

Direktion in C

Potpourri für Amboss & Blasorchester

Der Schmied und sein Amboss

Zusammenstellung & Bearbeitung:
Freek Mestrini

Bestell-Nr. 1980

Inhalt:

Der kreuzfidele Kupferschmied von Carl Peter
Feuerfest Polka von Josef Strauss
Amboss-Polka von Albert Parlow

Besetzungsliste:

Direktion in C (*)
Partitur

4x Flöte C (*)

2x Oboe C

1x Klarinette E $\flat$ (*)

3x 1. Klarinette B $\flat$ (*)

3x 2. Klarinette B $\flat$ (*)

3x 3. Klarinette B $\flat$

1x Bassklarinette B $\flat$

1x Fagott C

1x 1. Altsax E $\flat$

1x 2. Altsax E $\flat$

1x 1. Tenorsax B $\flat$

1x 2. Tenorsax B $\flat$

1x Baritonsax E $\flat$

3x 1. Flügelhorn B $\flat$ (*)

3x 2. Flügelhorn B $\flat$ (*)

2x 1. Trompete B $\flat$ (*)

2x 2. Trompete B $\flat$

2x 1. Tenorhorn B $\flat$ (*)

1x 2. Tenorhorn B $\flat$

1x 3. Tenorhorn B $\flat$

2x Bariton C | B $\flat$ (*)

1x 1. Melodiehorn F | E $\flat$ (†)

1x 2. Melodiehorn F | E $\flat$ (†)

2x 1. Horn F | E $\flat$

1x 2. Horn F | E $\flat$

1x 3. Horn F | E $\flat$

2x 1. Posaune C | B $\flat$ (*)

1x 2. Posaune C | B $\flat$ (*)

1x 3. Posaune C | B $\flat$ (*)

2x 1. Tuba C | E $\flat$ (*)

2x 2. Tuba C | B $\flat$ (*)

2x Amboss (*)

2x Glockenspiel

2x Schlagzeug (*)

(†) ad lib. für Hornisten welche die Melodiestimme spielen möchten!

Dieser Titel ist auch als Ausgabe für „kleine Besetzungen“ lieferbar und enthält dann je 1x die mit (*) gekennzeichneten Stimmen!

Direktion in C

Der Schmied und sein Amboss

Potpourri für Amboss & Blasorchester

Zus. & Bearb.:
Freek Mestrini

♩ = 96

Holz

Flügelhorn, Trompete

Tenorhorn, Bariton

Posaune Bässe

Amboss

Schlagzeug

Der kreuzfidele Kupferschmied

A

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

B

30

31

32

33

34

35

36

37

38

29

40

41

42

43

44

45

46

47

48

35

Sheet music for 'The Rose Tree' in G-flat major (three flats). The score is for a piano and voice. The piano part consists of five staves: four for the right hand and one for the left hand. The right hand part is divided into four systems, each with two staves. The left hand part is a single staff. The music is in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as chords, single notes, and rests. There are dynamic markings 'f' (forte) and 'f' (fz) and a crescendo hairpin. There are also articulation marks like accents and slurs. A section marked with a 'C' in a box indicates a change in the music. The score ends with a double bar line.

This image shows a page from a musical score for the opera 'Tosca' by Giacomo Puccini. The score is written for voice and piano. It features five staves: three for the vocal line (soprano, alto, and tenor/bass) and two for the piano accompaniment. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). There are also accents and slurs. The page is numbered 47 in the top left corner. A large, diagonal watermark reading 'Musikverlag' is overlaid across the center of the page.

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of five systems, each containing four staves. The first staff of each system is a vocal line in treble clef, featuring a melody with various note values and rests. The second staff is a piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The third staff is a piano accompaniment in bass clef, often featuring a steady bass line or harmonic movement. The fourth staff is a percussion line, indicated by a small square symbol, likely representing a drum or similar instrument. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo and dynamics are marked as 'mf' (mezzo-forte) at the beginning. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

59

f

65

f

Solo

Solo

71

poco ritenuto. *a tempo*

p

f

77

mf

mf

83 **I Amboss-Polka**

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

Solo

89

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

95

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Soli

I Klar. Flgh.

mf cresc. *cresc.* *mf cresc.* *cresc.* *mf cresc.* *cresc.* *mf cresc.* *cresc.*

113

mf

cresc.

mf

cresc.

mf cresc.

mf cresc.

mf cresc.

The image shows a page from a musical score, likely a vocal score or a piano accompaniment. The score is written in 3/4 time, key of B-flat major (two flats). It features a complex arrangement of woodwinds, strings, and a vocal soloist. The score includes a 'D.S. al' (Da Capo) instruction and a 'Solo' marking for the vocal part. The notation is dense, with many notes and rests, and includes dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The score is divided into measures by vertical bar lines, and the vocal part is written on a single staff with a treble clef. The piano accompaniment is written on multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. The score is in German, with the title 'Der Wind' (The Wind) visible at the top.

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Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrn. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

7 8 9 10 11 12 13

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrn. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Schlagz.

14 15 16 17 18 19 20

21 22 23 24 25 26 27

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Der Schmied und sein Amboss - Partitur - Seite 4

28 29 30 31 32 33 34

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Der Schmied und sein Amboss - Partitur - Seite 5

Flt. Ob.

Klar. E $\flat$

1. Klar. B $\flat$

2.+3. Klar. B $\flat$

Bassklar. B $\flat$

1.+2. Altss. E $\flat$

1.+2. Trnsx. B $\flat$

Barsx. E $\flat$

1.+2. Flgh. B $\flat$

1.+2. Trpt. B $\flat$

1. Trbm. B $\flat$

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

35 36 37 38 39 40 41

Feuerfest Polka

Flt.
Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsax. E♭

1.+2. Trnsx. B♭

Barsx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrn. B♭

Bar. C

1.-3. Hrm. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Schmz.

42 43 44 45 46 47 48

Der Schmied und sein Amboss - Partitur - Seite 7

49

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

49

50

51

52

53

54

55

Der Schmied und sein Amboss - Partitur - Seite 8

56

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Schlagz.

56

57

58

59

60

61

62

Der Schmied und sein Amboss - Partitur - Seite 9

63

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Solo

Solo

63 64 65 66 67 68 69 70

Der Schmied und sein Amboss - Partitur - Seite 10

poco ritenuto. a tempo

71

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Schlagz.

71 72 73 74 75 76 77

Der Schmied und sein Amboss - Partitur - Seite 11

78

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

78 79 80 81 82 83 84

Der Schmied und sein Amboss - Partitur - Seite 12

85

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrm. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

85 86 87 88 89 90 91

Der Schmied und sein Amboss - Partitur - Seite 13

Flt. Ob.

Klar. E $\flat$

1. Klar. B $\flat$

2.+3. Klar. B $\flat$

Bassklar. B $\flat$

1.+2. Altsx. E $\flat$

1.+2. Tnss. B $\flat$

Barsox. E $\flat$

1.+2. Flgh. B $\flat$

1.+2. Trpt. B $\flat$

1. Trhn. B $\flat$

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

92 93 94 95 96 97 98

[illegible]

Probeklausur

105 spielen K

Flt. Ob.

Klar. E $\flat$

1. Klar. B $\flat$

2.+3. Klar. B $\flat$

Tuba
mf cresc.

Bassklar. B $\flat$

spielen

1.+2. Altsax. E $\flat$

f

1.+2. Tnsx. B $\flat$

f

Tuba
mf cresc.

Barsx. E $\flat$

spielen

1.+2. Flgh. B $\flat$

cresc.

spielen

1.+2. Trpt. B $\flat$

cresc.

f

1. Thm. B $\flat$

cresc.

f

Bar. C

cresc.

f

1.-3. Hrn. F

mf cresc.

f

1.-3. Pos. C

mf cresc.

f

1.+2. Tub. C

mf cresc.

f

Amb.

mf cresc.

f

105 106 107 108 109 110 111

[illegible]

118

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrn. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

118 119 120 121 122 123 124

Der Schmied und sein Amboss - Partitur - Seite 18

M

Flt. Ob.

Klar. E♭

1. Klar. B♭

2.+3. Klar. B♭

Bassklar. B♭

1.+2. Altsx. E♭

1.+2. Trnsx. B♭

Barssx. E♭

1.+2. Flgh. B♭

1.+2. Trpt. B♭

1. Thrn. B♭

Bar. C

1.-3. Hrn. F

1.-3. Pos. C

1.+2. Tub. C

Amb.

Schlagz.

D.S. al
♩-♩

Solo

125 126 127 128 129 130

Der Schmied und sein Amboss - Partitur - Seite 19