügelhorn/
Trompete
1/2 in B

Trompete in B
(teils 3. Stimme) *f*

Tenorhorn 1 in B
Bariton in B

Nachschlag
Bass *f*

Schlagzeug

Holz *mf*

Flhn. 1/2

Trp. *mf*

Tenh. 1
Bar. 2.x

Nach.
Bass *mf*

Schlgz.

Holz *f*

Flhn. 1/2

Trp. *f*

Tenh. 1
Bar. 1./2.x

Nach.
Bass *f*

Schlgz.

24

1. 2.

Holz *mf* *f*

Flhn. 1/2

Trp. *mf* *f*

Tenh. 1 Bar.

Nach. Bass

Schlgz.

31

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

36

Holz

Flhn. 1/2 *p* *f*

Trp.

Tenh. 1 Bar. *p* *f*

Nach. Bass *p* *f*

Schlgz.

Trio

41

1. | 2.

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

45

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

Triangel

52

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

61

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

p

p

Detailed description: This system of musical notation covers measures 61 to 66. It features six staves: Holz (Woodwinds), Flhn. 1/2 (Flutes 1 and 2), Trp. (Trumpets), Tenh. 1 Bar. (Tenors 1 Baritone), Nach. Bass (Nachtbasen), and Schlgz. (Schlagzeug/Drum). The key signature is three flats (B-flat major or D-flat minor). The woodwinds and trumpets play melodic lines with some rests, while the flutes and tenors play more active parts. The basses provide a steady accompaniment with chords and eighth notes. The drum part consists of a simple rhythmic pattern. Dynamics include piano (*p*) in measures 62 and 63.

70

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

mf

mf-f

mf

mf-f

mf-f

Detailed description: This system of musical notation covers measures 70 to 76. It features the same six staves as the previous system. The key signature remains three flats. The woodwinds and trumpets play melodic lines, with dynamics increasing to mezzo-forte (*mf*) and mezzo-forte-forte (*mf-f*). The flutes and tenors continue their active parts. The basses provide a steady accompaniment with chords and eighth notes. The drum part consists of a simple rhythmic pattern. Dynamics include mezzo-forte (*mf*) and mezzo-forte-forte (*mf-f*) in measures 70-76.

79

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

Detailed description: This system of musical notation covers measures 79 to 84. It features the same six staves as the previous systems. The key signature remains three flats. The woodwinds play complex rhythmic patterns with chords. The flutes and tenors play active parts with long notes. The basses provide a steady accompaniment with chords and eighth notes. The drum part consists of a simple rhythmic pattern.

86

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

Detailed description: This block contains the musical score for measures 86 through 89. The score is for a woodwind and percussion ensemble. The instruments are Holz (Woodwinds), Flhn. 1/2 (Flutes 1 and 2), Trp. (Trumpets), Tenh. 1 Bar. (Tenor Horn 1 Baritone), Nach. Bass (Nachbass), and Schlgz. (Schlagzeug/Drums). The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* and *fff*. There are also hairpins and slurs indicating phrasing.

90

1. 2.

Holz

Flhn. 1/2

Trp.

Tenh. 1 Bar.

Nach. Bass

Schlgz.

fff

ad lib
Trio
D.S.

fff

Detailed description: This block contains the musical score for measures 90 through 93. It includes first and second endings. The instruments are Holz, Flhn. 1/2, Trp., Tenh. 1 Bar., Nach. Bass, and Schlgz. The key signature remains four flats. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* and *fff*. There are also hairpins and slurs indicating phrasing. The text "ad lib Trio D.S." is written on the right side of the score.

Flöte in C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

The image shows a musical score for Flöte in C and Trio. The Flöte part consists of four staves of music. The Trio part consists of four staves of music. The score is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Flöte part begins with a forte (*f*) dynamic and includes various articulations such as slurs and accents. The Trio part starts with a piano (*p*) dynamic and includes first and second endings. The score concludes with a forte (*f*) dynamic and a double bar line. The text "ad lib Trio D.S." is written at the bottom right of the page.

ad lib
Trio
D.S.

Klarinette in Es

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

The musical score is arranged in two systems. The first system contains four staves for the Clarinet in E. The second system contains four staves for the Trio. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Clarinet in E Staves:

- Staff 1: Treble clef, C major, 2/4 time. Dynamics: *f*.
- Staff 2: Treble clef, C major, 2/4 time. Dynamics: *f* and *mf*.
- Staff 3: Treble clef, C major, 2/4 time. Dynamics: *f*, *mf*, *f*. Includes first and second endings.
- Staff 4: Treble clef, C major, 2/4 time. Dynamics: *f*, *p*, *f*. Includes first and second endings.

Trio Staves:

- Staff 5: Treble clef, B-flat major, 2/4 time. Dynamics: *f*, *p*, *mf*. Includes first and second endings.
- Staff 6: Treble clef, B-flat major, 2/4 time. Dynamics: *p*, *mf*.
- Staff 7: Treble clef, B-flat major, 2/4 time. Dynamics: *mf*, *mf-f*.
- Staff 8: Treble clef, B-flat major, 2/4 time. Dynamics: *f*. Includes first and second endings.

Final Section:

- Staff 8: Treble clef, B-flat major, 2/4 time. Dynamics: *f*. Includes first and second endings.
- Staff 9: Treble clef, B-flat major, 2/4 time. Dynamics: *f*. Includes first and second endings.

Text at the end of the score:

ad lib
Trio
D.S.

Klarinette 1 in B (2. Stimme)

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Barb. Josef Wimmer

f *mf*

f *mf* *f*

f *mf* *f*

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

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

f **ad lib**
Trio
D.S.

Klarinette 2 in B (3. Stimme)

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Barb. Josef Wimmer

f *mf*

1. 2.

f *mf* *f* 1. 2.

Trio *f* *p* *f*

1 2 2 2 *mf*

p *mf* *mf-f*

1. 2. *ad lib*

f **Trio** **D.S.**

Klarinette 3 in B (Melodie)

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Barb. Josef Wimmer

f *mf*

f *mf* *f*

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

Trio *f* *p* *mf*

p *mf* *mf-f*

f **ad lib**
Trio
D.S.

Flügelhorn 1 in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f **1** **1** **1** *f* **Kla**

mf **1.** **2.** **Kla** **Tutti** **f** **Kla**

f **Tutti** *p* *f* **1.** **Kla** **2.**

Trio *f* *mf* *f*

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

f 1 1 1

mf 1. 2. *Kla* *Tutti* *f* *Kla*

f *f* 1. *Kla* 2.

p *f*

Trio *f* *mf* *f*

mf *mf-f*

1. 2. *f* *mf* **ad lib**
Trio
D.S.

Trompete in B (teils 3. Stimme)

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Barb. Josef Wimmer

The musical score is written for Trompete in B (parts 1 and 2) and a Trio. It is in 2/4 time and B-flat major. The score consists of four systems of staves. The first system contains the first two staves, the second system contains the next two staves, and the third and fourth systems contain the Trio part. Dynamics include *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *p*, *f*, *f*, *mf*, *mf-f*, and *f*. Performance markings include **1.**, **2.**, **Kla**, **Tutti**, and **ad lib**. The Trio part includes a section marked **D.S.** (Da Capo).

Tenorhorn 1 in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

The musical score is written for Tenorhorn 1 in B and Trio. It consists of two systems of staves. The first system has four staves for the Tenorhorn 1 in B, and the second system has four staves for the Trio. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte). It also features first and second endings, repeat signs, and a section marked "ad lib" for the Trio. The Trio part includes a double bar line and a key signature change to B-flat major.

Tenorhorn 1 in B

f

mf ^{2.x} *f* ^{1./2.x}

1. 2.

f *p* *f*

Trio

f *mf* *f*

mf

mf *mf-f*

1. 2. *f* *mf*

ad lib
Trio
D.S.

Bariton in C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It is divided into two main sections: Bariton in C and Trio.

Bariton in C Section:

- Measures 1-16: First ending with dynamics *f* and *mf*. Includes a repeat sign with a 2.x ending.
- Measures 17-24: Second ending with dynamics *f* and *mf*. Includes a 1./2.x ending.
- Measures 25-32: First ending with dynamics *f* and *mf*. Includes a 1./2.x ending.
- Measures 33-40: Second ending with dynamics *f* and *mf*. Includes a 1./2.x ending.
- Measures 41-48: First ending with dynamics *f* and *mf*. Includes a 1./2.x ending.
- Measures 49-56: Second ending with dynamics *f* and *mf*. Includes a 1./2.x ending.

Trio Section:

- Measures 57-64: First ending with dynamics *f*, *p*, and *f*. Includes a 1./2.x ending.
- Measures 65-72: Second ending with dynamics *f*, *p*, and *f*. Includes a 1./2.x ending.
- Measures 73-80: First ending with dynamics *mf* and *f*. Includes a 1./2.x ending.
- Measures 81-88: Second ending with dynamics *mf* and *f*. Includes a 1./2.x ending.
- Measures 89-96: First ending with dynamics *mf-f* and *f*. Includes a 1./2.x ending.
- Measures 97-104: Second ending with dynamics *f* and *mf*. Includes a 1./2.x ending.

The score concludes with a double bar line and a key signature change to two flats (B-flat, E-flat). The final instruction is **ad lib Trio D.S.**

Bariton in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

2.x Bearb. Josef Wimmer

The musical score is written for Bariton in B and Trio. It consists of two main sections: a Bariton part and a Trio part. The Bariton part is written in a single staff and includes dynamics such as *f*, *mf*, and *f*. The Trio part is written in four staves and includes dynamics such as *f*, *p*, *mf*, and *mf-f*. The score includes first and second endings, a repeat sign, and a final cadence. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece concludes with the instruction "ad lib Trio D.S.".

Begleittrompete in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

The musical score is written for a B Cornet (Solo) and a Trio (Trombone section). The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into two main sections: a Solo section and a Trio section.

Solo Section: This section consists of four staves of music. The first staff begins with a dynamic marking of *f* (forte) and a repeat sign. The second staff continues the melody with a dynamic marking of *mf* (mezzo-forte). The third staff features a first ending (1.) and a second ending (2.), both marked with *f*. The fourth staff concludes the solo with a first ending (1.) and a second ending (2.), marked with *p* (piano) and *f* (forte) dynamics.

Trio Section: This section consists of five staves of music. The first staff is marked with *f* and *p*. The second staff begins with *mf* (mezzo-forte) and includes a dynamic marking of *p*. The third staff continues the melody. The fourth staff is marked with *mf-f* (mezzo-forte to forte) and includes a first ending (1.) and a second ending (2.). The fifth staff concludes the piece with a double bar line and a key signature change to B-flat major, marked with *ad lib* (ad libitum).

Final Markings: The score ends with the instruction **Trio D.S.** (Da Capo).

Horn 1 in F

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

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

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

ad lib
Trio
D.S.

Horn 2 in F

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *f* *p* *f* *f* *p* *mf* *mf-f* *ad lib* *Trio* *D.S.*

Horn 3 in F

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *p* *f* *f* *p* *mf* *mf-f* *ad lib* *Trio* *D.S.*

Horn 1 in Es

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *p* *f* *f* *p* *f* *mf* *p* *mf-f* *ad lib* *Trio* *D.S.*

Horn 2 in Es

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

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

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

Horn 3 in Es

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

First system of the musical score for Horn 3 in E-flat. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and ends with *mf*. The second and third staves continue the melody with a dynamic marking of *f*. The fourth staff features a first and second ending, with a dynamic marking of *f* and a crescendo leading to *f*.

Trio

Trio section of the musical score, consisting of four staves. The first staff starts with *f* and *p*. The second and third staves continue with *mf* and *p*. The fourth staff begins with *mf-f* and includes first and second endings. The section concludes with the instruction *ad lib* and *D.S.*

Tenorhorn 2 in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *p* *f* *f* *p* *f* *mf* *f* *mf-f* *ad lib* *Trio* *D.S.*

Tenorhorn 3 in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *p* *f* *f* *p* *mf* *p* *mf-f* *ad lib* *Trio* *D.S.*

Tenorhorn 4 in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf* *f* *p* *f* *f* *p* *f* *p* *mf* *p* *mf-f* *ad lib*

Trio

Trio
D.S.

Posaune 1 in C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf*

1. 2. *f*

p *f*

Trio *f* *p*

mf *p*

mf-f 1. 2. *ad lib*

Trio
D.S.

Posaune 2 in C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f *mf*

1. 2. *f*

f *p* *f*

Trio *f* *p* *mf* *p* *mf-f*

1. 2. *ad lib*

Trio
D.S.

Posaune 3 in C

Waldler - Marsch Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

Musical staff 1: Bass clef, key signature of three flats, common time. Dynamics: *f*, *mf*.

Musical staff 2: Bass clef, key signature of three flats, common time. Dynamics: *f*.

Musical staff 3: Bass clef, key signature of three flats, common time. First and second endings. Dynamics: *f*.

Musical staff 4: Bass clef, key signature of three flats, common time. First and second endings. Dynamics: *p*, *f*.

Musical staff 5: Bass clef, key signature of three flats, common time. Dynamics: *f*, *p*.

Musical staff 6: Bass clef, key signature of three flats, common time. Dynamics: *mf*, *p*.

Musical staff 7: Bass clef, key signature of three flats, common time.

Musical staff 8: Bass clef, key signature of three flats, common time. Dynamics: *mf-f*.

Musical staff 9: Bass clef, key signature of three flats, common time. First and second endings. Dynamics: *mf-f*, *ad lib*.

Trio
D.S.

Tuba 1 C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

Musical score for Tuba 1 C, measures 1-16. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often beamed together. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are first and second endings marked with '1.' and '2.' and repeat signs. Accents (>) are placed over several notes.

Trio

Musical score for Trio, measures 17-32. The score is written in bass clef with a key signature of three flats and a common time signature. It begins with a double bar line and a repeat sign. Dynamics include *f*, *p*, *mf*, and *mf-f*. The music features a mix of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. There are first and second endings marked with '1.' and '2.' and repeat signs. The score concludes with a double bar line and a repeat sign, followed by the instruction *ad lib* and *Trio D.S.*

Tuba 2 C

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Barb. Josef Wimmer

The musical score is written for Tuba 2 C and a Trio. It consists of 10 staves. The first four staves are for the Tuba 2 C part, and the last six staves are for the Trio. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also first and second endings marked with '1.' and '2.'. The score concludes with the instruction 'ad lib Trio D.S.' (Da Capo).

Bass in B

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

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

1. 2. 1. 2.

ad lib
Trio
D.S.

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

Schlagzeug

The musical score for Snare Drum (Schlagzeug) is written in 2/4 time. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and ends with *mf*. The second staff starts with a repeat sign. The third staff ends with a dynamic marking of *f*. The fourth staff contains first and second endings, with dynamics of *mf* and *f* respectively. The fifth staff ends with a dynamic marking of *f*. The sixth staff begins with a dynamic marking of *p*, followed by a crescendo/decrescendo hairpin, and ends with a dynamic marking of *f*.

Trio

Triangel

f *p* *mf*

p

mf

mf-f

f

ad lib
Trio
D.S.

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)
Bearb. Josef Wimmer

Chord progression: Eb7, Ab, Eb7, Ab

f

Chord progression: Eb7, Ab, Eb7

mf

Chord progression: Ab, Eb, Ab, Eb

f

Chord progression: Bb7, Eb, Bb7, Eb7

1. Eb | 2. Eb

mf *f*

Chord progression: Ab, Eb7, Ab, Eb7

Chord progression: Ab, Eb7, Ab, Eb7

Chord progression: Ab, Eb7, Ab, Eb7

p *f*

Trio

Chord progression: Db, F7

f *p*

Chord progression: Bbm, Ebm, Db, Ebm, Eb7, Ab, Ab, Ebm

mf

Chord progression: Cverm, C, Db, F7

p

Chord progression: Bbm, Eb, Eb7, Ab, Eb

Chord progression: Ab, Ab7, Db, Dbverm

mf *mf-f*

Chord progression: Db, Gb

Chord progression: Db, Ab7, Db, Ab, Db

1. Db | 2. Db, Ab, Db

f *p*

ad lib
Trio
D.S.

Trio

ad lib
Trio
D.S.

Trio

ad lib
Trio
D.S.

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

f

mf

f

f

p ————— *f*

Trio *f* *p*

mf

p

mf-f

1. 2.

ad lib
Trio
D.S.

The score is written for piano accompaniment in C minor. It consists of a main section and a Trio section. The main section is divided into several systems of staves. The Trio section begins with a key signature change to C major and features a variety of chords and dynamics.

Chords and Dynamics in Main Section:

- System 1: Eb7, Ab, Eb7, Ab, Eb7. Dynamics: *f*
- System 2: Ab, Eb7. Dynamics: *mf*
- System 3: Ab
- System 4: Eb, Bb7, Eb, Bb7. Dynamics: *f*. First ending: 1. Eb, 2. Eb
- System 5: Eb7, Ab, Eb7
- System 6: Ab, Eb7, Ab
- System 7: Ab, Eb, Ab, Db, Ab, Db, Eb7, BbmEb7. Dynamics: *p* then *f*. First ending: 1. Ab, 2. Ab

Chords and Dynamics in Trio Section:

- System 8: F7, Bbm. Dynamics: *f* then *p*
- System 9: Ebm, Db, Ebm, Eb7, Ab. Dynamics: *mf*
- System 10: Ab, Ebm, Cverm, C, Db. Dynamics: *mf*
- System 11: F7, Bbm, Eb. Dynamics: *p*
- System 12: Eb7, Ab, Eb, Ab
- System 13: Ab7, Db, Dbverm, Db
- System 14: *mf-f*, Gb
- System 15: Db, Ab7, 1. Db, 2. Db, Ab, Db

Ending: *ad lib* Trio D.S.

Waldler - Marsch

Musik: E. Kutschenreuther (1873-1946)

Bearb. Josef Wimmer

First musical staff in bass clef, key signature of three flats, common time. It begins with a dynamic marking of *f* (forte).

Second musical staff in bass clef, key signature of three flats, common time. It begins with a dynamic marking of *mf* (mezzo-forte).

Third musical staff in bass clef, key signature of three flats, common time. It features a first ending bracket and a dynamic marking of *f*.

Fourth musical staff in bass clef, key signature of three flats, common time. It begins with a dynamic marking of *f* and includes accents over several notes.

Fifth musical staff in bass clef, key signature of three flats, common time. It features a first and second ending bracket, a dynamic marking of *p* (piano) that transitions to *f*, and accents over several notes.

Trio

Sixth musical staff in bass clef, key signature of three flats, common time. It begins with a dynamic marking of *f* and a *p* marking after a double bar line.

Seventh musical staff in bass clef, key signature of three flats, common time. It features a dynamic marking of *mf* and a *p* marking at the end.

Eighth musical staff in bass clef, key signature of three flats, common time.

Ninth musical staff in bass clef, key signature of three flats, common time.

Tenth musical staff in bass clef, key signature of three flats, common time. It begins with a dynamic marking of *mf-f*.

Eleventh musical staff in bass clef, key signature of three flats, common time. It features first and second ending brackets and concludes with the instruction **ad lib** and **D.S.** (Da Capo).