

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

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

Zigeuner-Arie - 2-3 Melodieinstrumente mit Begleitung - Spielhinweise:

1. Bei den meisten Ausgaben ergibt sich folgende Stimmverteilung:

a) Melodiestimmen

1. Stimme: mögliche Instrumente: Hackbrett, Zither, (Block-)Flöte, Violine

2. Stimme: mögliche Instrumente: Hackbrett, Zither, (Block-)Flöte, Violine

3. Stimme: mögliche Instrumente: Hackbrett, Zither, Violine, Viola

b) Begleitstimmen

Vorschlag: Kontrabass, Cello

Nachschlag: Akkordeon, Gitarre, Violine, Bratsche

c) Nebenstimme

z.B. Flöte, Cello

A handwritten signature in black ink that reads "Josef Wimmer". The signature is written in a cursive style with a long horizontal stroke at the end of the name.

Josef Wimmer, Büchlberg

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 2/4. The system begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking. It features a first ending bracketed section that repeats.

The second system of the musical score continues the three-staff arrangement. It begins at measure 8. The vocal line features a melodic line with some slurs and ties. The piano accompaniment continues with rhythmic patterns. The system concludes with a repeat sign.

The third system of the musical score begins at measure 15. It includes a first ending bracketed section with two endings, labeled '1.' and '2.'. The system contains dynamic markings for forte (*f*) and piano (*p*). The piano accompaniment features a consistent rhythmic accompaniment throughout.

2 22

Musical score for measures 22-27. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes. A dynamic marking of *f* (forte) is present at the beginning of the first staff. There are also accents (>) over some notes in the first and third staves.

28

Musical score for measures 28-33. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes. There are accents (>) over some notes in the first and third staves.

34

Musical score for measures 34-39. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and quarter notes. The score is divided into two first endings (1. and 2.) by a double bar line. A dynamic marking of *mf* (mezzo-forte) is present in the first ending. There are also accents (>) over some notes in the first and third staves.

Trio

40

Musical score for measures 40-45. It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff has dynamics *f*, *p*, and *mf*. The second staff has dynamics *f*, *p*, and *mf*. The third staff has dynamics *f*, *p*, and *mf*. A double bar line with repeat dots is at measure 42. A second ending bracket labeled "2.x" spans measures 43-45.

46

Musical score for measures 46-51. It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff has a dynamic of *p*. The second staff has a dynamic of *p*. The third staff has a dynamic of *p*.

52

Musical score for measures 52-57. It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff has dynamics *mf*, *f*, and *p*. The second staff has dynamics *mf*, *f*, and *p*. The third staff has dynamics *mf*, *f*, and *p*. A first ending bracket labeled "1." spans measures 55-56. A second ending bracket labeled "2." spans measure 57. The word "spielen" is written below the second ending. A double bar line with repeat dots is at measure 56. A second ending bracket labeled "1.x / 2.x" spans measures 52-55.

Viola

Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

1. *f* 2. *p*

8 *f*

17 1. 2. *p* *f*

24

32 1. 2. *mf*

40 **Trio** *f* *p* 2.x

44 *mf*

49 *p* *mf*

54 1.x / 2.x *f* *p* 1. spielen 2.

Nebenstimme ad lib

Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

8 *f* *p*

9 *f*

17 *f*

24

34 *mf*

40 *f* *p* 2.x

Trio

44 *mf*

49 *p* *mf*

54 *f*

f *p*

7 **1**

15 **1.** **2.**

22 *f* **1** **1**

28 **1**

34 **1.** **2.** *mf*

40 **Trio** *f* *p* 2.x

44

48 *p*

54 *f* **1.** **2.**

Auf der Alm

A⁷ D A⁷ A⁷ D A⁷ G D

8 *f* A⁷ D *p* G D

16 *f* E⁷ A 1. 2.

22 *f* D A⁷ (Hm)A⁷

28 D G A⁷ D A⁷ (Hm)

34 A⁷ 1. D 2. D A⁷ D *mf*

40 *f* G *p* G

44 D⁷ *mf* G

49 *p* D⁷ *mf*

54 G D⁷ 1. G 2. G *f*

Trio

Kontrabass

Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

8

f *p*

8

16

f *f*

23

32

mf

40

Trio

f *p*

44

mf

49

p *mf*

54

f

Auf der Alm

Johann Nepomuk Scheßl (1837-1908)

A7 D A7 A7 D A7 A7 D A7

f *p*

5 G D A7 D

12 G D E7 *f*

19 A 1. 2. D A7 *p* *f*

25 (Hm)A7 D G A7 D A7

33 (Hm)A7 1. D 2. D A7 D *mf*

40 **Trio** G G D7 *f* *p* *mf*

46 G D7 *p*

53 G D7 1. G 2. G *mf* *f* *p*