

AIDA - OUVERTÜRE

von Giuseppe Verdi
Berarb.: Franz Thomasser

Andante molto

Flöten,
Es-Klar.

pp

1. Oboe.
1. Klar.

ppp

pp

2/3. Klar.
1. Alt-Sax

1. Flgh.

3. Alt-Sax
2. Tenor-Sax

Hörner

Tenöre

pp

20

2/3. Klar., 1/2. Fag.

Solo-Klar.
1. Klar.

pp

2/4. Horn

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C, CD, L-50 Jubilare grüßen mit Musik

Introduction (H. Oberortner); Mit Elan voran, moderner Marsch (H. Oberortner); Es ziehen die Wolken (H. Oberortner); Midnight-Melody, langsame Walzserenade (H. Oberortner); Konzertpolka 1 (H. Oberortner); Blues Concertant (H. Oberortner); Intermezzo for Happiness (H. Oberortner); Lied der Abendglocken, modernes Charakterstück (H. Oberortner); Weissensee-Marsch (H. Oberortner); Junioren-Ouvertüre (H. Oberortner); Abflug, Konzertmarsch (H. Raich); Freundlicher Gruß, Walzer (H. Raich); Drei Stücke für Harmoniemusik 1810, von Ludwig van Beethoven (E. Brixel); Husaren-Polka, Johann Strauß (E. Brixel)

CD-259 Armin Suppan stellt vor -
seine Komposition und Arrangements

1 Ortenberg-Fanfare A. Suppan 2 Wiener Barock-Ouvertüre A. Suppan 13 Drei Sätze für Orchester 1. Satz A. Bruckner 4 2. Satz 5 3. Satz 6 Marsch in d-Moll A. Bruckner 7 II. Maria Theresia (1717-1780) aus „Österreichs Ruhm und Ehre“ Vier symphonische Gedichte. (Aus ATP/CD-200) J. Fucik 8 Marsch der Priester aus „Athalie“ F. Mendelssohn Bartholdy 9 Der Kreuzritter, Konzertmarsch John Ph. Sousa 10 Lieber Bismarck, schauke nicht, Polka C.M. Ziehrer 11 Des Hirten Morgenlied Franz v. Suppé Solo für Flügelhorn und Blasorchester 12 Kaiserwalzer J. Strauß-Sohn 13 Czárdás, Ballettmusik aus der Oper „Ritter Pásmán J. Strauß-Sohn Symphonisches Blasorchester Budapest, Gardemusik Wien, Bürgermusik Saalfelden und andere

25 Oboen, Trp. - 2 -

Flgh.

p

Bässe

Tutti

f

30

ff

dolcissimo

Flöten, Es-Klar.

pp

1. Fag.

35

+ 1. Klar.

tiefe Klar., Alt-Sax

(A) Allegro

Flöten, 1. Trp.

40

p dolce

Solo-Klar.

Flöten, Flgh.

pp

tiefe Klar., Fag.

45

37

Hörner

- 3 -

50

pp

+ Tenore

(B) Allegro agitato

55 Klar., Fag.

pp

Sax.,
Pos.

Trp.

Bässe

60

65

Hörner

Tenorhorn

Flöten, Flgh.

poco a poco cresc.

- 4 -

70

75

80

Hörner
1. Tos.

Tenöre, Bässe

85

tiefe Klar.
Sax., Flgh.

Oboen, hohe Klar.

90

Tutti

95

Handwritten musical score for piano and woodwinds, measures 85-95. The piano part features complex triplets and sixteenth-note patterns in both staves. The woodwind part includes a solo for the Clarinet (Klar.) and a Trill (Trp. (con sord.)) marked *p* (piano). The key signature is B-flat major (two flats).

Handwritten musical score for piano and woodwinds, measures 95-105. The piano part continues with complex triplets. The woodwind part includes a Solo-Clarinet (Solo-Klar.) and a Trill (Trp. (con sord.)) marked *p*. The key signature is B-flat major (two flats).

Handwritten musical score for piano and woodwinds, measures 105-110. The piano part features complex triplets. The woodwind part includes a Solo-Clarinet (Solo-Klar.) and a Trill (Trp. (con sord.)) marked *p*. The key signature is B-flat major (two flats).

Handwritten musical score for piano and woodwinds, measures 110-115. The piano part features complex triplets. The woodwind part includes a Solo-Clarinet (Solo-Klar.) and a Trill (Trp. (con sord.)) marked *p*. The key signature is B-flat major (two flats).

① Flöten, Klar.

Handwritten musical score for piano and woodwinds, measures 115-120. The piano part features complex triplets. The woodwind part includes a Solo-Clarinet (Solo-Klar.) and a Trill (Trp. (con sord.)) marked *p*. The key signature is B-flat major (two flats).

120

Ⓔ Allegro agitato
klar.

130

+ 1. Oboe

Handwritten musical score for "Der Schwanenreiter" by Franz Schubert. The score is for a piano and includes parts for Oboe and Flutes. The key signature is B-flat major (two flats). The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The handwriting is in ink on aged paper.

(H) > Grandioso
Tutti 3 7.

ff
stacc.

165

170

175
f cresc. ff

180

185 >

mf

calando

Klar. 190
Sax.

morendo

pp

Bässe

① Tranquillo

Sax

195

p

Tag.

Pos.

Bässe

200

3

3

205 + Solo-Klar., 1. Klar.

(K) Movenda Flöten, Oboen, Klar.

Tag., Sax Hörner

Tenöre, Bässe

210

215

220

Flöten, Oboen
Klar

Flgh., Hörner, Trp.

Fag., Tenöre,
Pos., Bässe

(L) Allegro con fuoco

Flöten, Oboen
Klar

Flgh., Hörner, Trp.

Fag., Tenöre,
Pos., Bässe

225

Flöten, Oboen
Klar

Flgh., Hörner, Trp.

Fag., Tenöre,
Pos., Bässe

230

Flöten, Oboen
Klar

Flgh., Hörner, Trp.

Fag., Tenöre,
Pos., Bässe

Flöten, Oboen
Klar

Flgh., Hörner, Trp.

Fag., Tenöre,
Pos., Bässe

235

- 12 -

Handwritten musical score for measures 235-240. The score is written for a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are dynamic markings such as *z* (zest) and *f* (forte). The notation includes many slurs and ties, indicating a fast and technically demanding passage.

240

Handwritten musical score for measures 240-245. The score continues the grand staff notation. The key signature remains three flats. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings such as *f* (forte) and *rit.* (ritardando). The notation includes many slurs and ties, indicating a fast and technically demanding passage.

(M)

Piu mosso

245 Tutti

Handwritten musical score for measures 245-250. The score continues the grand staff notation. The key signature remains three flats. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings such as *f* (forte) and *rit.* (ritardando). The notation includes many slurs and ties, indicating a fast and technically demanding passage.

250

Handwritten musical score for measures 250-255. The score continues the grand staff notation. The key signature remains three flats. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings such as *f* (forte) and *rit.* (ritardando). The notation includes many slurs and ties, indicating a fast and technically demanding passage.

Handwritten musical score system 1, measures 250-254. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides harmonic support with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

Handwritten musical score system 2, measures 255-259. The notation continues with complex rhythmic patterns and slurs. Measure 255 is explicitly labeled. The key signature remains three flats.

Handwritten musical score system 3, measures 260-264. This system includes a wavy line above measure 260, possibly indicating a trill or tremolo. The musical notation is dense with many beamed notes. Measure 260 is explicitly labeled.

Handwritten musical score system 4, measures 265-269. The notation shows a continuation of the melodic and harmonic themes. Measure 265 is explicitly labeled.

Handwritten musical score system 5, measures 270-274. The system concludes with sustained chords in the lower staff and moving lines in the upper staff. Measure 270 is explicitly labeled.

Handwritten musical score system 1, measures 275-280. The system is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with chords and a melodic line with eighth and sixteenth notes. Measure 275 is marked with a fermata. Measure 280 is marked with a fermata and a dynamic marking of *ff* (fortissimo).

Handwritten musical score system 2, measures 280-285. The system continues the piano accompaniment. Measure 280 is marked with a fermata and a dynamic marking of *ff* (fortissimo). Measure 285 is marked with a fermata. Above the system, the tempo and performance instruction "(N) Presto Tutti" is written.

Handwritten musical score system 3, measures 285-290. The system continues the piano accompaniment. Measure 285 is marked with a fermata. Measure 290 is marked with a fermata.

Handwritten musical score system 4, measures 290-295. The system continues the piano accompaniment. Measure 290 is marked with a fermata. Measure 295 is marked with a fermata.

Handwritten musical score system 5, measures 295-305. The system continues the piano accompaniment. Measure 295 is marked with a fermata. Measure 300 is marked with a fermata. Measure 305 is marked with a fermata.