

BHV - M U S I C



Partitur

MARIANNE ROSENBERG
» LIEDER DER NACHT «

für großes Blasorchester

Bearb.:
Achim Graf
Peter Welte



BHV 6403

Mit freundlicher Genehmigung der Edition Intro Meisel GmbH

WWW.NOTEN-POWER.DE

Lieder der Nacht

Marianne Rosenberg

Musik: J. Heider / Text: Ch. Heilburg



Bartsch & Haeseler Musikverlag

Best.Nr. BHV 6403

Bearbeitung der Notenausgabe:

Achim Graf / Peter Welte

Mit freundlicher Genehmigung der Edition Intro Meisel GmbH

| Stück Pièce | Inhalt der Notenausgabe Contenu | Stück Pièce | Inhalt der Notenausgabe Contenu |
|------------------------|-------------------------------------------------------------------------------------------------------------------------|------------------------|------------------------------------------------------------------------------------------------------------------------------|
| 1 | Partitur / Direktion | 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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N'oubliez pas, s.v.p., d'inscrire les titres joués dans votre liste SACEM, SUISA, BUMA/STEMRA, SABAM etc.

ca.: 2:25 Min.

Partitur

Musik: J. Heider

Text: Ch. Heilburg

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MARIANNE ROSENBERG

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Bearbeitung:

Achim Graf

Peter Welte

♩ = 126

Flöte 1+2 in C *mf*

Klarinette 1 in B^b
Klarinette in E^b *mf*

Klarinette 2+3 in B^b *mf*

Bass-Klarinette in B^b *mf*

Oboe 1+2 in C *mf*

Altsaxophon 1+2 in E^b *mf*

Tenorsaxophon 1+2 in B^b *mf*

Bariton-Saxophon in E^b
Fagott 2 in C *mf*

Trompete 1+2 in B^b *mf*

Flügelhorn 1+2 in B^b *mf*

Horn 1/2+3 in F
Horn in E^b
Tenorhorn 3 in B^b *mf*

Tenorhorn 1+2 in B^b *mf*

Baritonhorn in C
Euphonium in C
Fagott 1 in C *mf*

Posaune 1 in C *mf*

Posaune 2+3 in C *mf*

Tuba 1+2 in C *mf*

Drum Set *mf*

Conga
Bongo *mf*

Tamburin *mf*

Toms

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7

Fl. 1+2 *mf*

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 *f*

Flhn. 1+2 *f*

Hn. 1+2 3 *mf*

Th. 3 *mf*

Th. 1+2 *mf*

Bari. Euph. Fg. 1 *mf*

Pos. 1 *f*

Pos. 2+3 *f*

Tb. 1+2 *mf*

Dr. *mf*

Cg. Bg. *mf*

Tamb. *mf*

11

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.

5 6 7 8

15 **A**

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*

19

Fl. 1+2
mf

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. Fig. 2

Trpt. 1+2

Flhn. 1+2

Hn. 1+2
3

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

22

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.

26

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

B

31

Fl. 1+2
mf *f* *mf*

Klari. 1
mf *f* *mf*

Klari. 2+3
mf *f* *mf*

Bass-Klari.
mf

Ob. 1+2
mf *f* *mf*

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

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

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

Trpt. 1+2
mf

Flhn. 1+2
mf

Hn. 1+2
3
Th. 3
mf

Th. 1+2
mf

Bari. Euph. Fg. 1
mf

Pos. 1
mf

Pos. 2+3
mf

Tb. 1+2
mf

Dr.
mf

Cg. Bg.
mf

Tamb.
mf

2 3 4 5

36

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.

f

2 3 4 5 6 7

6 7 8 9 10 11

C

42

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*

8 12

2 2

47

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.

3 4 5 6 7

Partitur

D

The image shows a page of a musical score for orchestra, page 12. It features 18 staves with various instruments and their parts. The instruments listed on the left are: 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., and Tamb. The score includes dynamics such as *mf* (mezzo-forte) and *f* (forte), and articulation marks like accents and slurs. A large, stylized watermark reading 'MEISEL' is diagonally across the score. The key signature has three flats, and the time signature is 2/4. The page number '52' is at the top left.

57

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.

3 4 5 6 7

62

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

ca.: 2:25 Min.

Direktion in C

Musik: J. Heider

Text: Ch. Heilburg

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LIEDER DER NACHT

MARIANNE ROSENBERG

WWW.NOTEN-POWER.DE

Bearbeitung:

Achim Graf

Peter Welte

♩ = 126

mf

mf

f

mf

mf

mf

mf

f

mf

mf

mf

A

f

mf

mf



LIEDER DER NACHT - MARIANNE ROSENBERG
Direktion in C

17

Musical score for measures 17-20. The score is in 3/4 time and features a treble, bass, and piano accompaniment. The key signature has two flats. The piano part includes a 'mf' dynamic marking. A large, stylized watermark is visible across the score.

21

Musical score for measures 21-25. The score continues with the same instrumentation and key signature. The piano part includes a 'mf' dynamic marking. A large, stylized watermark is visible across the score.

26

Musical score for measures 26-30. The score continues with the same instrumentation and key signature. The piano part includes a 'f' dynamic marking. A large, stylized watermark is visible across the score.

31

Musical score for measures 31-35. The score continues with the same instrumentation and key signature. The piano part includes a 'mf' dynamic marking. A large, stylized watermark is visible across the score.

35

mf f

3 2

This system contains measures 35 through 38. It features a treble clef staff with a key signature of three flats and a common time signature. The music includes a melodic line with a triplet in measure 37 and a dynamic shift from *mf* to *f*. The bass clef staff provides harmonic support with chords and moving lines. The piano part is shown on a grand staff with a treble clef and a common time signature, featuring a rhythmic pattern of eighth notes.

39

3 4

This system contains measures 39 through 42. The treble clef staff continues the melodic development with a long phrase. The bass clef staff has a complex texture with many beamed notes. The piano part continues with its rhythmic accompaniment, including a triplet in measure 39 and a change to a 4/4 time signature in measure 40.

43

C mf f mf mf

This system contains measures 43 through 45. A key signature change to C major is indicated by a 'C' in a box. The treble clef staff has a melodic line with accents. The bass clef staff features a more active line with many beamed notes. The piano part continues with its accompaniment, including a triplet in measure 43 and a change to a 4/4 time signature in measure 44.

46

This system contains measures 46 through 49. The treble clef staff continues the melodic line. The bass clef staff has a complex texture with many beamed notes. The piano part continues with its accompaniment, including a triplet in measure 46 and a change to a 4/4 time signature in measure 47.

50

Measures 50-53 of the musical score. The system includes a treble clef staff with a key signature of two flats (B-flat and E-flat), a bass clef staff, and a guitar staff. The guitar staff shows a sequence of chords with 'x' marks indicating fretted notes. The treble staff contains melodic lines with various articulations and dynamics. The bass staff provides harmonic support with chords and bass lines.

54

D
mf
f
mf
mf

Measures 54-56 of the musical score. Measure 54 begins with a dynamic marking of *mf*. Measure 55 features a dynamic marking of *f*. Measure 56 returns to *mf*. A box labeled 'D' is placed above measure 54. The guitar staff shows a change in chord voicings, with some notes circled in the bass line. The treble staff continues with melodic development.

57

Measures 57-61 of the musical score. The system continues with the treble, bass, and guitar staves. The guitar staff shows a consistent pattern of chords with 'x' marks. The treble staff has melodic lines with slurs and accents. The bass staff provides a steady harmonic accompaniment.

62

Measures 62-65 of the musical score. The system concludes with the treble, bass, and guitar staves. The guitar staff shows a final sequence of chords. The treble staff has melodic lines with slurs and accents. The bass staff provides a steady harmonic accompaniment.

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.

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Wir wünschen Ihnen viel Erfolg bei Ihren kommenden Konzerten und verbleiben

mit musikalischen und kollegialen Grüßen

Ihr

Noten-Power Team



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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