

Bernhard Thomas Klein

# Ritter Adelbert

*für Blasorchester*

Grade 4

Dauer: 5`40 min

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achmusik  
ACH 0800

## Besetzung

Piccolo  
Flöte 1  
Flöte 2  
Oboe / Englisch Horn  
Fagott  
Klarinette in Es  
Klarinette 1 in B  
Klarinette 2 in B  
Klarinette 3 in B  
Alt Klarinette in Es  
Baßklarinetten in B  
Alt-Saxophon 1  
Alt-Saxophon 2  
Tenor-Saxophon  
Bariton-Saxophon

Horn 1/2 in F  
Horn 3/4 in F  
Trompete 1 in B  
Trompete 2 in B  
Trompete 3 in B  
Posaune 1  
Posaune 2  
Posaune 3  
Euphonium 1 in Bb / in C  
Euphonium 2 in Bb / in C  
Tuba 1/2

Pauken  
Percussion 1  
Kleine Trommel, Große Trommel, 3 Tomtoms  
2 - 3 Spieler  
Percussion 2  
Tamburin, 2 Woodblock, Peitsche, hängendes Becken,  
Doppelbecken, Triangel 3 - 4 Spieler  
Mallets  
Glockenspiel, Röhrenglocken, Xylophon  
2 Spieler

## Instrumentation

Piccolo  
Flute 1  
Flute 2  
Oboe / English Horn  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Eb Alto Clarinet  
Bb Bass Clarinet  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone

F Horn 1/2  
F Horn 3/4  
Bb Trumpet 1  
Bb Trumpet 2  
Bb Trumpet 3  
Trombone 1  
Trombone 2  
Trombone 3  
Bb/C Euphonium 1  
Bb/C Euphonium 2  
Tuba 1/2

Pauken  
Percussion 1  
Snare Drum, Bass Drum, 3 Tomtoms  
2 - 3 players  
Percussion 2  
Tambourine, 2 Woodblock, Whip, Suspended Cymbal,  
Cymbals, Triangle 3 - 4 players  
Mallets  
Bells, Tubular Bells, Xylophone  
2 players

Die Partitur ist transponierend notiert. / The score is written in transposing notation.

Ritter Adelbert ist der strahlende Held, der erst über Umwege zu seiner wahren Bestimmung findet. In der Einleitung kann man ihn als stolzen Ritter in einer funkelnden Rüstung erkennen. Doch bereits ab dem 7/8 tel Takt bekommt man das Gefühl, dass in seinem Leben etwas nicht ganz "rund" läuft. Er zieht mit seinem klapprigen Streitwagen in die Welt um sich als Kämpfer zu beweisen. Aber - er bleibt erfolglos und verfällt in tiefste Traurigkeit (Moderato). Erst nach der vierten Fermate wird ihm klar dass in ihm kein Ritter sondern etwas ganz anderes steckt. Er entledigt sich seiner Waffen, tauscht die Rüstung gegen wunderschöne Tanzschuhe und findet sein Glück als Tänzer (Vivace).

Adelbert is a picture perfect "knight in shining armor", but he is still searching for his true calling. After the introduction his troubles begin to show at the 7/8 bar. He sets forth with his run-down carriage to prove himself a warrior, but he fails and falls in a deep depression (Moderato). He needs four fermata to realize that he is not a knight and has a completely different talent instead. He exchanges his weapons and armor into beautiful dancing shoes and finds his fortune as a dancer (vivace).

# Ritter Adelbert

für Blasorchester (op. 8)

Bernhard Thomas Klein

Allegro

The score is for a full brass and woodwind ensemble. The woodwind section includes Piccolo, Flöte 1, Flöte 2, Oboe, Fagott, Klarinette in Es, Klarinette 1 in B, Klarinette 2 in B, Klarinette 3 in B, Altklarinette in Es, Baßklarinette in B, Alt-Saxophon 1, Alt-Saxophon 2, Tenor-Saxophon, and Bariton-Saxophon. The brass section includes Horn 1/2 in F, Horn 3/4 in F, Trompete 1 in B, Trompete 2 in B, Trompete 3 in B, Posaune 1, Posaune 2, Posaune 3, Euphonium 1, Euphonium 2, and Tuba 1/2. The percussion section includes Pauken, Kleine Trommel, Große Trommel, Becken / Doppelbecken (with hängendes Becken and soli mallets), Triangel, Röhrenglocken, and Glockenspiel. The score is in 4/4 time and features a variety of dynamics including *f*, *fp*, and *sfz*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support and rhythmic accents.



15 B

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*  
Tutti

Fag. *mp*

Es-Kl. *mf* *mp*

B-Kl. 1 *mf* *mp*

B-Kl. 2 *mf* *mp*

B-Kl. 3 *mf* *mp*

Alk. (Es) *mp*

Baßkl. *mp*

A-Sax. 1 *mp*

A-Sax. 2 *mp*

T-Sax. *mp*

Bar-Sax. *mp*

Hrn 1/2 *mp*

Hrn 3/4 *mp*

Tr. 1 *mp*  
senza word

Tr. 2 *mp*

Tr. 3 *mp*

Pos. 1 *mp*

Pos. 2 *mp*

Pos. 3 *mp*

Euph. 1 *mf* *mp*

Euph. 2 *mf* *mp*

Tba *mf*  
Tutti *mp*

Pk. *mp*

Kl. Tr. *mp*

Gr. Tr. *mp*

3 Tom-t. *mf* *mp*

Tamb. *mp*

Beck. *mf* *mp*

Gbp. *mp*

Xyl. *mp*



D

31

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

BaBkl.

A.-Sax. 1

A.-Sax. 2

T.-Sax.

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba.

Kl. Tr.

Beck.

Tri.

*mf*

*Solo*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

39 rit. **E**

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

BarBkl.

A-Sax 1

A-Sax 2

T-Sax

Bar-Sax

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba

Pk.

Kl. Tr.

Gr. Tr.

3 Tom-t.

Beck.

Tri.

Rgl.

Gbp.



**F** **Moderato**

47

Picc.

Fl. 1 Solo *p*

Fl. 2 Solo *p*

Ob.

E. H. Solo *mf*

Fag. Solo *p*

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

Baßkl.

A-Sax. 1

A-Sax. 2

T-Sax. Solo (English Horn) *mf*

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1 Solo (Fagott) *p*

Euph. 2

Tba

Pk.

Kl. Tr.

Gr. Tr.

3 Tom-t. *p*

Beck.

Tri. *p*

Rgl.

Ghp.

53 G

Fl. 1 *Tutti*

Fl. 2 *Tutti*

Ob. *mf*

E. H. *f*

Fag. *mf*

Es-Kl.

B-Kl. 1 *p*

B-Kl. 2 *p*

B-Kl. 3 *p*

Akl. (Es) *p*

BaBkl.

A.-Sax. 1

A.-Sax. 2

T.-Sax. *f*

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1 *Solo (Oboe) con sord. mf*

Tr. 2

Tr. 3

Pos. 1 *p*

Pos. 2 *p*

Pos. 3 *p*

Euph. 1 *mf*

Euph. 2 *p*

Tba *p*

3 Tom-t.

Wbl. *p*

Beck. *p*

Tri.

Gbp. *pp*

59

Picc.

Fl. 1

Fl. 2

Ob.

E. H.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

Baßkl.

A.-Sax. 1

A.-Sax. 2

T.-Sax.

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba

3 Tom-t.

Tamb.

Wbl.

Tri.

Glp.

*p*

*p*

*p*

H

This page contains the musical score for measures 65 through 70 of the piece "Ritter Adelbert". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob., E. H., Fag., Es-Kl., B-Kl. 1, B-Kl. 2, B-Kl. 3, Akl. (Es), Baßkl., A.-Sax. 1, A.-Sax. 2, T.-Sax., Bar.-Sax., Hrn 1/2, Hrn 3/4, Tr. 1, Tr. 2, Tr. 3, Pos. 1, Pos. 2, Pos. 3, Euph. 1, Euph. 2, Tba., Pk., 3 Tom-t., Tamb., Wbl., Beck., Tri., and Gbp. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like "simile" and "hard mallets Beckenmitte (middle of cymbal)". The music features various melodic lines, some with slurs and ties, and rhythmic patterns. The percussion section includes a variety of instruments, with specific instructions for the cymbal and tom-toms.



This page of the musical score for "Ritter Adelbert" contains 24 staves of music. The instruments and parts are as follows:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob.**: Oboe
- E. H.**: English Horn
- Fag.**: Bassoon
- Es-Kl.**: E-flat Clarinet
- B-Kl. 1**, **B-Kl. 2**, **B-Kl. 3**: Bass Clarinets
- Akl. (Es)**: Alto Clarinet (E-flat)
- Baßkl.**: Bass Clarinet
- A-Sax. 1**, **A-Sax. 2**: Alto Saxophones
- T-Sax.**: Tenor Saxophone
- Bar-Sax.**: Baritone Saxophone
- Hrn 1/2**, **Hrn 3/4**: Horns
- Tr. 1**, **Tr. 2**, **Tr. 3**: Trumpets
- Pos. 1**, **Pos. 2**, **Pos. 3**: Trombones (marked *mf* and *simile*)
- Euph. 1**, **Euph. 2**: Euphoniums
- Tba.**: Tuba
- Pk.**: Snare Drum
- 3 Tom-t.**: Tom-toms
- Tamb.**: Tambourine
- Wbl.**: Woodblock
- Beck.**: Castanets
- Glp.**: Gong
- Xyl.**: Xylophone

The score includes various musical notations such as notes, rests, and dynamic markings. The word "crescendo" is written above several staves, indicating a gradual increase in volume. The key signature is one flat (B-flat), and the time signature is 2/4.



87 **Vivace**

Instrument list and dynamics:

- Picc. *f* / *mf*
- Fl. 1 *f* / *mf*
- Fl. 2 *f* / *mf*
- Ob. *f*
- E. H. *f*
- Fag. *f*
- Es-Kl. *f* / *mf*
- B-Kl. 1 *f* / *mf*
- B-Kl. 2 *f* / *mf*
- B-Kl. 3 *f* / *mf*
- Akl. (Es) *f*
- Baßkl. *f*
- A-Sax. 1 *f*
- A-Sax. 2 *f*
- T-Sax. *f*
- Bar.-Sax. *f*
- Hrn 1/2 *f*
- Hrn 3/4 *f*
- Tr. 1 *f* / *p*
- Tr. 2 *f* / *p*
- Tr. 3 *f* / *p*
- Pos. 1 *f* / *p*
- Pos. 2 *f* / *p*
- Pos. 3 *f* / *p*
- Euph. 1 *f*
- Euph. 2 *f*
- Tba. *f* / *p*
- Pk. *f* / *p*
- Kl. Tr. *f* / *sfz* / *p*
- Gr. Tr. *f* / *sfz*
- Psch.(whip) *f* / *sfz*
- Beck. *f*
- Tri. *f* / *p* / *f*



9. **K** **L**

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Alk. (Es)

Baßkl.

A.-Sax. 1

A.-Sax. 2

T.-Sax. *Solo* *mf* *Tutti*

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba. *Solo* *Tutti* *p*

Kl. Tr. *auf dem Rand (rim)*

3 Tom-t. *auf dem Rand (rim)* *p*

Beck. *hard mallets* *p*





Musical score for Ritter Adelbert, page 18, measures 121-126. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets in E-flat (1, 2, 3), Bassoon in Bass Clef, Saxophones (Alto 1 and 2, Tenor, Baritone), Horns (1/2 and 3/4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Euphoniums (1, 2), Tuba, Tambourine, Whistle, Triangle, and Gong. The score is in 2/4 time and features a variety of instruments and dynamics. A circled 'O' is present above the Piccolo staff in measure 121. Dynamics include *p* (piano) and *f* (forte).

129

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

Baßkl.

A-Sax. 1

A-Sax. 2

T-Sax.

Bar-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba.

Tamb.

Wbl.

Tri.

Gsp.

*p*

**P**

137

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Al. (Es)

Baßkl.

A.-Sax. 1

A.-Sax. 2

T.-Sax.

Bar.-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba.

Kl. Tr.

Gr. Tr.

3 Tom-t.

Beck.  
Beckenmitte (middle of cymbal)

Tri.

Rgl.

Xyl.

accel.

*f*

*mf*

145 **Q**

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Fag.  
Es-Kl.  
B-Kl. 1  
B-Kl. 2  
B-Kl. 3  
Akl. (Es)  
BarKl.  
A-Sax. 1  
A-Sax. 2  
T.-Sax.  
Bar.-Sax.  
Hrn 1/2  
Hrn 3/4  
Tr. 1  
Tr. 2  
Tr. 3  
Pos. 1  
Pos. 2  
Pos. 3  
Euph. 1  
Euph. 2  
Tba.  
Kl. Tr.  
Gr. Tr.  
3 Tom-t.  
Beck.  
Tri.  
Rgl.  
Xyl.





This page of the musical score for "Ritter Adelbert" features a large woodwind and brass section. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Fag.
- Es-Kl.
- B-Kl. 1
- B-Kl. 2
- B-Kl. 3
- Alt. (Es)
- Baßkl.
- A-Sax. 1
- A-Sax. 2
- T-Sax.
- Bar-Sax.
- Hrn 1/2
- Hrn 3/4
- Tr. 1
- Tr. 2
- Tr. 3
- Pos. 1
- Pos. 2
- Pos. 3
- Euph. 1
- Euph. 2
- Tba
- Pk. (with *sf* dynamic marking)
- Kl. Tr.
- Gr. Tr. (with *sf* dynamic marking)
- Beck. (with *sf* dynamic marking)
- Rgl.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The woodwind and brass parts are highly active, while the percussion parts provide rhythmic support and accents.

167

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Akl. (Es)

BarBl.

A-Sax. 1

A-Sax. 2

T-Sax.

Bar-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba.

Pk.

Kl. Tr.

Tri.

Rgl.

Gbp.

*ff*

174

174

Picc.

Fl. 1

Fl. 2

Ob.

Fag.

Es-Kl.

B-Kl. 1

B-Kl. 2

B-Kl. 3

Alk. (Es)

Bar.Kl.

A-Sax. 1

A-Sax. 2

T-Sax.

Bar-Sax.

Hrn 1/2

Hrn 3/4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Euph. 1

Euph. 2

Tba.

Pk.

Kl. Tr.

Gr. Tr.

Beck.

Tri.

Rgl.

Gbp.

*p*

*sf*

# Blasorchester / Concert Band / Harmonie

## **Verkehrte Welt** für Blasorchester und Erzähler (Opus 6a), Grade 3, ca. 9 - 10 min.

Marschpersiflage über eine wetterbedingt chaotische Orchesterprobe, mit Gewitter, Regen und Regenbogen, mit freiem Improvisationsteil.

Marchparody with narrator, about a turbulent stormy rehearsal with rain, thunder and a rainbow, free improvisation.

## **Si contra fa est diablo in musica** für Blasorchester (Opus 6b), Grade 3 - 4, ca. 4`10 min.

Tritonusmarsch - Der Tritonus erklingt heute in jedem Septakkord. Früher galt er als verbotenes Intervall (der Teufel in der Musik). Melodisch verwendet strahlt er nach wie vor eine gewisse Schrägheit aus.

Tritonemarch - The tritone appears nowadays in every septakkord. In former times it was a forbidden interval (the devil's fourth). Through the use of the tritone, the melody sounds somewhat dissonant.

## **Ritter Adelbert** für Blasorchester (Opus 8), Grade 4, ca. 5`20 min.

Der Ritter Adelbert zieht in die weite Welt um sich als Kämpfer zu beweisen (7/8tel Takt). Er bleibt aber ohne Erfolg und fühlt sich verloren (langsamer Mittelteil, ganztönig, Solo für Englischhorn alternativ Tenorsaxophon). Sein Glück findet er schließlich als Tänzer (Samba).

Sir Adelbert sets forth to prove himself a warrior (7/8 bar). But he fails and feels lost (slow middle part, whole tone sound, solo for English horn or tenor saxophone). In the end he succeeds as a dancer (samba).

## **La Grotte** für Blasorchester und Echochor (3 Trp., 3 Pos.) (Opus 13), Grade 4, ca. 3`10 min.

La Grotte vertont den Besuch einer Tropfsteinhöhle: Eindrücke zwischen Erstaunen (ruhige und schillernde Klänge) und Beklemmung (massive Melodie im tiefen Register). Der Echochor unterstützt die Höhlenatmosphäre.

La Grotte describes a visit in a cavern: Impressions between astonishment (calm and shimmering sounds) and apprehension (intense melody in the low register). The echoes of the brass choir supplement the atmosphere of cavern.

## **Buxley Streeter** für Blasorchester, Solo Rapper und Chor ad lib. (Opus 14), Grade 3, ca. 3`40 min.

Buxley Streeter ist ein cooler beliebter Typ. Ohne seine Freunde aber fehlt ihm etwas. Ein rockiges Stück mit ruhigerem Mittelteil.

Buxley Streeter is a real cool guy, but without his gang he falls out of place. A rockin' number with slow central intermezzo.

## **Der Geisterhund vom Galgenbühl** für Blasorchester und Chor (S-A-T-B) ad lib. (Opus 26), Grade 3, ca. 6`30 min.

Die Komposition basiert auf einer überlieferten Sage. Gruselige Stimmung in langsamen Zeitmaß (4/2) und eintönige Melodie mit Sekundschichtungen münden in einen Flüsterteil mit Aufschrei. Ohne Chor aufgeführt sollte die Sage vorgelesen werden.

The composition is based on a legend. Creepy mood in slow tempo (4/2) and monotonous melody with clusters of seconds lead to a section of whispers and a scream. If performed without choir the legend should be read to the audience.

## **Auerberg** für Tuba und Blasorchester (Opus 9), Grade 4 (Tuba 5), ca. 8`50 min.

In malerischen Naturbildern von sanft bis kraftvoll wird die Tuba als klangvoll tönendes, rhythmisch groovendes aber auch virtuoses Soloinstrument herausgestellt. Das Orchester begleitet zurückhaltend, teilweise unkonventionell (Luft- und Klappengeräusche, mit Nägeln auf dem Notenständer) aber auch herausfordernd (Unisono).

The gentle and powerful landscape found in Auerberg region are portrayed by the tuba with full sound, grooving rhythm and virtuosity. The band accompaniment is subdued, partly unkonventionell (air noises, clattering with instruments and nails on music stand), but also with powerful unison passages.

## **Taschensinfonie** für Blasorchester (Opus 12), Grade 5, ca. 4`50 min.

Eine komprimierte Sinfonie für die "Hosentasche". Über Wellen, Sommerwind, eine Rose und die Sonne, in vier zusammenhängenden Teilen.

A condensed symphony that fits in a "trouser - pocket". About waves, a summer breeze, a rose and the sun, in four connected parts.

## **Argen** für Blasorchester (Opus 21), Grade 5, ca. 13`30 min.

Musik über den Fluss Argen, über Sehnsucht, Liebe und Natur unter motivischer und inhaltlicher Einbeziehung des Volksliedes "Das Argental". Soli für Baßflöte, Oboe d'amore und Piccolotrompete.

Music inspired by the river Argen, about yearning, love and nature, with references to the traditional folksong about the Argen Valley. Soli for bass flute, oboe d'amore, and piccolo trumpet.

Alle Kompositionen mit Stichnoten.

All compositions are cued for alternative instruments.