

BHV - M U S I C



Partitur

MARIANNE ROSENBERG

▶▶ The Greatest Hits ◀◀

Hit-Medley für Blasorchester

1. Ich bin wie Du
2. Lieder der Nacht
3. Er gehört zu mir

Bearb.:
Achim Graf



BHV 6401

Mit freundlicher Genehmigung der Edition Intro Meisel GmbH

WWW.NOTEN-POWER.DE



Marianne Rosenberg

> The Greatest Hits <
Medley für Blasorchester

Bartsch & Haeseler Musikverlag
Best.Nr. BHV 6401

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Bearbeitung der Notenausgabe:
Achim Graf

Stück Pièce	Inhalt der Notenausgabe Contenu	Stück Pièce	Inhalt der Notenausgabe Contenu
1	Partitur	1	Horn 1 in E ^b / Alto 1 en Mi ^b
		1	Horn 2 in E ^b / Alto 2 en Mi ^b
1	Flöte 1 in C / Flûte 1 en Do	1	Horn 3 in E ^b / Alto 3 en Mi ^b
1	Flöte 2 in C / Flûte 2 en Do		
1	Oboe 1 in C / Hautbois 1 en Do	1	Horn 1 in F / Cor 1 en Fa
1	Oboe 2 in C / Hautbois 2 en Do	1	Horn 2 in F / Cor 2 en Fa
1	Fagott 1 in C / Basson 1 en Do	1	Horn 3 in F / Cor 3 en Fa
1	Fagott 2 in C / Basson 2 en Do		
1	Klarinette 1 in B ^b / Clarinette 1 en Si ^b	1	Tenorhorn 1 in B ^b / Baryton 1 en Si ^b
1	Klarinette 2 in B ^b / Clarinette 2 en Si ^b	1	Tenorhorn 2 in B ^b / Baryton 2 en Si ^b
1	Klarinette 3 in B ^b / Clarinette 3 en Si ^b	1	Tenorhorn 3 in B ^b / Baryton 3 en Si ^b
1	Klarinette in E ^b / Clarinette en Mi ^b		
1	Bassklarinetten in B ^b / Clarinette basse en Si ^b	1	Posaune 1 in C
1	Altsaxophon 1 in E ^b / Saxophone Alto 1 en Mi ^b	1	Posaune 2 in C
1	Altsaxophon 2 in E ^b / Saxophone Alto 2 en Mi ^b	1	Posaune 3 in C
1	Tenorsaxophon 1 in B ^b / Saxophone Ténor 1 en Si ^b	1	Baritonhorn in C / Euphonium
1	Tenorsaxophon 2 in B ^b / Saxophone Ténor 2 en Si ^b	1	Tuba 1 in C
1	Baritonsaxophon in E ^b / Saxophone Baryton en Mi ^b	1	Tuba 2 in C
1	Trompete 1 in B ^b / Trompette 1 en Si ^b		
1	Trompete 2 in B ^b / Trompette 2 en Si ^b	1	E-Gitarre
1	Trompete in E ^b / Piston en Mi ^b	1	E-Bass
1	Flügelhorn 1 in B ^b / Bugle 1 en Si ^b	1	Schlagzeug / Batterie
1	Flügelhorn 2 in B ^b / Bugle 2 en Si ^b	1	Bongo / Conga
		1	Tamburin
Stück Pièce	Einzelstimmen Schweiz:  [TC.]	Stück Pièce	Voix Française / Benelux:  [BC.]
1	Posaune 1 in B ^b	1	Trombone 1 en Si ^b
1	Posaune 2 in B ^b	1	Trombone 2 en Si ^b
1	Posaune 3 in B ^b	1	Trombone 3 en Si ^b
1	Baritonhorn in B ^b / Euphonium	1	Petite Basse en Si ^b / Euphonium
1	Tuba in B ^b / Bass in B ^b	1	Bombardon en Si ^b
1	Tuba in E ^b / Bass in E ^b	1	Bombardon en Mi ^b

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Aufführungslisten einzutragen !**

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MARIANNE ROSENBERG

♩ = 126

I.) ICH BIN WIE DU

(Musik: J. Heider, Text: Ch. Heilburg,
© 1975 by Radio-Tele-Music GmbH)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flöte 1+2 in C
- Klarinette 1 in B^b / Klarinette in E^b
- Klarinette 2+3 in B^b
- Bass-Klarinette in B^b
- Oboe 1+2 in C
- Altsaxophon 1+2 in E^b
- Tenorsaxophon 1+2 in B^b
- Bariton-Saxophon in E^b / Fagott 2 in C
- Trompete 1+2 in B^b
- Flügelhorn 1+2 in B^b
- Horn 1/2+3 in F / Horn in E^b / Tenorhorn 3 in B^b
- Tenorhorn 1+2 in B^b
- Baritonhorn in C / Euphonium in C / Fagott 1 in C
- Posaune 1 in C
- Posaune 2+3 in C
- Tuba 1+2 in C
- Drum Set
- Conga / Bongo
- Tambura

The score is in 4/4 time with a tempo of 126 beats per minute. The key signature has two flats (B-flat and E-flat). The music is marked with a forte (*f*) dynamic. The percussion parts include a drum set pattern, conga/bongo, and tambura.



MARIANNE ROSENBERG "THE GREATEST HITS"
Partitur

5

Fl. 1+2 *mf*

Klari. 1 *mf*

Klari. 2+3 *mf*

Bass-Klari. *f*

Ob. 1+2 *f*

A-Sax. 1+2 *mf*

T-Sax. 1+2

Bari-Sax. Fg. 2 *f*

Trpt. 1+2 *f* *mf*

Flhn. 1+2 *f* *mf*

Hn. 1+2 3 *mf*

Th. 3 *mf*

Th. 1+2 *f*

Bari. Euph. Fg. 1 *f*

Pos. 1 *f*

Pos. 2+3 *f*

Tb. 1+2 *mf* B^b Dm⁷ Cm⁷

Dr. *mf* 2

Cg. Bg. *mf* 2 3

Tamb. *mf* 2 3

10

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

F Cm7 F B^b Cm7 F B^b

3 4 5 6

4 5 6 7 8

16

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2 *mf*

Flhn. 1+2 *mf*

Hn. 1+2 3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr. 2 3 4 5

Cg. Bg. 2 3 4 5 6

Tamb. 2 3 4 5 6

Dm7 Cm7 F Cm7 F

A

21

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2 3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

mf

mf

mf

mf

mf

mf

mf

B \flat

G \flat

F

2

3

2

3

B

26

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2 3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

mf

B \flat A \flat /B \flat B \flat Fm⁷ Gm⁷ E \flat j⁷

2 3 4 5 6

2 3 4 5 6

2 3 4 5 6

32

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

Fsus⁴ F B^b A^b/B^b B^b Fm⁷

2 3 4

2 3 4

2 3 4

37

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2, 3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

Gm7

F

5 6 7

5 6 7

SOLO
ad lib. (A.-Sax / Euphonium)

41 **C**

Fl. 1+2 *mp*

Klari. 1 *mp*

Klari. 2+3 *mp*

Bass-Klari. *mp*

Ob. 1+2 *mp*

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1 *f* ad lib. SOLO

Pos. 1 *mp*

Pos. 2+3 *mp*

Tb. 1+2 *mp* $A^b m^7$ G^b

Dr. *mp*

Cg. Bg.

Tamb. *mp* 2 3 4 5 6

D

Fl. 1+2 *mf* *mf*

Klari. 1 *mf* *mf*

Klari. 2+3 *mf* *mf*

Bass-Klari. *mf* *mf*

Ob. 1+2 *mf* *mf*

A-Sax. 1+2 *mf* *Tutti*

T-Sax. 1+2 *mf*

Bari-Sax. Fg. 2 *mf*

Trpt. 1+2 *f*

Flhn. 1+2 *f*

Hn. 1+2 *mf*

Th. 3 *mf*

Th. 1+2 *mf*

Bari. Euph. Fg. 1 *mf*

Pos. 1 *mf* *f*

Pos. 2+3 *mf* *f*

Tb. 1+2 *mf* *f*

Dr. *mf*

Cg. Bg. *mf*

Tamb. *mf*

Chords: F, Bb, Dm7, Cm7

Tempo/Performance: *mf*, *f*, *Tutti*

Watermark: MARIANNE ROSENBERG

52

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

F Cm7 F Bb Cm7 F Bb

3 4 5 6 7 8 9

58

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

divisi

Dm⁷ Cm⁷ F Cm⁷ F B^b

2 3 4 5 10 11 12 13 14

2.) LIEDER DER NACHT

MARIANNE ROSENBERG "THE GREATEST HITS"
Partitur

(Musik: J. Heider, Text: Ch. Heilburg)
© 1976 by Hansa Musikverlag GmbH)

65

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. 1+2:** Flute parts, starting with a *mf* dynamic.
- Klari. 1:** Clarinet 1 part, starting with a *mf* dynamic.
- Klari. 2+3:** Clarinet 2 and 3 parts, starting with a *mf* dynamic.
- Bass-Klari.:** Bass Clarinet part, starting with a *mf* dynamic.
- Ob. 1+2:** Oboe parts, starting with a *mf* dynamic.
- A-Sax. 1+2:** Alto Saxophone parts, starting with a *mf* dynamic.
- T-Sax. 1+2:** Tenor Saxophone parts, starting with a *mf* dynamic.
- Bari-Sax. Fg. 2:** Baritone Saxophone part, starting with a *mf* dynamic.
- Trpt. 1+2:** Trumpet parts, starting with a *mf* dynamic.
- Flhn. 1+2:** Flugelhorn parts, starting with a *mf* dynamic.
- Hn. 1+2, 3:** Horn parts, starting with a *mf* dynamic.
- Th. 3:** Trombone 3 part, starting with a *mf* dynamic.
- Th. 1+2:** Trombone 1 and 2 parts, starting with a *mf* dynamic.
- Bari. Euph. Fg. 1:** Baritone Euphonium part, starting with a *mf* dynamic.
- Pos. 1:** Positone 1 part, starting with a *mf* dynamic.
- Pos. 2+3:** Positone 2 and 3 parts, starting with a *mf* dynamic.
- Tb. 1+2:** Trombone 1 and 2 parts, starting with a *mf* dynamic.
- Dr.:** Drums, including a *mf* dynamic and a section labeled "Toms".
- Cg. Bg.:** Conga and Bongos, starting with a *mf* dynamic.
- Tamb.:** Tambourine, starting with a *mf* dynamic.

The score includes various musical notations such as dynamics (*mf*), articulation marks (accents, slurs), and performance instructions. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece concludes with a final chord and a fermata over the last measure.

E

71

Musical score for page 14 of the arrangement. The score includes staves for Flute (1+2), Clarinet (1, 2+3), Bass Clarinet, Oboe (1+2), Alto Saxophone (1+2), Tenor Saxophone (1+2), Baritone Saxophone (Fig. 2), Trumpet (1+2), Flute (1+2), Horns (1+2, 3), Trombones (1+2), Baritone Euphonium (Fig. 1), Trombones (1, 2+3), Trombone (1+2), Drums, Conga/Bongos, and Tambourine. The score begins with a first ending bracket labeled 'E' and the measure number 71. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The key signature is B-flat major. A large diagonal watermark reading 'MARIANNE ROSENBERG' is overlaid across the score.

75

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

5 6 7 8

5 6 7 8

79 **F**

Fl. 1+2 *f*

Klari. 1 *f*

Klari. 2+3 *f*

Bass-Klari. *f*

Ob. 1+2 *f*

A-Sax. 1+2 *f*

T-Sax. 1+2 *f*

Bari-Sax. Fig. 2 *mf*

Trpt. 1+2 *f*

Flhn. 1+2 8 *f*

Hn. 1+2 3 *mf*

Th. 3 *mf*

Th. 1+2 *mf*

Bari. Euph. Fig. 1 *mf*

Pos. 1 *mf*

Pos. 2+3 *mf*

Tb. 1+2 *mf*

Dr. *mf*

Cg. Bg. *mf*

Tamb. *mf*

86

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

mf

mf

$B^b m^7$

4 5 6 7

4 5 6 7

90

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

8 9 10 11

2 3

Fm B^b E^bsus⁴ E^b

f *mf*

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111

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

B \flat m⁷ E \flat 7 A \flat Fm⁷ B \flat m⁷

3 4 5 6 7

121

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

Cm7 F7 B^b Gm7 Cm7

3 4 5 6 7

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3.) ER GEHÖRT ZU MIR MARIANNE ROSENBERG "THE GREATEST HITS" Partitur

(Musik: J. Heider, Text: Ch. Heilburg)
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131

The musical score is arranged in a standard orchestral format with 20 staves. The instruments and their parts are as follows:

- Fl. 1+2:** Flute parts, starting with a forte (*f*) dynamic.
- Klari. 1:** Clarinet 1 part, starting with a forte (*f*) dynamic.
- Klari. 2+3:** Clarinet 2 and 3 parts, starting with a forte (*f*) dynamic.
- Bass-Klari.:** Bass Clarinet part.
- Ob. 1+2:** Oboe parts, starting with a forte (*f*) dynamic.
- A-Sax. 1+2:** Alto Saxophone parts, starting with a forte (*f*) dynamic.
- T-Sax. 1+2:** Tenor Saxophone parts, starting with a forte (*f*) dynamic.
- Bari-Sax. Fg. 2:** Baritone Saxophone part.
- Trpt. 1+2:** Trumpet parts, starting with a forte (*f*) dynamic.
- Flhn. 1+2:** Flugelhorn parts, starting with a forte (*f*) dynamic.
- Hn. 1+2, 3:** Horn parts.
- Th. 3:** Trombone 3 part.
- Th. 1+2:** Trombone 1 and 2 parts.
- Bari. Euph. Fg. 1:** Baritone Euphonium part.
- Pos. 1:** Positone 1 part.
- Pos. 2+3:** Positone 2 and 3 parts.
- Tb. 1+2:** Tuba parts, with dynamics *Gm f* and *Cm* indicated.
- Dr.:** Drum part, with measures 2, 3, and 4 marked with a slash and a vertical line.
- Cg. Bg.:** Conga and Bongo parts.
- Tamb.:** Tambourine part.

The score is in 4/4 time and features a large, stylized watermark reading 'MARIANNE ROSENBERG' diagonally across the page.

135

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr. 5 6

Cg. Bg.

Tamb.

f

f

Toms

147

152

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2, 3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

f, *mf*

Crash

B \flat , A \flat /B \flat , B \flat , E \flat 7, F

3, a3

2, 3, 6, 7, 8

157

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr. 2 3 4 5

Cg. Bg. 3 4 5 6

Tamb. 3 4 5 6

K

165

Fl. 1+2 *mf*

Klari. 1 *mf*

Klari. 2+3 *mf*

Bass-Klari. *f*

Ob. 1+2 *mf*

A-Sax. 1+2 *mf*

T-Sax. 1+2 *mf*

Bari-Sax. Fg. 2 *f*

Trpt. 1+2 *mf* *f*

Flhn. 1+2 *mf* *f*

Hn. 1+2 *f*

Th. 3 *f*

Th. 1+2 *f* 3. Th. *ad lib.*

Bari. Euph. Fg. 1 *f*

Pos. 1 *f*

Pos. 2+3 *mf*

Tb. 1+2 *mf* B \flat Eb \flat 7 F Eb \flat 7 F

Dr. *mf* Crash

Cg. Bg. *mf* 2 3 4 5 6

Tamb. *mf* 2 3 4 5 6

MARIANNE ROSENBERG

al Coda

CODA

171

L

Fl. 1+2 *f* *mf*

Klari. 1 *f* *mf*

Klari. 2+3 *f* *mf*

Bass-Klari. *mf*

Ob. 1+2 *f* *mf*

A-Sax. 1+2 *f* *mf*

T-Sax. 1+2 *f* *mf*

Bari-Sax. Fg. 2 *f* *mf*

Trpt. 1+2 *f* *mf*

Flhn. 1+2 *f* *mf*

Hn. 1+2, 3 *f* *mf*

Th. 3 *f* *mf*

Th. 1+2 *f* *mf*

Bari. Euph. Fg. 1 *f* *mf*

Pos. 1 *mf*

Pos. 2+3 *mf*

Tb. 1+2 *mf* *B^b* *A^b/B^b*

Dr. *mf* *Crash L. R.*

Cg. Bg. *mf* 2

Tamb. *mf* 2

175

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fg. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fg. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

3 4 5 6

3 4 2

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179

Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr. Crash L.R.

Cg. Bg.

Tamb.

7

3

4

Fsus⁴

F

183 **M**

Fl. 1+2

Klari. 1 *mf*

Klari. 2+3 *mf*

Bass-Klari. *mf*

Ob. 1+2 *mf*

A-Sax. 1+2 *mf*

T-Sax. 1+2 *mf*

Bari-Sax. Fg. 2 *mf*

Trpt. 1+2

Flhn. 1+2

Hn. 1+2 3 *mf*

Th. 3 *mf*

Th. 1+2 *mf*

Bari. Euph. Fg. 1 *mf*

Pos. 1 *mf*

Pos. 2+3 *mf*

Tb. 1+2 *mf* E^b_7

Dr. *mf* 2 3 4

Cg. Bg. *mf* 2 3 4

Tamb. *mf* 2 3 4

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Fl. 1+2

Klari. 1

Klari. 2+3

Bass-Klari.

Ob. 1+2

A-Sax. 1+2

T-Sax. 1+2

Bari-Sax. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2, 3

Th. 3

Th. 1+2

Bari. Euph. Fig. 1

Pos. 1

Pos. 2+3

Tb. 1+2

Dr.

Cg. Bg.

Tamb.

tr

tr

divisi

f

p

f

B^b *E^bm* *B^b*

5 6 7 8

Der Lieferumfang der Blasmusikausgaben umfasst in der Regel die Direktion/Partitur und jeweils 1 Einzelstimme. Mit Bezahlung des Rechnungsbetrages erhalten Sie automatisch die Erlaubnis, den entsprechenden Blasmusiktitel auf Ihre Orchesterstärke (Anzahl der aktiven Orchestermitglieder) ohne weitere Kosten zu kopieren.

Eine Weitergabe an Dritte wird hiermit ausdrücklich untersagt !

Liebe Musikkollegen,

trotz aller Sorgfalt bei der Erstellung der einzelnen Arrangements sind auch wir nicht vor dem ein oder anderen Druckfehler gefeit. Sollten Sie einen solchen in ihrem Arrangement auffinden, sind wir für eine entsprechende Mitteilung immer dankbar. Nach Prüfung und Berichtigung erhalten Sie umgehend, natürlich kostenlos, eine entsprechend verbesserte Stimme.

Haben Sie einen unserer Titel auf Ihrer CD-Produktion? In diesem Fall würden wir uns über die Zusendung einer kostenlosen Promo-CD freuen. Als Gegenleistung werden Ihre CD-Produktion entsprechend über unsere Internetplattform kostenlos bewerben. Auch über unveröffentlichte Aufnahmen unserer Musiktitel durch Ihr Blasorchester würden wir uns sehr freuen.

Selbstverständlich sind wir auch an Lob und Verbesserungsvorschlägen aus Ihrer Probe- und Konzertarbeit äußerst interessiert. Scheuen Sie sich nicht, uns unter unserer E-Mailadresse (info@noten-power.de) jederzeit zu kontaktieren. Wir bemühen uns so schnell als möglich auf Ihre Wünsche bzw. Anregungen zu reagieren.

Abschließend möchten wir Sie bitten bei Aufführung unserer Musiktitel die entsprechenden Einträge in Ihre GEMA-Listen nicht zu vergessen.

Wir wünschen Ihnen viel Erfolg bei Ihren kommenden Konzerten und verbleiben

mit musikalischen und kollegialen Grüßen

Ihr

Noten-Power Team



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Please don't hesitate to contact us at info@noten-power.de any time and we will reply as soon as possible.

Last but not least we request you to register the use of any of our titles on the Current list.

We wish you success at your up-coming concerts and invite you to check out our website for new arrangements.

Your music colleagues,

Achim Graf & Peter Welte