

Der Geschäftsführerin des NÖBV - Frau Marianne Leeb - herzlichst gewidmet!

Direktion C

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf* Tenor Trp. *f*

25

Musical score for measures 25-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The music features a complex texture with chords and melodic lines. Measure 25 starts with a treble staff chord and a bass staff eighth-note pattern. The bass staff has a prominent eighth-note triplet in measures 25-26. The piece concludes with a final chord in measure 32.

33

Musical score for measures 33-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The music features a complex texture with chords and melodic lines. Measure 33 starts with a treble staff chord and a bass staff eighth-note pattern. The piece concludes with a final chord in measure 40.

41

**Trio**

*f*

*f* Ten. 8va

Musical score for measures 41-48, marked as the beginning of the Trio section. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The music features a complex texture with chords and melodic lines. Measure 41 starts with a treble staff eighth-note pattern and a bass staff chord. The piece concludes with a final chord in measure 48.

49

Musical score for measures 49-56. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts with a half note chord, followed by quarter notes and eighth notes, ending with a half note chord. A long slur covers the entire system. The bass clef part features a steady eighth-note accompaniment with occasional chords. Trills are marked with a bracket and the number '3' above them in measures 52 and 55.

57

Musical score for measures 57-65. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef features a half note chord, followed by quarter notes and eighth notes. A first ending bracket labeled '1.' spans measures 57-60, and a second ending bracket labeled '2.' spans measures 61-65. A trill is marked with a bracket and the number '3' above it in measure 60. The dynamic marking *mf* (mezzo-forte) is placed in measure 63. The bass clef part continues with an eighth-note accompaniment.

66

Musical score for measures 66-73. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef features a half note chord, followed by quarter notes and eighth notes. A trill is marked with a bracket and the number '3' above it in measure 67. The bass clef part continues with an eighth-note accompaniment.

4

Musical score system 1, measures 74-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 74 is marked with a '4' above the staff. The music features complex chordal textures with many beamed notes and rests. A 'Tromp.' (Trumpet) part is introduced in measure 82, starting with a dynamic marking of *f* (forte). The system ends with a double bar line.

Musical score system 2, measures 83-91. The system continues the grand staff from the previous system. Measures 83 and 84 feature a triplet of eighth notes in the treble staff, indicated by a bracket and the number '3'. The music continues with dense chordal accompaniment and melodic lines in both staves. The system ends with a double bar line.

Musical score system 3, measures 92-100. The system continues the grand staff. Measure 92 is marked with a '4' above the staff. The system includes first and second endings, indicated by '1.' and '2.' above the treble staff. A triplet of eighth notes is also present in measure 99, marked with a bracket and the number '3'. The system ends with a double bar line.



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Oboe

# I Like Blasmusik

Manfred Sternberger, op.59

The image shows a musical score for Oboe and Trio parts. The Oboe part is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of six staves of music, starting with a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The Trio part is written in bass clef with the same key signature and time signature, consisting of six staves of music, starting with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The Oboe part has a first ending bracketed with '1.' and a second ending bracketed with '2.'. The Trio part also has a first ending bracketed with '1.' and a second ending bracketed with '2.'. The score ends with a double bar line and repeat signs.

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Faire Musikanten schreiben AKM - Programme

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Klarinette Eb

# I Like Blasmusik

Manfred Sternberger, op.59

The musical score is written for Clarinet Eb and Trio. It consists of several systems of music. The first system (measures 1-12) features a melody with dynamics *f* and *mf*. The second system (measures 13-26) continues the melody with dynamics *mf* and *f*. The third system (measures 27-40) shows a more rhythmic passage with dynamics *f* and *mf*. The fourth system (measures 41-50) is marked *Trio* and *f*, featuring a wavy line above the staff. The fifth system (measures 51-60) returns to the main melody with dynamics *f* and *mf*. The sixth system (measures 61-70) continues with dynamics *f* and *mf*. The seventh system (measures 71-80) features a melody with dynamics *f* and *mf*. The eighth system (measures 81-90) continues with dynamics *f* and *mf*. The ninth system (measures 91-100) concludes with dynamics *f* and *mf*, including a triplet in the final measure.

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1. Klarinette Bb

# I Like Blasmusik

Manfred Sternberger, op.59

The musical score is written for Clarinet Bb in 2/4 time. It begins with a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The score includes first and second endings at measures 13-16 and 27-30. A Trio section starts at measure 41, marked with *f*. The score concludes with a final cadence at measure 91.



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2. Klarinette Bb

# I Like Blasmusik

Manfred Sternberger, op.59

2. Klarinette Bb

**I Like Blasmusik**

Manfred Sternberger, op.59

2

*f* *mf*

13

*mf* *f*

27

41

**Trio** *f*

61

*mf*

71

*f*

81

91

1. 2.

1. 2.

3

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3. Klarinette Bb

# I Like Blasmusik

Manfred Sternberger, op.59

2  
*f* *mf*

13  
*mf* *f*

27  
1. 2.

41  
*f* *f*

61  
2. *mf*

71  
*f*

81

91  
1. 2. *f* 3



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2. Alt-Saxophon Eb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf* *mf* *f* *f* *mf* *f*

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

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Tenor-Saxophon Bb

# I Like Blasmusik

Manfred Sternberger, op.59

17

28

41

53

65

77

89

*f* *mf* *f* *f* *mf* *f*

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Bariton-Saxophon Eb

# I Like Blasmusik

Manfred Sternberger, op.59

The musical score is written for Baritone Saxophone and Trio. It consists of several systems of music. The first system (measures 1-16) is for the Baritone Saxophone, starting with a dynamic of *f* and a *mf* section. The second system (measures 17-28) continues the Baritone Saxophone part with a *f* dynamic and includes first and second endings. The third system (measures 29-40) continues the Baritone Saxophone part with a *f* dynamic and includes first and second endings. The fourth system (measures 41-52) is for the Trio, starting with a dynamic of *f* and including first and second endings. The fifth system (measures 53-64) continues the Trio part with a *f* dynamic and includes first and second endings. The sixth system (measures 65-76) continues the Trio part with a *mf* dynamic. The seventh system (measures 77-88) continues the Trio part with a *f* dynamic and includes first and second endings. The eighth system (measures 89-96) concludes the Trio part with a *f* dynamic and includes first and second endings.

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1. Flügelhorn Bb

# I Like Blasmusik

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*f* *mf* *mf* *f* *f* *mf* *f* *f* *mf* *f*





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Tenorhorn Bb

# I Like Blasmusik

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The musical score is written for Tenorhorn Bb and Trio. It begins with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) section. The score is divided into measures, with first and second endings indicated by bracketed lines and numbers 1 and 2. The Trio part starts at measure 41 and also features dynamic markings and first/second endings. The score concludes at measure 89.



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Bariton C

# I Like Blasmusik

Manfred Sternberger, op.59

1. *f* 2. *mf*

17. *f*

28. 1. 2.

41. *f*

53. 1. 2. *mf*

65.

77. *f*

89. 1. 2.

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1. Trompete Bb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf* *f* *f* *mf* *f*

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2. Trompete Bb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

14

27

41 *f* 11

61 *mf* 2.

71

81 *f* 3

91 1. 2.

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3.-4. Trompete Bb

# I Like Blasmusik

Manfred Sternberger, op.59

2  
*f* *mf*

14  
*f*

27  
1. 2.

41  
*f* *f*

53  
1. 2.

65  
*mf*

77  
*f*

89  
1. 2.

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1. Horn Eb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

13

27

*f*

*Trio* *f*

41

53

65

*mf*

77

*f*

89

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2. Horn Eb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

*f*

*f*

**Trio**

*f* *f*

*f*

*mf*

*f*

*f*





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4. Horn Eb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

13 *f*

27 *f*

**Trio** *f* *f*

53 *f*

65 *mf*

77 *f*

89 *f*

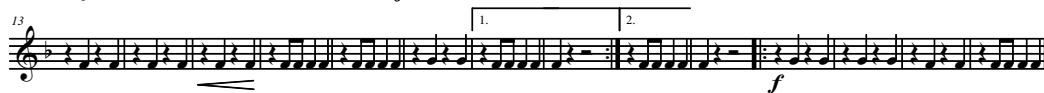


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2. Horn F

# I Like Blasmusik

Manfred Sternberger, op.59



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3. Horn F

# I Like Blasmusik

Manfred Sternberger, op.59

The musical score is written for Horn F and Trio. It consists of six staves of music. The first three staves are for the Horn F, and the last three are for the Trio. The music is in 3/4 time and features various dynamics and articulations.

**Staff 1 (Horn F):** Starts with a dynamic of *f* (forte) and a *mf* (mezzo-forte) section. It includes a repeat sign with first and second endings.

**Staff 2 (Horn F):** Continues the Horn F part with a *f* dynamic and a repeat sign with first and second endings.

**Staff 3 (Horn F):** Continues the Horn F part with a *f* dynamic and a repeat sign with first and second endings.

**Staff 4 (Trio):** Labeled "Trio" and starts with a dynamic of *f*. It features triplet markings (3) and a repeat sign with first and second endings.

**Staff 5 (Trio):** Continues the Trio part with a *mf* dynamic.

**Staff 6 (Trio):** Continues the Trio part with a *f* dynamic and a repeat sign with first and second endings.

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4. Horn F

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

13 *f*

27 *f*

**Trio** *f* *f*

41 *f*

53 *f*

65 *mf*

77 *f*

89 *f*

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1. Posaune C

# I Like Blasmusik

Manfred Sternberger, op.59

1. System of musical notation (measures 1-16). Includes dynamic markings *f* and *mf*.

2. System of musical notation (measures 17-28). Includes dynamic marking *f* and first/second endings.

3. System of musical notation (measures 29-40). Includes dynamic marking *f* and first/second endings.

4. System of musical notation (measures 41-52). Includes dynamic marking *f* and first/second endings.

5. System of musical notation (measures 53-64). Includes dynamic marking *f* and first/second endings.

6. System of musical notation (measures 65-76). Includes dynamic marking *mf*.

7. System of musical notation (measures 77-88). Includes dynamic marking *f*.

8. System of musical notation (measures 89-100). Includes dynamic marking *f* and first/second endings.

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2. Posaune C

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

17 *f*

29 *f*

*Trio* *f* *f*

53 *f*

65 *mf*

77 *f*

89 *f*



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3. Posaune C

# I Like Blasmusik

Manfred Sternberger, op.59

17

29

41

**Trio**

53

65

77

89



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2. Posaune Bb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf* *f* *f* *f* *mf* *f* *f*

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3. Posaune Bb

# I Like Blasmusik

Manfred Sternberger, op.59

The musical score is written for a 3rd Euphonium (Bb) in 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes first and second endings for measures 17-18 and 29-30. A **Trio** section begins at measure 41, marked with a *f* dynamic and featuring triplet rhythms. The score concludes with first and second endings for measures 89-90.

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1. Bass C

# I Like Blasmusik

Manfred Sternberger, op.59

17

29

41

Trio

53

65

77

89

Der Geschäftsführerin des NÖBV - Frau Marianne Leeb - herzlichst gewidmet!

2. Bass C

# I Like Blasmusik

Manfred Sternberger, op.59

17

29

41

Trio

53

65

77

89

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1. Bass Eb

# I Like Blasmusik

Manfred Sternberger, op.59

*f* *mf*

17 1. 2. *f*

29 1. 2.

41 *Trio* *f*

53 1. 2.

65 *mf*

77 *f*

89 1. 2.





Der Geschäftsführerin des NÖBV - Frau Marianne Leeb - herzlichst gewidmet!

Kl. Trommel

# I Like Blasmusik

Manfred Sternberger, op.59

2

*f* *mf*

15

1. 2.

*f*

28

1. 2.

**Trio**

41

*f* *f*

50

1. 2.

62

*mf*

75

*f*

88

1. 2.

Der Geschäftsführerin des NÖBV - Frau Marianne Leeb - herzlichst gewidmet!

Gr. Trommel/Becken

# I Like Blasmusik

Manfred Sternberger, op.59

2

*f* *mf*

Musical notation for measures 2-14. Measure 2 starts with a dynamic of *f*. Measure 14 ends with a dynamic of *mf*. The notation includes a repeat sign and first/second endings.

15

*f*

Musical notation for measures 15-27. Measure 15 starts with a dynamic of *f*. The notation includes a repeat sign and first/second endings.

28

*f*

Musical notation for measures 28-40. Measure 28 starts with a dynamic of *f*. The notation includes a repeat sign and first/second endings.

41

**Trio**

*f* *f*

Musical notation for measures 41-49. Measure 41 starts with a dynamic of *f*. Measure 49 ends with a dynamic of *f*. The notation includes a repeat sign and first/second endings.

50

*f*

Musical notation for measures 50-61. Measure 50 starts with a dynamic of *f*. The notation includes a repeat sign and first/second endings.

62

*mf*

Musical notation for measures 62-74. Measure 62 starts with a dynamic of *mf*. The notation includes a repeat sign and first/second endings.

75

*f*

Musical notation for measures 75-87. Measure 75 starts with a dynamic of *f*. The notation includes a repeat sign and first/second endings.

88

*f*

Musical notation for measures 88-96. Measure 88 starts with a dynamic of *f*. The notation includes a repeat sign and first/second endings.