

Alphornstücke von Hanspeter Reimann

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01 Impromptus für Alphorn und Banda

Hanspeter Reimann (1952)

Lento

A

Klarinette in B

Alphorn

Violine

Klavier

Kontrabass

pp *cresc.* *espress.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pizz. *arco* *cresc.*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

B **C**

Klar. B

VI.

Kl.

Kb.

mf *p* *cresc.*

mf

mp *mf* *cresc.*

p *cresc.*

mf *mf* *cresc.*

mf *cresc.*

19

Klar. B

19

VI.

Kl.

Kb.

p

25

Klar. B

25

VI.

Kl.

Kb.

f *p* *f* *pp*

D Mosso

31

Klar. B

31

VI.

Kl.

Kb.

p *ff* *mp* *f*

E Spirito

Klar. B

39

VI.

Kl.

Kb.

Klar. B

43

VI.

Kl.

Kb.

Klar. B

47

VI.

Kl.

Kb.

52 **F** Lento **G**

Klar. B

52 *pp* *cresc.*

VI.

52 *pp* *cresc.*

Kl.

52 *pp* *p* *cresc.*

Kb.

52 *p* *cresc.* arco

60

Klar. B

60 *f*

VI.

60 *p*

Kl.

60 *p*

Kb.

60 *p*

66

Klar. B

66 *f* *p* *ritardando*

VI.

66 *f* *p*

Kl.

66 *p*

Kb.

66 *f* *p*

The musical score is for a piece titled "01 Impromptu für Alphorn und Banda". It is page 4 of the score. The instruments are Klar. B (Bass Clarinet), VI. (Viola), Kl. (Piano), Kb. (Cello/Double Bass), and Kb. (Double Bass). The score is divided into three systems, each starting at measure 52, 60, and 66 respectively. The key signature is one flat (B-flat). The tempo is Lento. The score includes various dynamics such as pp, p, f, and cresc., as well as articulation like arco and ritardando. The piano part features complex chordal textures and arpeggiated figures. The double bass part includes a section marked 'arco'.

02 Schnapsidee für Alphorn

für die "Schnapsmusik" Indaiatuba, Brasil

Hanspeter Reimann (1952)

Lento (M.M. ♩ = c. 80)

A

Klarinette in B♭

Violine

Alphorn in C

Piano

Akustischer Bass

mp

p

scd.

** simile*

pp

(Echo)

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

B

cantabile

con brio

f

pizz.

F5add2 F5 F5add2 F5 F5add2 F5 F5add2

F5 F5add2 F5 C F5 C F5

D5 C5 G5 D5 C5 D5 C5 F5

[C]
Allegro (M.M. ♩ = c. 120)

B♭ Kl. *f* *cresc.*

VI. *cresc.*

AH *cresc.*

Pno *f* *cresc.*

Ak. Bs. *f* *cresc.*

F5 G5 A♭5 B♭5 C5 E♭5 F5 F5 G5 A♭5 B♭5 C5 E♭5 F5

B♭ Kl. *sfz*

VI. *sfz*

AH *sfz*

Pno *sfz*

Ak. Bs. *sfz*

[D]

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

C7 F C7 F C7 F C7

46 E *tr*

B♭ Kl.

VI.

AH

F C7 F C7 F C7

Pno

Ak. Bs.

53 *tr* F G

B♭ Kl.

VI.

AH

C7 F F7

Pno

Ak. Bs.

60

B♭ Kl.

VI.

AH

B♭7 F7

Pno

Ak. Bs.

67 Solopart Rep. ad. lib

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

74

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

81

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

Chords: D♭7, C7, F7, B♭7, F7, D♭7, C7, B♭7, F7, C7, D♭7, C7, F7, B♭7

Rehearsal Markers: I

Performance Instructions: Solopart Rep. ad. lib

88

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

f

F7 D♭7 C7 F7

94

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

f

F5 G5 A♭5 B♭5 C5 E♭5 F5 F5 G5 A♭5 B♭5 C5 E♭5 F5

J

103

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

cresc. *sfz*

110 K

B♭ Kl.

VI.

AH

Pno

Ak. Bs.

116

VI.

AH

Pno

Ak. Bs.

122

VI.

AH

Pno

Ak. Bs.

03 Alphorn-Choral 1

für die "Schnapsmusik" Indaiatuba, Brasil

Hanspeter Reimann (1952)

Feierlich ♩ = 72

Echo

sempre legato

Klarinette in B

Alphorn

Orgel

Kontrabass

Klar. B

Org.

Kb.

13

8

8

8

13

13

13

pp

cresc.

mp

mf

p

p

p

f

ff

ff

mp

mf

A

Klar. B

Org.

Kb.

19

B

Echo

mf

f

Klar. B

Org.

Kb.

25

sempre legato

cresc.

f

ff

mf

C

Klar. B

Org.

Kb.

32

mf

cresc.

Klar. B

Org.

Kb.

40

D

Echo

sempre legato

mf

cresc.

f

f

Klar. B

Org.

Kb.

48

f

ff

Klar. B

Org.

Kb.

55

mp

mp

rit.

04 Alphorn na colônia HELVETIA

Hanspeter Reimann (1952)

Bossa ♩ = 116

A

Clarinete Bb

Alphorn

Gitarre

Klavier

Contrabaixo

f *mf*

E♭7(#11) A m7 A♭m7 D♯7(9) G♯7 C7 *mf* F G♯7 C7/G C7

E♭7(#11) A m7 A♭m7 D♯7(9) G♯7 C7 F G♯7 C7/G C7

B

Clar. Bb

AH

Git.

Kl.

Cb.

f *f*

F/A A♭7 Gm7 C7(♭9) Dm F7sus/C B♭maj B♭m7 A m7 A♭m7 Gm7 C7(♭9) F G♯7

F/A A♭7 Gm7 C7(♭9) Dm F7sus/C B♭maj B♭m7 A m7 A♭m7 Gm7 C7(♭9) F G♯7

Clar. Bb

AH

Git.

Kl.

Cb.

mf *mp* *mf* *mp*

Gm7 C7 F G♯7 Gm7 C7(♭9) Dm F7sus/C B♭maj Gm7(♭5)/B♭ A m7 A♭m7 Gm7 C7(♭9)

Gm7 C7 F G♯7 Gm7 C7(♭9) Dm F7sus/C B♭maj Gm7(♭5)/B♭ A m7 A♭m7 Gm7 C7(♭9)

C

Clar. Bb

AH

Git.

Kl.

Cb.

mf *p*

21

G $\flat$ 7 C7/G C7 F/A A $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C B $\flat$ maj B $\flat$ m7 Am7 A $\flat$ m7

F G $\flat$ 7 C7/G C7 F/A A $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C B $\flat$ maj B $\flat$ m7 Am7 A $\flat$ m7

D

Clar. Bb

AH

Git.

Kl.

Cb.

mf *mp*

28

Gm7 C7($\flat$ 9) F G $\flat$ 7 Gm7 C7 F G $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C B $\flat$ maj Gm7($\flat$ 5)/B $\flat$

Gm7 C7($\flat$ 9) F G $\flat$ 7 Gm7 C7 F G $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C B $\flat$ maj Gm7($\flat$ 5)/B $\flat$

E

Clar. Bb

AH

Git.

Kl.

Cb.

mf *crescendo* *mp*

35

Am7 A $\flat$ m7 Gm7 C7($\flat$ 9) F G $\flat$ 7 C7/G C7 F/A A $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C

Am7 A $\flat$ m7 Gm7 C7($\flat$ 9) F G $\flat$ 7 C7/G C7 F/A A $\flat$ 7 Gm7 C7($\flat$ 9) Dm F7sus/C

42 **F**

Clar. Bb *f*

AH *f*

Git. *p*

Kl. *f*

Cb. *f*

Bbmaj Bbm7 Am7 Abm7 Gm7 C7(9) F Gbm7 C7/G C7 F/A Ab7 Gm7 C7(9)

49 **G**

Clar. Bb *mf* *ff*

AH *mp* *ff*

Git. *mp* *ff*

Kl. *mp* *ff*

Cb. *mp* *ff*

Dm F7sus/C Bbmaj Bbm7 Am7 Abm7 Gm7 C7(9) F Gbm7 Gm7 C7 F Gbm7

56

Clar. Bb *mf*

AH *mf*

Git. *mf*

Kl. *mf*

Cb. *mf*

Gm7 C7(9) Dm F7sus/C Bbmaj Gm7(b5)/Bb Am7 D7(9) Gb7 C F

05 Alporn-Polka

für Rafael

Hanspeter Reimann (1952)

A Polka $\text{♩} = 96$

Clarinete Bb

Alphorn

Piano
Violão
Sanfona

Contrabaixo

Clar. Bb

AH

Pno.

Cb.

B

Clar. Bb

AH

Pno.

Cb.

21

C7 F A $\flat$ 7 C7 B $\flat$ /D E $\flat$ 7 C7/E F

28

[C]

F7/A B $\flat$ Gm F/A B $\flat$ 7 C B $\flat$ /D E $\flat$ 7 C7/E F

35

C7 F C7 F G7 C F

sfz

sfz

Clar. Bb

AH

Pno.

Cb.

42

sfz

sfz

C7 F C7 F C7

Clar. Bb

AH

Pno.

Cb.

48

D

meno mosso $\text{♩} = 60$ *cantabile*

Fine

Fine

Fine

F B $\flat$ F 7/C B $\flat$ /D E $\flat$

Clar. Bb

AH

Pno.

Cb.

56

espress.

ritardando

D.C. al Fine

D.C. al Fine

D.C. al Fine

B $\flat$ /F F F C7/G F/A B $\flat$ F/C *D.C. al Fine*
C7

06 Alphorn-Choral 2

Hanspeter Reimann (1952)

Getragen $\text{♩} = 60$

A

Clarinete Bb

Alphorn

Orgel

Contrabaixo

Clar. Bb

AH

Org.

Cb.

Clar. Bb

AH

Org.

Cb.

ritardando

07 Alporn-Walzer 1

Hanspeter Reimann (1952)

Walzer $\text{♩} = 60$ A

Clarinete Bb *mf* *mp*

Alphorn *mf*

Piano
Violão
Sanfona

Contrabaixo

G7 C7 F F C7sus C7 F Dm7 C7 C7/G

Clar. Bb *f* *mf* 1. 2.

AH *f* *mf* *mp*

F C Dm7 C7/E F C7sus C7 F F7/A B $\flat$ C7 F F

Pno.

Cb.

B

Clar. Bb *mp* *mf*

AH *mf*

G7 C G7 C G7

Pno.

Cb.

Clar. Bb

32

accelerando

ritardando

a tempo

AH

32

mf

f

mf

Pno.

32

C G7 C C7

Cb.

32

Clar. Bb

[C]

43

f

AH

43

f

F C7sus C7 F Dm7 C7 C7/G F C Dm7 C7/E F A7/E Eb7 D7

Pno.

43

Cb.

43

Clar. Bb

55

accelerando

ritardando

ff

AH

55

ff

Gm C7 F F sus F F sus C7 F F sus F

Pno.

55

f

Cb.

55

f

08 Alphorn - Echo 1

für Alphorn und Klarinette

Hanspeter Reimann (1952)

A **Lento** (M.M. ♩ = c. 80)

Klarinette in B

mf

Alphorn

mp

Klar. B

9

AH

9

Klar. B

17

mp

AH

17

mf

Klar. B

25

mf

AH

25

f

Klar. B

33

f

AH

33

mf

40

Klar. B

AH

D

mf

f

E

f

mf

Klar. B

AH

mf

f

F **più mosso**

f

mf

Klar. B

AH

Klar. B

AH

09 Alphorn - Echo 2

für Alphorn und Klarinette

Hanspeter Reimann (1952)

Getragen ♩ = 60

Klarinette in B

mp *subito p*

Alphorn

mf

Klar. B

6

AH

6

Klar. B

11

AH

11

Piú mosso, scherzando

Klar. B

16

mf

AH

16

f

21

Klar. B

21

AH

f

mf

25

Klar. B

Tempo primo

mp *subito p*

25

AH

mf

30

Klar. B

30

AH

35

Klar. B

35

AH

40

Klar. B

40

AH

10 Alphorn - Echo 3

Alphorn, Klarinette und Kontrabass Hanspeter Reimann (1952)

A Solennemente e rubato ♩ = 68

Violine

Alphorn

Kontrabass

5

B

VI.

AH

Kb.

10

VI. 15

AH 15

Kb. 15

VI. C D

AH 19

Kb. 19

p *f* *p* *f*

VI. 24

AH 24

Kb. 24

p *f* *p* *f*

VI. 28

AH 28

Kb. 28

11 Alporn-Walzer 2

"gueti besserig"

Hanspeter Reimann (1952)

Ländler-Walzer $\text{♩} = 60$

Clarinete Bb

Alphorn

Piano
Violão
Sanfona

Contrabaixo

Clar. Bb

AH

Pno.

Cb.

21

Clar. Bb

AH

Pno.

Cb.

Clar. Bb

AH

Pno.

Cb.

31

C7

42

ad. lib.

p

loco

f

C7

F

B $\flat$

F7

B $\flat$

53

f

mp

F

F7

B $\flat$

Clar. Bb

AH

Pno.

Cb.

63

F 7 B $\flat$ F 7 B $\flat$ B $\flat$ 7 E $\flat$ E $\circ$ 7

Clar. Bb

AH

Pno.

Cb.

73

B $\flat$ /F B $\circ$ 7 F 7 B $\flat$ B $\flat$ F

f

1. 2.

Clar. Bb

AH

Pno.

Cb.

83

C 7 F/A C/G C 7 F

ritardando

12 Schlusschoral

Hanspeter Reimann

A Allegro (M.M. ♩ = 100)

Klarinette in B

Alphorn 1

Alphorn 2

Violine

Akkordeon

Kontrabass

B

Klar. B

VI.

Akk.

Kb.

15 C

Klar. B

15

15

VI.

15

Akk. C7 F C7 F C7 F

Kb.

21 D

Klar. B

21

21

VI.

21

Akk. C7 F C7 F C7 F

Kb.

Klar. B

Vl.

Akk.

Kb.

28

E

f

F C7 F C7 F F

[illegible]

13 Duett für zwei Alphörner

Hanspeter Reimann (1952)

Alphorn 1

Alphorn 2

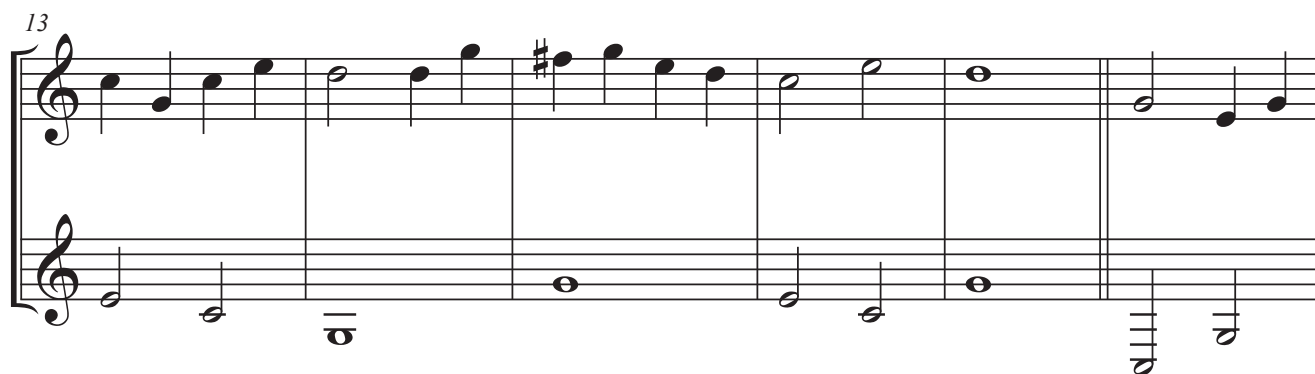


7

1. 2.



13



19



14 AMAZING GRACE

Alphorn e orquestra. Variações em estilo Suíço

Dedicado ao grande músico e melhor amigo Rafael Mendes. Hanspeter Reimann (1952)

A Andante ♩ = 72

Flöte, 1/2 *a due*

Oboe

Klarinette in B, 1/2

Altsaxophon in Es

Fagott

Alphorn *mp*

Horn in F, 1/2 *mp*

Trompete in B, 1/2

Posaune, 1/2

Bassposaune

Tuba

Pauken

Drum Set

Gitarre *mp* F F7 B $\flat$ F Dm C sus C7 F F7

Bassgitarre *mp*

Klavier *mp*

Violine I *mp*

Violine II *mp*

Viola *mp*

Cello *mp*

Double Bass *mp*

accellerando **B** piu mosso ♩ = 86

Fl. *mp* *mf*

Ob. *mp* *mf*

Klar. B *mp* *mf*

Altsax. Es *mf*

Fag. *mp* *mf*

AH *mf*

Hrn. F *mf*

Trp. B.

Pos.

Bspos.

Tub.

Pauk.

D. S.

Git. *B♭* *F* *Dm* *Am/C* *C7* *F* *Gm* *C7* *F* *C7*

Bass

Kl.

VI. I

VI. II

Vla.

Vc.

D. Bs.

14 AMAZING GRACE

This musical score is for the piece "14 Amazing Grace". It is a full orchestral score with guitar and bass. The score is divided into three systems, each starting at measure 36. The instruments are arranged as follows:

- Fl.** (Flute): Melodic line with some grace notes and a long phrase.
- Ob.** (Oboe): Fast, rhythmic eighth-note passages.
- Klar. B.** (Clarinet Bb): Fast, rhythmic eighth-note passages.
- Altsax. Es.** (Alto Saxophone Eb): Rests throughout this system.
- Fag.** (Bassoon): Bass line with some grace notes.
- AH.** (Horn A): Rests throughout this system.
- Hrn. F.** (Horn F): Rests throughout this system.
- Trp. B.** (Trumpet Bb): Rests throughout this system.
- Pos.** (Trombone): Rests throughout this system.
- Bspos.** (Baritone Saxophone): Rests throughout this system.
- Tub.** (Tuba): Rests throughout this system.
- Pauk.** (Kettledrum): Rests throughout this system.
- D. S.** (Double Bass): Rests throughout this system.
- Git.** (Guitar): Rhythmic accompaniment with various chords indicated above the staff: Bb, Gm, Csus, C, Bb, Fm/Ab, Bb7, Eb, Dm.
- Bass** (Electric Bass): Bass line.
- Kl.** (Piano): Left and right hand accompaniment.
- VI. I.** (Violin I): Melodic line.
- VI. II.** (Violin II): Melodic line.
- Vla.** (Viola): Melodic line.
- Vc.** (Violoncello): Melodic line.
- D. Bs.** (Double Bass): Bass line.

The score is written in 4/4 time. The key signature has one flat (Bb). The guitar part includes a variety of chords and a consistent rhythmic pattern. The orchestral parts feature a mix of melodic and rhythmic textures.

45

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

mf *crescendo*

D

a due

mf *crescendo*

mf *crescendo*

mf *crescendo*

mf *crescendo*

45

AH

Hrn. F

Trp. B.

Pos.

Bspos.

Tub.

45

Pauk.

45

D. S.

45

Gm C7(9) F7 Bb F7 Bb G7 Cm

Git.

Bass

45

Kl.

45

VI. I

VI. II

Vla.

Vc.

D. Bs.

mf *crescendo*

mf *crescendo*

mf *crescendo*

mf *crescendo*

This musical score is for a piece titled "14 AMAZING GRACE". It is a full orchestral score with a large ensemble of instruments. The score is divided into three systems, each containing multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins at measure 56. The instruments included are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Klar. B), Alto Saxophone in E-flat (Altsax. Es), Bassoon (Fag.), Alto Horn (AH), Horn in F (Hrn. F), Trumpet in B-flat (Trp. B.), Trombone (Pos.), Baritone Saxophone (Bspos.), Tuba (Tub.), Snare Drum (Pauk.), Double Bass (D. S.), Guitar (Git.), Bass, Piano (Kl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. Bs.). The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings. A specific instruction "a due" is written above the Horn in F staff. Chord symbols are provided for the guitar part: F, Gb7, Gm, Ab7, F, Bb, B7, F/A, C, and C7. The score is written for a large ensemble, with many instruments playing in unison or in harmony. The overall style is contemporary and dramatic.

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

AH

Hrn. F

Trp. B.

Pos.

Bspos.

Tub.

Pauk.

D. S.

Git.

Bass

Kl.

VI. I

VI. II

Vla.

Vc.

D. Bs.

a due

F Gb7 Gm Ab7 F Bb B7 F/A C C7

7

67

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

AH

Hrn. F

Trp. B.

Pos.

Bspos.

Tub.

67

Pauk.

67

D. S.

67

Git.

Bass

67

Kl.

67

VI. I

VI. II

Vla.

Vc.

D. Bs.

pizz.

74

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

AH

Hrn. F

Trp. B.

Pos.

Bspos.

Tub.

74

Pauk.

74

D. S.

74

C7 F Bb F Am/E C7 F

Git.

Bass

74

Kl.

74

VI. I

VI. II

Vla.

Vc.

D. Bs.

[illegible]

92

Fl. *fa due*

Ob. *f*

Klar. B *f*

Altsax. Es

Fag.

AH

Hrn. F

Trp. B. *a due* *f*

Pos.

Bspos.

Tub.

Pauk.

D. S.

92

C E G C7 F Eb D# Ab C E G A Bb

Git.

Bass

92

Kl.

92

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

D. Bs. *f*

G

This musical score is for the piece "14 AMAZING GRACE". It is a full orchestral score with guitar and bass. The score is divided into three systems, each marked with a double bar line and a repeat sign. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet Bb (Klar. B), Alto Saxophone Eb (Altsax. Es), Bassoon (Fag.), and Horn A1 (AH). The second system includes Horn F (Hrn. F), Trumpet Bb (Trp. B), Trombone (Pos.), Bassoon (Bspos.), Tuba (Tub.), and Snare Drum (Pauk.). The third system includes Double Bass (D. S.), Guitar (Git.), Bass, Keyboard (Kl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. Bs.). The score features a variety of musical notations, including treble and bass clefs, key signatures (one flat), time signatures (4/4), and dynamic markings such as *ff* (fortissimo). The guitar part includes chord diagrams for G7(9), Gm7, C, C7, C7sus, F, C, C7, F, and D. The woodwinds and strings play complex melodic and harmonic lines, while the percussion provides a steady rhythmic foundation.

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

AH

Hrn. F

Trp. B

Pos.

Bspos.

Tub.

Pauk.

D. S.

Git.

Bass

Kl.

VI. I

VI. II

Vla.

Vc.

D. Bs.

G7(9) Gm7 C C7 C7sus F C C7 F D

ff

ff

ff

ff

This page contains the musical score for measures 121 through 130 of the piece '14 Amazing Grace'. The score is arranged for a large ensemble, including woodwinds, brass, percussion, strings, and guitar.

Instrumentation and Parts:

- Fl.** (Flute): Melodic line with eighth-note patterns and slurs.
- Ob.** (Oboe): Sustained notes and a melodic phrase in measure 129.
- Klar. B** (Clarinet Bb): Similar to the flute, with eighth-note patterns.
- Altsax. Es** (Alto Saxophone Eb): Sustained notes.
- Fag.** (Bassoon): Sustained notes.
- AH** (Alto Horn): Sustained notes.
- Hrn. F** (Horn F): Sustained notes.
- Trp. B.** (Trumpet Bb): Rests.
- Pos.** (Positone): Rests.
- Bspos.** (Baritone Saxophone): Rests.
- Tub.** (Tuba): Rests.
- Pauk.** (Percussion): Rests.
- D. S.** (Drum Set): Rests.
- Git.** (Guitar): Chords with labels: D7, Gm, C, A7, Dm, Bb, F/C, C, Bb, Bb7.
- Bass**: Bass line with eighth-note patterns.
- Kl.** (Piano): Chords and a bass line.
- VI. I** (Violin I): Melodic line with slurs.
- VI. II** (Violin II): Sustained notes and a melodic phrase.
- Vla.** (Viola): Sustained notes and a melodic phrase.
- Vc.** (Violoncello): Sustained notes and a melodic phrase.
- D. Bs.** (Double Bass): Sustained notes.

The score is written in 4/4 time. Measures 121-130 show a progression of chords and melodic lines across the ensemble.

131

Fl.

Ob.

Klar. B

Altsax. Es

Fag.

AH

Hrn. F

Trp. B

Pos.

Bsp.

Tub.

Pauk.

D. S.

Git.

Bass

Kl.

VI. I

VI. II

Vla.

Vc.

D. Bs.

I

C7 F F F7 Bb F Dm Dm C7sus C7 F F F7 Bb

J *a due* *accelerando*

143

Fl. *f* *p* *crescendo*

Ob. *f* *a due* *p* *crescendo*

Klar. B *f* *p* *crescendo*

Altsax. Es *f* *p* *crescendo*

Fag. *f* *p* *crescendo*

AH *p* *crescendo*

Hrn. F *p* *a due* *crescendo*

Trp. B. *p* *crescendo*

Pos. *p* *crescendo*

Bspos. *p* *crescendo*

Tub. *p* *crescendo*

Pauk. *p* *crescendo*

D. S. *p* *crescendo*

Git. *F* *F* *C7* *F* *A m/C* *C7* *F* *p* *crescendo*

Bass *p* *crescendo*

Kl. *f* *p* *crescendo*

VI. I *f* *p* *crescendo*

VI. II *f* *p* *crescendo*

Vla. *f* *p* *crescendo*

Vc. *f* *p* *crescendo*

D. Bs. *f* *p* *crescendo*

This image shows a page from a musical score, likely for a symphony. The page contains 18 staves, each labeled with an instrument or section. The instruments are: Fl. (Flute), Ob. (Oboe), Klar. B. (Clarinet B-flat), Altsax. Es. (Alto Saxophone E-flat), Fag. (Bassoon), AH. (Horn A), Hrn. F. (Horn F), Trp. B. (Trumpet B-flat), Pos. (Trombone), Bspos. (Tuba), Tub. (Tuba), Pauk. (Percussion), D. S. (Double Bass), Git. (Guitar), Bass (Bass), Kl. (Keyboard), VI. I. (Violin I), VI. II. (Violin II), Vla. (Viola), Vc. (Cello), and D. Bs. (Double Bass). The score is written in a single system, with measures 158 to 164 visible. The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The score includes dynamic markings such as 'ff' (fortissimo) and 'crescendo' (crescendo). A rehearsal mark '158' is placed at the beginning of the first staff. The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered '158' in the top left corner.

15 AMAZING GRACE

Alphorn e Schnapsmuisig HELVETIA

Hp. Reimann

A Andante $\text{♩} = 72$

Violine *mp*

Klarinette in B *mp*

Alphorn *mp*

Klavier *mp*

Kontrabass *mp*

B *piu mosso* $\text{♩} = 86$

VI. *accelerando* *mf*

Klar. B *mf*

AH *mf*

Kl. *mf*

Kb. *mf*

C

VI. *mf*

Klar. B *mf*

AH *mf*

Kl. *mf*

Kb. *mf*

36

VI.

Klar. B

AH

Kl.

Kb.

45

VI.

Klar. B

AH

Kl.

Kb.

56

VI.

Klar. B

AH

Kl.

Kb.

D

mf *crescendo*

mf *crescendo*

mf *crescendo*

The musical score is arranged in five systems, each containing staves for Violin I (VI.), Clarinet B (Klar. B), Alto Horn (AH), Piano (Kl.), and Contrabass (Kb.). The key signature is one flat (B-flat major or D minor). The first system (measures 36-44) features a melodic line in the Violin I and Clarinet B parts, with a sustained harmonic accompaniment in the Piano and Contrabass. The second system (measures 45-55) begins with a dynamic marking of *mf* and a *crescendo* instruction, marked with a box 'D'. The third system (measures 56-64) continues the melodic and harmonic development, with the Piano part featuring a complex, rhythmic accompaniment. The score concludes with a final melodic flourish in the Violin I and Clarinet B parts.

67 **E**

VI. *f*

Klar. B *f*

AH *f*

Kl. *f*

Kb. *f*

75

VI.

Klar. B

AH

Kl.

Kb.

F *piu mosso* ♩ = 96

VI. *f*

Klar. B *f*

AH *ff*

Kl. *f*

Kb. *f*

93 G

VI. 

Klar. B 

AH 

Kl. 

Kb. 

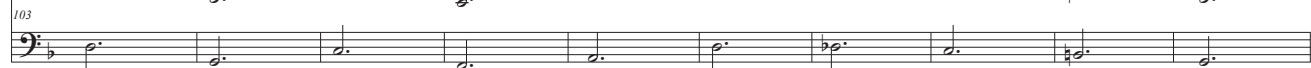
103

VI. 

Klar. B 

AH 

Kl. 

Kb. 

113 H

VI. 

Klar. B 

AH 

Kl. 

Kb. 

123

VI.

Klar. B

AH

Kl.

Kb.

ff

1

133

VI.

Klar. B

AH

Kl.

Kb.

141

VI.

Klar. B

AH

Kl.

Kb.

f

J

VI. *p* *crescendo* *f* *crescendo*

Klar. B *p* *crescendo* *f* *crescendo*

AH *p* *crescendo* *f* *crescendo*

Kl. *p* *crescendo* *f* *crescendo*

Kb. *p* *crescendo* *f* *crescendo*

148

VI. *accelerando* *ff* *crescendo*

Klar. B *ff* *crescendo*

AH *ff* *crescendo*

Kl. *ff* *crescendo*

Kb. *ff* *crescendo*

156

VI. 3 3

Klar. B 3 3

AH 3 3

Kl. 3 3

Kb. 3 3 5'50"

5'50"

16 Alphorn-Jodel 1

Hanspeter Reimann (1952)

Rubato

Jodel 1

Jodel 2

Chor

Klarinette in B

Alphorn

Kontrabass

Moderato (♩ = c. 84)

A

Jod. 1

Jod. 2

Ch

Klar. B

Kb.

13

Jod. 1

Jod. 2

Ch

Klar. B

Kb.

This system contains measures 13 through 18. It features five staves: Jodel 1 (treble clef, B-flat key), Jodel 2 (treble clef, B-flat key), Chorus (grand staff, B-flat key), Clarinet B (treble clef, B key), and Keyboard (bass clef, B-flat key). Measures 13-14 are marked with a repeat sign. Measures 15-18 show the continuation of the piece, with the Chorus and Keyboard parts providing harmonic support for the Jodel and Clarinet parts.

19

Jod. 1

Jod. 2

Ch

Klar. B

Kb.

This system contains measures 19 through 24. It features the same five staves as the previous system. Measures 19-20 are marked with a repeat sign. Measures 21-24 show the continuation of the piece, with the Chorus and Keyboard parts providing harmonic support for the Jodel and Clarinet parts. The Jodel parts end with a fermata in measure 24.

C

Jod. 1

Jod. 2

Ch

Klar. B

Kb.

Jod. 1

Jod. 2

Ch

Klar. B

Kb.

17 Alphorn-Choral 1

für die "Schnapsmusik" Indaiatuba, Brasil

Hanspeter Reimann (1952)

Feierlich ♩ = 72

Echo *pp* *cresc.* *sempre legato*

Klarinette in B

Alphorn *mp* *mf*

Kornett in B *pp* *Echo*

Altposaune

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Wagnertuba 1

Wagnertuba 2

Bassposaune

Tuba *p*

Pauken *ppp* *cresc.*

Orgel *ppp* *cresc.*

ppp *cresc.*

7

Klar. B

7

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

Pauk.

Org.

A

f

ff

mf

ff

12

Klar. B

12

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

12

Pauk.

12

Org.

17

Klar. B

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

17

Pauk.

17

Org.

The musical score is for a large ensemble, including woodwinds, brass, percussion, and organ. The score is written for 17 measures, starting at measure 17. The key signature is one sharp (F#). The time signature changes from 4/4 to 6/4 to 5/4 and back to 6/4. The instruments are: Klar. B (B-flat Clarinet), Knt. B (B-flat Contrabassoon), Altpos. (Alto Saxophone), Hrns. F 1-4 (Four French Horns), W. Tubas 1-2 (Two Euphoniums/Tubas), Bspos. (Baritone Saxophone), Tub. (Tuba), Pauk. (Snare Drum), and Org. (Organ). The organ part is written for three staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The woodwinds and brass parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The organ part provides harmonic support with chords and moving lines. The percussion part includes a snare drum pattern. The score is a page from a larger work, as indicated by the measure numbers 17 and 17.

B *Echo* *sempre legato*

Klar. B

22 *mf* *cresc.* *f*

Knt. B

22 *f* *cresc.*

Altpos.

Hrn. F 1 *Echo* *mf*

Hrn. F 2

Hrn. F 3 *f*

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

22 *pp*

Pauk.

22

Org.

28

Klar. B

mf

28

Knt. B

ff *mf*

Altpos.

Hrn. F 1

f

Hrn. F 2

f

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

28

Pauk.

28

Org.

Rehearsal mark C

35

Klar. B

35

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

35

Pauk.

35

Org.

cresc.

cresc.

42 D *Echo* *sempre legato*

Klar. B *mf* *cresc.*

Knt. B *f*

Altpos.

Hrn. F 1 *Echo* *mf*

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

42 *pp*

Org.

48

Klar. B

48

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

48

Pauk.

48

Org.

f

cresc.

f

f

p

ff

54

Klar. B

54

Knt. B

Altpos.

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

W. Tuba 1

W. Tuba 2

Bspos.

Tub.

54

Pauk.

54

Org.

mp

rit.

mf