

Stille Trilogie

1. Alle Jahre wieder

Friedrich Silcher
arr. Helmut Kogler

Andante $\text{♩} = 70$

The score is for a full orchestra and includes parts for Flöte 1/2 / Piccolo, Oboe 1/2, Fagott, Klarinette 1/2 in Bb, Klarinette 3 in Bb, Bassklarinetten in Bb, Altsaxophon 1/2 in Eb, Tenorsaxophon 1/2 in Bb, Baritonsaxophon in Eb, Horn 1/2 in F, Horn 3 in F, Flügelhorn 1/2 in Bb, Trompete 1/2 in Bb, Trompete 3 in Bb, Posaune 1/2, Posaune 3, Bariton/Euphonium, Tuba 1/2, Pauken, Becken, and Beckenspiel. The music is in 4/4 time with a key signature of two flats. It features a first ending marked '1.' and a second ending marked '2.'. A section labeled 'A' begins at measure 4. Dynamics include *mf* and *mp*. The score is marked with a large 'PENTHARMONICS' watermark.

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!



The image shows a page of a musical score for an orchestra, page number 2. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl./Picc., Ob. 1/2, Fg., Kl. 1/2, Kl. 3, B. Kl., AS 1/2, TS 1/2, BS, Hn. 1/2, Hn. 3, Flhn. 1/2, Trp. 1/2, Trp. 3, Pos. 1/2, Pos. 3, Bar./Euph., Tba. 1/2, Pk., Bck., and Glsp. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C). The music is divided into measures, with measure numbers 9 through 17 indicated at the bottom. Dynamics markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large watermark 'JURY-SCORE.COM' is visible across the page. A section marker 'B' is located at the top right. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

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FL./Picc. *mf* *p*

Ob. 1/2 *mf* *p*

Fg. *p*

Kl. 1/2 *mf* *p* 1.

Kl. 3 *p* *mf* *p*

B. Kl. *p* *mf* *p*

AS 1/2 *mf* *p*

TS 1/2 *p* *mf* *p*

BS *p*

Hn. 1/2 *p* *mf* *p*

Hn. 3 *mf* *p*

Flhn. 1/2 *mf* *p*

Trp. 1/2 *mf* *p* 2.

Trp. 3 *p* *mf* *p*

Pos. 1/2 *p* *mf* *p*

Pos. 3 *p*

Bar./Euph. *p* *mf* *p*

Tba. 1/2 *p* a2 *p*

Pk. *p*

Bck S.C. *mp*

Gls. *mf*

8 19 20 21 22 23 *mf* 24 25

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. *f*

Ob. 1/2 *f*

Fg. *f*

Kl. 1/2 *f*

Kl. 3 *mf*

B. Kl. *f*

AS 1/2 *f*

TS 1/2 *f*

BS *f*

Hn. 1/2 *f*

Hn. 3 *f*

Flhn. 1/2 *f*

Trp. 1/2 *f*

Trp. 3 *f*

Pos. 1/2 *f*

Pos. 3 *f*

Bar./Euph. *f*

Tba. 1/2 *f*

Pk. *mf*

Bck. *f*

Glsp. *f*

Cym. a2 *f*

S.C. *mf*

Cym. a2 *f*

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Musical score for orchestra, measures 33-38. The score includes parts for various instruments: Fl./Picc., Ob. 1/2, Fg., Kl. 1/2, Kl. 3, B. Kl., AS 1/2, TS 1/2, BS, Hn. 1/2, Hn. 3, Flhn. 1/2, Trp. 1/2, Trp. 3, Pos. 1/2, Pos. 3, Bar./Euph., Tba. 1/2, Pk., Bck., and Glsp. The score features dynamic markings such as *mf*, *mp*, and *p*. A *rit.* (ritardando) marking is present above measure 36. The score is marked with a large 'DEMO' watermark.

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2. Es wird scho' glei' dumpa

Traditional
arr. Helmut Kogler

Innig $\text{♩} = 65$

Fl./Picc. *p* *mf* // a2 **A**

Ob. 1/2 *p* *mf*

Fg. *mf*

Kl. 1/2 *p* *mf* a2

Kl. 3 *p* *mf*

B. Kl. *mf*

AS 1/2 *p* *mf* 1.

TS 1/2 *p* *mf* 1.

BS *mf*

Hn. 1/2 2. *p* *mf* 1.

Hn. 3 *p* *mf*

Flhn. 1/2 *p* *mf* 1.

Trp. 1/2 *p* *mf* 1. *mf* a2

Trp. 3 *p* *mf*

Pos. 1/2 *p* *mf* 1.

Pos. 3 *mf*

Bar./Euph. Euph. *p* *mf* Bar.

Tba. 1/2 *mf*

Pk. //

Bcl.

Glsp.

2 3 4 5 6 7 8 9 10 11

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

B

FL./Picc.
Ob. 1/2
Fg.
Kl. 1/2
Kl. 3
B. Kl.
AS 1/2
TS 1/2
BS
Hn. 1/2
Hn. 3
Flhn. 1/2
Trp. 1/2
Trp. 3
Pos. 1/2
Pos. 3
Bar./Euph.
Tba. 1/2
Pk.
Bck.
Glsp.

12 13 14 15 16 17 18 19 20 21

Musical score for orchestra, measures 22-29. The score includes parts for the following instruments: Fl./Picc., Ob. 1/2, Fg., Kl. 1/2, Kl. 3, B. Kl., AS 1/2, TS 1/2, BS, Hn. 1/2, Hn. 3, Flhn. 1/2, Trp. 1/2, Trp. 3, Pos. 1/2, Pos. 3, Bar./Euph., Tba. 1/2, Pk., Bck., and Glsp. The score features dynamic markings such as *p* (piano) and *f* (forte). A section labeled 'D 1.' begins at measure 25. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). A rehearsal mark 'C' is placed at the beginning of measure 22. A large watermark 'STANDARD' is overlaid diagonally across the score.

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. *mf*

Ob. 1/2 *f* *mf*

Fg. *f*

Kl. 1/2 *mf*

Kl. 3

B. Kl. *f*

AS 1/2 *mf*

TS 1/2

BS *f*

Hn. 1/2 *f*

Hn. 3 *f*

Flhn. 1/2 *mf*

Trp. 1/2 *mf*

Trp. 3

Pos. 1/2 *f*

Pos. 3 *f*

Bar./Euph. *f*

Tba. 1/2 *f*

Pk. *f*

Bck. *mf*

Gls. *f*

31 32 33 34 35 36 37 *mf*

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. F

Ob. 1/2

Fg. *mf*

Kl. 1/2

Kl. 3 *mf*

B. Kl. *mf*

AS 1/2

TS 1/2 *mf*

BS *mf*

Hn. 1/2 *mf*

Hn. 3 *mf*

Flhn. 1/2

Trp. 1/2

Trp. 3 *mf*

Pos. 1/2 *mf*

Pos. 3 *mf*

Bar./Euph. *mf*

Tba. 1/2 *mf* a2 a2

Pk.

Bck. *mf*

Glspl. *mf*

38 39 40 41 42 43 44 45 46

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. 1. *p* *p* *pp* rit. **H**

Ob. 1/2 *p* *pp*

Fg. *p* *pp*

Kl. 1/2 1. +2. *p* *p* *pp*

Kl. 3 *p* *pp*

B. Kl. *p* *pp*

AS 1/2 1. +2. *p* *p* *pp*

TS 1/2 *p* *pp*

BS *p* *pp*

Hn. 1/2 *p* *pp*

Hn. 3 *p* *pp*

Flhn. 1/2 *p* *p* *pp*

Trp. 1/2 *p* *p* *pp*

Trp. 3 *p* *pp*

Pos. 1/2 *p* *pp*

Pos. 3 *p* *pp*

Bar./Euph. *p* *pp*

Tba. 1/2 *p* *pp*

Pk. *p*

Bck. *p*

Gls. *p*

47 48 49 50 51 52 53 54 55

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3. Stille Nacht

Franz X. Gruber
arr. Helmut Kogler

12

Ruhig $\text{♩} = 65$

FL./Picc. *mp* +2./Picc.

Ob. 1/2 *mp*

Fg. *mp*

Kl. 1/2 *mp* +2.

Kl. 3 *mp*

B. Kl. *mp*

AS 1/2 *mp*

TS 1/2 *mp*

BS *mp*

Hn. 1/2 *mp* +1.

Hn. 3 *mp*

Flhn. 1/2 *mp*

Trp. 1/2 *mp*

Trp. 3 *mp*

Pos. 1/2 *mp* +1.

Pos. 3 *mp*

Bar./Euph. *mp* +Euph.

Tba. 1/2 *mp*

Pk. *p* S.C.

Bck. *p*

Gls. *p*

1 2 *mp* 3 4 5 6 7 8

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. **A** 1. **B**

Ob. 1/2 *mp* +2./Picc. 2.

Fg. *mp*

Kl. 1/2 *mp*

Kl. 3 *mp*

B. Kl. *mp*

AS 1/2 *mp* 2.

TS 1/2 *mp* 2. 2.

BS *mp*

Hn. 1/2 2. +1. 2.

Hn. 3 *mp*

Flhn. 1/2 *mp* 2.

Trp. 1/2 *mp* 2.

Trp. 3 *mp*

Pos. 1/2 *mp* a2

Pos. 3 *mp*

Bar./Euph. *mp* *mp*

Tba. 1/2 *mp* a2

Pk. *mp*

Bck.

Gls.

9 10 11 12 13 14 15 16 17 18

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc.
Ob. 1/2
Fg.
Kl. 1/2
Kl. 3
B. Kl.
AS 1/2
TS 1/2
BS
Hn. 1/2
Hn. 3
Flhn. 1/2
Trp. 1/2
Trp. 3
Pos. 1/2
Pos. 3
Bar./Euph.
Tba. 1/2
Pk.
Bck.
Glsp.

19 20 21 22 23 24 25 26

mf *mf* *mf*
p
mf *mf*
mf
mf *mf*
p *p*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mp
mp

C

Diese Ausgabe darf als Jury-Partitur verwendet werden! This copy may be used as a Jury-Score!

FL./Picc. *mf* *f*

Ob. 1/2 *f*

Fg. *mf* *f*

Kl. 1/2 *f*

Kl. 3 *f*

B. Kl. *mf* *f*

AS 1/2 *f*

TS 1/2 *f*

BS *mf* *f*

Hn. 1/2 *f*

Hn. 3 *f*

Flhn. 1/2 *f*

Trp. 1/2 *f*

Trp. 3 *f*

Pos. 1/2 *f*

Pos. 3 *mf* *f*

Bar./Euph. *f*

Tba. 1/2 *mf* *f*

Pk. *mf* *f*

Bck. *f*

Glsp. *f*

27 28 29 30 31 32 33 34

Cym. a2

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FL./Picc. D 1. rit. . . .

Ob. 1/2 *mp* *mp* +2./Picc.

Fg. *mp*

Kl. 1/2 1. *mp* +2.

Kl. 3 *mp*

B. Kl. *mp*

AS 1/2 *mp*

TS 1/2 2. *mp*

BS *mp*

Hn. 1/2 2. *mp* +1.

Hn. 3 *mp*

Flhn. 1/2 *mp*

Trp. 1/2 *mp*

Trp. 3 *mp*

Pos. 1/2 1. *mp* +2.

Pos. 3 *mp*

Bar./Euph. Bar. *mp* +Euph.

Tba. 1/2 *mp*

Pk. 2. *p* rit. . . .

Bck *p*

Gls. *mp*

35 36 37 38 39 *mp* 40 41 42 43 44 45 46

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