

Musiktradition im ländlichen Raum

BLKM 
BAYERISCHE LANDESKOORDINIERUNGSSTELLE MUSIK

BLASMUSIK AUS FRANKEN

Arrangement von Sebastian Höglauer

Kirwa-Marsch

Direktion – Stimmen – Partitur

in Kooperation mit



Kirwa-Marsch

$\text{♩} = 116$

A

7

15

Direktion in C - Kirwa-Marsch

B

23

Holz

Flgh./ Trpt.

Ten./ Bar.

Pos./ Tuba

Schlgz.

1.

2.

Trpt.

Solo

f

mf

30

Holz

Flgh./ Trpt.

Ten./ Bar.

Pos./ Tuba

Schlgz.

Trpt.

Bar. Solo

Solo

f

mf

Trio

37

Holz

Flgh./ Trpt.

Ten./ Bar.

Pos./ Tuba

Schlgz.

1.

2.

Trpt.

Solo

mf

Direktion in C - Kirwa-Marsch

43 **C** Klar./Trpt.

Holz
Flgh./Trpt.
Ten./Bar.
Pos./Tuba
Schlgz.

mf-f

Detailed description: This system contains measures 43 through 48. It features five staves: Holz (Woodwinds), Flgh./Trpt. (Flute/Trumpet), Ten./Bar. (Tenor/Baritone), Pos./Tuba (Poson/Tuba), and Schlgz. (Drum). A rehearsal mark 'C' is placed above measure 43. The woodwinds and drums are marked with *mf-f*. The woodwinds play chords and short melodic lines, while the drums provide a steady rhythmic accompaniment.

49

Holz
Flgh./Trpt.
Ten./Bar.
Pos./Tuba
Schlgz.

Detailed description: This system contains measures 49 through 54. The instrumentation remains the same. The woodwinds continue with their parts, showing some melodic movement in the flute and tenor parts. The drums maintain the rhythmic pattern.

55

Holz
Flgh./Trpt.
Ten./Bar.
Pos./Tuba
Schlgz.

1. 2. **Fine**

Detailed description: This system contains measures 55 through 60. It includes first and second endings. The woodwinds play chords and short melodic lines. The drums provide a steady rhythmic accompaniment. The piece concludes with a **Fine** marking at the end of the second ending.

DC. al Fine
ABCC

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

♩=116

A

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

- Flöte in C
- Oboe in C
- Klarinette in Es
- 1. Klarinette in B♭
- 2. Klarinette in B♭
- 3. Klarinette in B♭
- Fagott in C
- 1. Altsaxophon in Es
- 2. Altsaxophon in Es
- 1. Tenorsaxophon in B♭
- 2. Tenorsaxophon in B♭
- Baritonsaxophon in Es
- 1. Flügelhorn in B♭
- 2. Flügelhorn in B♭
- 1. Horn in F
- 2. Horn in F
- Tenorhorn in B♭
- Bariton in C
- 1. Tuba in C
- 2. Tuba in C
- 1. Trompete in B♭
- 2. Trompete in B♭
- 1. Posaune in C
- 2. Posaune in C
- 3. Posaune in C
- Schlagzeug

Dynamic markings (*f*) are present throughout the score. Solo markings are placed above the staves for the 1st Horn in F, 2nd Horn in F, 1st Trompete in B♭, 2nd Trompete in B♭, and the Schlagzeug.

This page of a musical score, labeled '2' in the top left corner, contains 22 staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. (Es) (Clarinet in E-flat), 1. Kl. (Clarinet), 2. Kl. (Clarinet), 3. Kl. (Clarinet), Fg. (Bassoon), 1. Asax. (Alto Saxophone), 2. Asax. (Alto Saxophone), 1. Ten. Sax. (Tenor Saxophone), 2. Ten. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), 1. Flhn. (Flute), 2. Flhn. (Flute), 1. Hn. (F) (Horn in F), 2. Hn. (F) (Horn in F), Ten. (Tenor), Bar. (Baritone), 1. Tuba (C) (Tuba in C), 2. Tuba (C) (Tuba in C), 1. Trp. (Trumpet), 2. Trp. (Trumpet), 1. Pos. (C) (Positone in C), 2. Pos. (C) (Positone in C), 3. Pos. (C) (Positone in C), and Schlgzg. (Snare Drum). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music is arranged in a standard orchestral format with woodwinds in the upper staves, brass in the middle, and percussion at the bottom. The page number '9' is written at the beginning of the first staff.

18

Fl.

Ob.

Kl. (Es)

1. Kl.

2. Kl.

3. Kl.

Fg.

1. Asax.

2. Asax.

1. Ten. Sax.

2. Ten. Sax.

Bar. Sax.

1. Flhn.

2. Flhn.

1. Hn. (F)

2. Hn. (F)

Ten.

Bar.

1. Tuba (C)

2. Tuba (C)

1. Trp.

2. Trp.

1. Pos. (C)

2. Pos. (C)

3. Pos. (C)

Schlgzg.

Trpt.

Trpt.

Solo

Solo

Solo

Solo

26 **B**

Fl. *f* *f*

Ob. *f* *f*

Kl. (Es) *f* *f*

1. Kl. *f* *f*

2. Kl. *f* *f*

3. Kl. *f* *f*

Fg. *f* *mf* *f*

1. Asax. *f* *mf* *f*

2. Asax. *f* *mf* *f*

1. Ten. Sax. *f* *mf* *f*

2. Ten. Sax. *f* *mf* *f*

Bar. Sax. *f* *mf* *f*

1. Flhn. *f* *mf* *f* Trpt.

2. Flhn. *f* *mf* *f* Trpt.

1. Hn. (F) *f* *mf* *f*

2. Hn. (F) *f* *mf* *f*

Ten. *f* *mf* *f*

Bar. *f* *mf* *f*

1. Tuba (C) *f* *mf* *f*

2. Tuba (C) *f* *mf* *f*

1. Trp. *f* *mf* *f* Solo

2. Trp. *f* *mf* *f* Solo

1. Pos. (C) *f* *mf* *f*

2. Pos. (C) *f* *mf* *f*

3. Pos. (C) *f* *mf* *f*

Schlgz. *f* *mf* *f*

Trio

35

1. 2.

Fl.
 Ob.
 Kl. (Es)
 1. Kl.
 2. Kl.
 3. Kl.
 Fg.
 1. Asax.
 2. Asax.
 1. Ten. Sax.
 2. Ten. Sax.
 Bar. Sax.
 1. Flhn.
 2. Flhn.
 1. Hn. (F)
 2. Hn. (F)
 Ten.
 Bar.
 1. Tuba (C)
 2. Tuba (C)
 1. Trp.
 2. Trp.
 1. Pos. (C)
 2. Pos. (C)
 3. Pos. (C)
 Schlgzg.

Trpt.
 Trpt.
 Solo
 Solo
 Solo

mf

43 **C**

Fl. *mf*

Ob. *mf*

Kl. (Es) *mf*

1. Kl. *mf*

2. Kl. *mf*

3. Kl. *mf*

Fg.

1. Asax. *mf*

2. Asax. *mf*

1. Ten. Sax. *mf*

2. Ten. Sax. *mf*

Bar. Sax. *mf*

1. Flhn. *mf*

2. Flhn. *mf*

1. Hn. (F) *mf*

2. Hn. (F) *mf*

Ten. *mf*

Bar. *mf*

1. Tuba (C) *mf*

2. Tuba (C) *mf*

1. Trp. *mf*

2. Trp. *mf*

1. Pos. (C) *mf*

2. Pos. (C) *mf*

3. Pos. (C) *mf*

Schlgzg. *mf*

52

Fl.
Ob.
Kl. (Es)
1. Kl.
2. Kl.
3. Kl.
Fg.
1. Asax.
2. Asax.
1. Ten. Sax.
2. Ten. Sax.
Bar. Sax.
1. Flhn.
2. Flhn.
1. Hn. (F)
2. Hn. (F)
Ten.
Bar.
1. Tuba (C)
2. Tuba (C)
1. Trp.
2. Trp.
1. Pos. (C)
2. Pos. (C)
3. Pos. (C)
Schlgzg.

1. 2. Fine

f

Kirwa-Marsch

♩ = 116

A

f

B

f

Trio

mf-f

C

mf-f

Fine

DC. al Fine
ABCC

Kirwa-Marsch

♩ = 116

A

f

f

B

f

f

Trio

mf

C

mf

tr

Fine

DC. al Fine
ABCC

Kirwa-Marsch

♩ = 116

A

B

Trio

C

Fine

DC. al Fine
ABCC

1. Klarinette in B \flat

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

A

B

Trio

C

Fine

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

A

B

C

Trio

Fine

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

A



B



Trio

C



DC. al Fine
ABCC

Kirwa-Marsch

♩ = 116

The musical score is written for the first alto saxophone in E major. It consists of eight staves of music. Section A (measures 1-16) begins with a forte (*f*) dynamic and includes a first and second ending. Section B (measures 17-24) starts with a forte (*f*) dynamic, changes to mezzo-forte (*mf*) in measure 20, and returns to forte (*f*) in measure 23. Section C (measures 25-32) begins with a mezzo-forte (*mf*) dynamic and includes a first and second ending. The Trio section (measures 33-40) features a triplet in measure 33 and a first ending. The piece concludes with a 'Fine' section (measures 41-44) that includes a first and second ending, starting with a forte (*f*) dynamic.

DC. al Fine
ABCC

Kirwa-Marsch

♩ = 116

A

B

Trio

C

Fine

DC. al Fine
ABCC

1. Tenorsaxophon in B \flat

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

A

f

f

B

f *mf* *f*

Trio

mf

C

f

Fine

f

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

A



B



Trio

C



Fine
DC. al Fine
ABCC

Kirwa-Marsch

♩ = 116

A

B

Trio

C

Fine

DC. al Fine

ABCC

Kirwa-Marsch

♩=116

A

f *f*

1. 2.

B

f *mf* *f*

1.

Trio

C

2. 3. *mf*

1. 2. *f* **Fine**

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

A

f

f

1. Trpt. 2. Trpt.

B

f *mf* *f*

Trpt.

1. Trpt.

C

Trio

2.

mf

1. 2. **Fine**

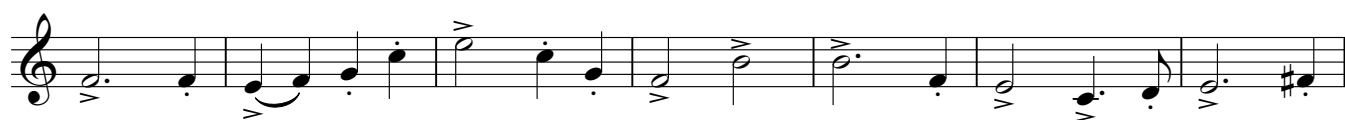
f

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

A



B



2.

Trio

C



Fine
DC. al Fine
ABCC

1. Trompete in B \flat

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

f **Solo** **A** **f**

1. Solo

2. Solo **B** **f**

mf **Solo** **f**

1. Solo **2.** **3**

Trio **C** **mf-f**

1. **2.** **Fine**

DC. al Fine
ABCC

2. Trompete in B \flat

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

Solo **A**

f *f*

1. Solo

2. Solo **B**

f *mf*

Solo

f

1. Solo **2.**

Trio **C**

mf-f

1. **2. Fine**

DC. al Fine
ABCC

Tenorhorn in B \flat

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

A

f

f

B

f *mf* *f*

C

mf

Trio

3

1. 2.

1. 2.

Fine

f

DC. al Fine

ABCC

Bariton in B♭

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

♩=116

A



B



2.

Trio

C



1.

2.

Fine



DC. al Fine
ABCC

Kirwa-Marsch

♩=116

A

f *f*

B

f *mf* *f*

Trio

C

mf

f **Fine**

DC. al Fine
ABCC

1. Horn in F

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

f Solo **A** *f*

1.

2. **B** *f* *mf*

f

1. 2. **Trio**

C *mf-f*

1. 2. **Fine** **DC. al Fine**
ABCC

2. Horn in F

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

f Solo **A** *f*

f **B** *mf*

f **C** *mf-f*

Trio *f* *mf* **Fine**

DC. al Fine
ABCC

1. Horn in Es

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

♩ = 116

f Solo **A** *f*

f **B** *mf*

f **Trio**

C *mf-f*

f **Fine**

DC. al Fine
ABCC

2. Horn in Es

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

♩ = 116

f Solo **A** *f*

f *mf*

B

f *mf*

Trio

C *mf-f*

Fine

DC. al Fine
ABCC

Kirwa-Marsch

♩=116

f **A** *f*

f *mf*

f **B** *mf*

f **Trio**

C *mf-f*

Fine

DC. al Fine
ABCC

Kirwa-Marsch

♩=116

DC. al Fine
ABCC

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

♩=116

A

f

f

1.

2.

B

f

mf

f

1.

2.

Trio

C

mf-f

1.

2.

Fine

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

f Solo **A** *f*

f *mf*

B *f* *mf*

C *mf-f* **Trio**

1. Solo 2. *f* *mf* **Fine**

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

f Solo **A** *f*

f *mf*

B *f* *mf*

f **Trio**

C *mf-f*

f **Fine**

DC. al Fine
ABCC

Kirwa-Marsch

$\text{♩} = 116$

f Solo **A** *f*

f *mf*

B *f* *mf*

1. Solo 2. **Trio**

C *mf-f*

1. 2. **Fine**

DC. al Fine
ABCC

1. Tuba in C

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

A

f *f*

B

1. 2. *f*

mf *f*

Trio

1. 2.

C

mf

1. 2. **Fine**

DC. al Fine
ABCC

Kirwa-Marsch

♩=116

A

First staff of music, bass clef, key signature of two flats, common time. It begins with a forte (*f*) dynamic and contains several measures of music with rests.

Second staff of music, bass clef, key signature of two flats, common time. It continues the melodic line from the first staff.

Third staff of music, bass clef, key signature of two flats, common time. It continues the melodic line with various articulations.

1. 2. **B**

Fourth staff of music, bass clef, key signature of two flats, common time. It features a first ending (1.) and a second ending (2.) leading to a section marked **B**. Dynamics include *f*.

Fifth staff of music, bass clef, key signature of two flats, common time. It includes a dynamic marking of *mf* and a crescendo leading to *f*.

1. 2. **Trio**

Sixth staff of music, bass clef, key signature of two flats, common time. It features a first ending (1.) and a second ending (2.) leading to a section marked **Trio**.

C

Seventh staff of music, bass clef, key signature of two flats, common time. It begins with a dynamic marking of *mf-f*.

Eighth staff of music, bass clef, key signature of two flats, common time. It continues the melodic line.

1. 2. **Fine**

Ninth staff of music, bass clef, key signature of two flats, common time. It features a first ending (1.) and a second ending (2.) leading to the **Fine** section.

DC. al Fine
ABCC

Kirwa-Marsch

♩=116

A

B

Trio

C

Fine

DC. al Fine
ABCC

2. Tuba in B

Kirwa-Marsch

trad.
Bearb.: Sebastian Höglauer

$\text{♩} = 116$

A

B

Trio

C

Fine

DC. al Fine
ABCC

Kirwa-Marsch

♩=116

The musical score is written for a drum set in 2/4 time. It consists of three main sections: A, B, and C. Section A begins with a forte (*f*) dynamic and includes a 'Solo' section. Section B starts with a forte (*f*) dynamic and includes a 'Trio' section. Section C begins with a mezzo-forte to forte (*mf-f*) dynamic and concludes with a 'Fine' marking. The score includes various musical notations such as dynamics (*f*, *mf*, *mf-f*), articulations (accents, slurs), and performance instructions like 'Solo' and 'Trio'. The key signature is one sharp (F#), and the tempo is marked as ♩=116. The score is arranged in a system of staves, with some staves containing multiple drum parts indicated by 'x' marks above the notes.

DC. al Fine
ABCC